SCREEN | RADIO | MUSIC | STAGE

VARIETY

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MAPPING GLOBAL SHOW BIZ

Tourist Travel Nowadays An Epic Of Personal Torture and Petty Graft

Miami Beach, April 6.

Apart from the black market on Pullman reservations, concerning which Florida hoteliers are currently complaining, there undoubtedly will be a campaign for reform as regards next winter's tourist travel. Railroad accommodations and present-day service are so poor that, war or no war, the vested interests in Florida will urge that either the U.S. public be given better consideration in future, or the railroads should bluntly advertise that 'unless you must go south for your health, stay at home,' and then there will be no argument.

As is, one dining car feeds 600 or 700 passengers, and they're lined up on both sides of the diner, two trains down on either end. Food is thrown at you, and service is not just wartime sub-standard, but downright insolent sometimes.

As one traverses the road and sees colored femmes in overalls substi-

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Talk About Sweet Coin, Theatre Candy Stands Gross $7,000,000 Yrly.

Candy machines installed in U. S. theatres are now grossing over $7,000,000 annually. Candy sales in theatres of the five major circuits, Paramount, Warners, RKO, National Theatres and Loew's, are this year climbing over the $100,000 weekly figure.

National Theatres, with approximately 515 houses, is grossing from $15,000 to $20,000 weekly in candy sales, with RKO around the same figure, while some of the other majors top that estimate. Loew's, RKO and Warners are in on a percentage, while National and Paramount operate their own candy concessions.

Charles Skouras, National Theatres prexy, returned from Mexico last week without any Mexican theatres, but with plenty of candy—hundreds of thousands of pounds, to be delivered on specific dates.

Skouras, in New York this week, made the special trip to Mexico to get supplies due to the growing candy shortage in the U. S.

Peddling Film, Book Rights on Gen. Giraud

G. Ward Price, veteran London Daily Mail correspondent and long-time friend of General Henri Giraud, High French Commissioner of all French Colonies, has the exclusive film and literary rights to the French hero's life, which Irvin Marks is handling in America. Price is currently with Giraud in Algiers. Price has written much on the 63-year-old warrior's career, long before his escape from Koenigstein (Germany) prison to French North Africa.

Marks, Paris resident for over 20 years, is a repatriated agent.

Paradise—After the War

Hollywood, April 6.

American home front after the war will form the basis of 'Some Portion of Paradise,' a Metro production with Fay Bainter and Frank Morgan as toppers.

Robert Sisk is producer and Sam Taylor directs, from script by John Twist.

Films Would Ask Deferments Only For 1,500 of 35,000

Hollywood, April 6.

The motion picture industry is seeking draft deferments for only 1,500 essential artists and workers, it was disclosed yesterday (5). This was simultaneous with the announcement by the Selective Service headquarters in Washington that 14 out of every 16 physically fit fathers

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'Soldier' Insurance For War Correspondents?

Washington, April 6.

Some Washington newsmen are doing a little mild lobbying to give a push to the Kennedy bill, which would make accredited American war correspondents eligible for National Service Life Insurance, the life insurance sold very cheaply to men in the armed forces by the Government.

Newsmen point out that war correspondents are taking all the chances taken by soldiers and sailors these days and the rate of mortality is actually higher among correspondents than among servicemen.

LUSH ERA SEEN WHEN WAR ENDS

Big-Time Entertainment Will Be in Demand in Small Towns — International Travel Made Easy Via Clippers

'EDUCATED' SOLDIERS

By GEORGE ROSEN

Revolutionary changes in show business in the post-war era are seen shaping up by some of the top men in the entertainment field. Even as the nation's politicos and economists are agreed on the inevitability of vast social changes that will come out of the war, so do the visionaries in show biz foresee a post-war pe-

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Time Also Buys 20th-Fox Stock

Sizable blocks of 20th-Fox common stock were picked up by interests representing Time, Inc., last week, with further purchases indicated this week. Not revealed whether the Time purchases were via the Lehman Bros. buy of Chase National common holdings but believed likely that the publisher secured part of the 105,000 common shares of 20th-Fox sold the middle of last week.

Time is reputed as having been interested in obtaining an interest in 20th-Fox for some time.

LETTIN' 'EM KNOW

Hollywood, April 6.

Tommy Dorsey announced from the stage of the Orpheum Monday night (5) he would marry Pat Dane, Metro actress.

He will fly to Las Vegas Thursday to have the knot tied.

Educators Emphasize Films' Great Aid To Study, Ask Producers' Cooperation

Educational groups representing leading American universities, and policy-makers in education throughout the U. S. met with film industry toppers at the Biltmore hotel, New York, Monday (5) to outline plans for use of motion pictures on an unprecedented scale in schools and colleges as a means of improving and possibly speeding up courses.

Nationally known educators, strongly impressed by the experience of military instructors in cutting down training periods through use of films, have asked the film industry to aid in the program for advancing education by means of pictures.

Among those attending the first meeting Monday (5) were Barney Balaban, Austin Keough, Spyros Skouras, W. C. Michel, Nate Blumberg, John O'Connor, Joseph H. Hazen and others.

Two committees, one composed of educators and the other of film ex-

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Bing As Will Rogers

Bing Crosby will play Will Rogers for Warners (Jesse Lasky production).

Crosby, under term contract to Par, has an outside picture privilege.

Golden Planning Factory Circuit For B'way Legit

Presentation of plays in war plants or adjacent to them, with the idea of stimulating the workers, is a plan being worked out by John Golden. Idea parallels that of 'Lunch-Time Follies' comprised of vaude units which a branch of the American Theatre Wing has been sending to shipyards and defense factories.

Starting the middle of May, the manager's 'Claudia' is announced to tour upstate N. Y. factories, per-

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Moss Hart Doing Stage Biog of Divine Sarah

Moss Hart's first play in two years will be a stage biog of Sarah Bernhardt, which E. Ray Goetz will produce and Hassard Short may stage.

Hart became interested in the Divine Sarah from Louis Verneuil, married to Lysianne Bernhardt, grand-daughter of the eminent tragedienne, who was in America until some eight months ago, when she returned to then Unoccupied France. Verneuil, who wrote a biog on Miss Bernhardt, is himself a French dramatist, now in New York, but he will have nothing to do with Hart's play.

Red Cross May Garner $10,000,000 From U.S. Theatres This Week

Early reports on Red Cross collections starting last Thursday (1) in theatres throughout the country, under the chairmanship of Barney Balaban, indicate that drive will top all previous coin raised in theatres for various charitable and war purposes. Balaban has stated that a total of $9,000,000-$10,000,000 for the week was not beyond bounds of possibility.

Paramount itself gave the campaign a strong sendoff with a contribution of $100,000 to Red Cross last week. The Madison Square Garden benefit, Monday (5), in N. Y., exceeded a $250,000 net yield to Red Cross.

Meantime, protests made by organized labor locals, against screening of the Eddie Rickenbacker trailer, in connection with the drive, were reported halted following a direct appeal to the heads of the CIO and the American Federation of Labor by directors of the National American Red Cross. Understood

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Radio Provides Sponsor Champ Trusting Audience

Simon & Schuster, the book publisher, has discovered radio advertising produces customers with sublime faith in the advertiser. During the final lap for federal income tax returns, the publisher received filled-out tax forms with money attached, plus a note asking that the figures be checked and the contents relayed to the collector of internal revenue.

S. & S. had used spot radio to plug its $1 edition on how to make out the federal tax return, and some of the purchasers figured that the publisher wouldn't mind granting the additional service.

THE WHIPPING BOY

It's about time certain elements in Washington stopped pushing show business around. Even before the now scandalous 'warmongering,' pre-Pearl Harbor inquisition of the picture business—although that has since become a shameful milestone in Congressional dildoes—it's been open season on Hollywood.

The latest is the blanket onslaught on 'Hollywood Colonels,' an obviously exaggerated witch-hunt, in its collective invidious connotation, with the case of Col. Darryl F. Zanuck used as the focal point.

It's patent that when certain D. C. solons are stuck for a front page quote, they hitch their wagon to the Hollywood stars and satellites. In one breath some D. C. spokesman will put in a plug for pix, and almost without interruption comes the gratuitous slug. When they're stuck, there's always the pro and con on industry and talent draft deferments, Mickey Rooney, Kay Kyser, Robert Taylor, Bob Hope, et al.

Morale? Well, Major General Lewis B. Hershey, national director of the Selective Service, admits the grave need for it, as much for the home-front as the war-front, but adds that 'the reason prominent performers cannot obtain occupational deferments is that the pub-

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Refrigerator Used As Dressing Room By USO Troupe; Other Travails Told

USO-Camp Shows execs in recent weeks have been learning the full details of the travails encountered by USO performers who spent the winter months traveling through the northern reginns of the country while entertaining at army and navy posts. The up-north performers have been checking in at Camp Shows headquarters after three and four-month stints, with virtually all of them teaming up with other units for a spring swing of the circuits.

In all instances the troupers had no regrets; in fact, they wouldn't hesitate at doing it all over again, despite the hazards encountered.

Some of the sub-zero experiences encountered by a tab unit which toured army posts throughout New England for four months were recited last week by Dolly Reckless, dancer-magician who also emceed the show. Femme performer, just in from the tour, told how, when snowbound, the troupe even found it necessary to shovel itself out of rooming houses in order to make a show on time.

The unit, also comprising Mary Dooley, singer; Jimmy Burns, tap dancer; Arthur Repetti, accordionist, and Jack Zern, comedian, often performed under unusual circumstances, the two gals once using a refrigerator as a dressing room ('It was the warmest spot in the barracks') and the troupe once did a show in the Venderbilt stables at Newport, taken over by the army. They traveled to remote outposts to perform for as a few as 15 men and did shows on a dozen islands off the coast of Maine.

Ambidextrous

Larry Adler, guesting Wednesday night (31) on the Cresta Blanca 'Carnival' on WOR-Mutual, did a stunt solo duet by playing his harmonica with his right hand and his own piano accompaniment with his left hand.

He explained later that he also used his foot to kick himself for having thought of the idea.

H'WOOD IN TRIBUTE TO MADAME CHIANG

Hollywood, April 6.

Hollywood turned out en masse last week to pay tribute to Mme. Chiang Kai-shek, with filmites playing a leading role at the various activities arranged on her behalf.

Mme. Chiang's Coast visit was highlighted by a China Relief program at Hollywood Bowl, attended by 25,000 persons who filled the amphitheatre to the brim to hear the visiting dignitary tell of China's problems. Program, arranged by David O. Selznick, co-chairman of the committee arranging the reception, netted $31,000 for China Relief.

Studio functions and celebrations were staged in Mme. Chiang's honor, with the initial event of the three-day program being a banquet attended by 1,000 selected citizens, of whom 40% were from films. Among those paying tribute to China's ambassador-at-large were two Academy Award winners of 1942, James Cagney and Greer Garson, who gave a dramatic reading of a letter, 'A Flying Tiger Writes Home.'

Official reception at the Ambassador hotel brought together Mme. Chiang and Luise Rainer, who played the starring role in 'The Good Earth.' The visiting notable paid high tribute to Miss Rainer for her performance in the film.

'Patriots' to Open Fete Commemorating 200th Anni of Jefferson's Birth

'The Patriots,' current at the National, N. Y., will be performed in Coolidge auditorium of the Congressional Library, Washington, next Sunday (11), it being the first play ever presented there. Drama, produced by the Playwrights' Co. and written by Sgt. Sidney Kingsley, is about Thomas Jefferson. Auditorium has limited stage equipment and the showing there will be given with about half the scenery used on Broadway.

'Patriots' will open the Jefferson bi-centennial ceremonies next Tuesday (13) being the 200th anniversary of his birth. During the week President Roosevelt will dedicate a new Jefferson memorial, there will be an exhibit of Jeffersonian manuscripts and a symposium on the colonial statesman, among other activities.

Kingsley has been detached from duties with the First Army Headquarters, Ft. Jay, Governor's Island, to ready the Washington performance. His services were requested by the Library of Congress. Chief of Staff General George C. Marshall will attend the performance.

Savitt, Satchmo, Powell All in One Col. Picture

Jan Savitt, Teddy Powell and Louis Armstrong orchestras have been signed for a film titled 'Jam Session,' to be produced by Columbia Pictures. Savitt and Powell will do their scenes in New York, while Armstrong, who's now on the Coast, will do his at Col's studios.

All three bands are managed by Joe Glaser, who signed them for the work during a recent Hollywood jaunt.

Decca's 500G Deal Ties Crosby for Seven Years

Hollywood, April 6.

Bing Crosby signed a new seven-year contract, minus options, to record songs for Decca. Pact calls for a guarantee of $500,000 over the seven-year period, as against royalties on record sales.

Jack Kapp, Decca prexy, tore up the old contract which had more than two years to run.

ROCKWELL UNDER KNIFE

GAC Head in Sarasota (Fla.) Hospital for Minor Surgery

Sarasota, Fla., April 6.

Thomas G. Rockwell, president of General Amusement Corp., was operated on for a minor ailment at the Sarasota hospital last Friday (2). He will be confined to the hospital for about 10 days.

Rockwell arrived here about three weeks ago. Shortly afterwards he was taken ill and entered a hospital for observation. He was released in a few days. When the attack recurred his doctor advised an immediate operation.

Carl Laemmle's Estate As Sailors' Rest Home

Hollywood, April 6.

Carl Laemmle's estate in Beverly Hills is to be taken over by the Seaman's Institute as a rest home for convalescent sailors.

Landmark has been associated with the film industry for many years, but unoccupied since Junior Laemmle went into the Army year ago.

Kern-Gershwin's 1st Pic

Hollywood, April 6.

Jerome Kern and Ira Gershwin collabing for the first time to turn out ditties for Columbia's 'Cover Girl.'

It's the second picture at the studio for Kern who tuned 'You Were Never Lovelier.'

Jolson Jes' Don't Care

Hollywood, April 6.

Al Jolson and Columbia execs are stalemated on a deal to make picture around Jolie's life. He told studio heads that if he made film it would be for them, but at this time the economic factor none too favorable toward that conclusion.

Jolson is eager to get back to New York and wind up his radio season as early as possible so he can go to his Florida home.

Par's Expensive 'Lady'

Negative cost of 'Lady in the Dark,' now in final stages of production at Paramount, will run around $2,500,000, it is reported. It is not expected for sale until next season (1943-44).

Produced for Par by Dick Blumenthal and directed by Mitchell Leisen, its large cast is headed by Ginger Rogers, Ray Milland, Warner Baxter, Barry Sullivan and Mischa Auer.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis

Sunbrock Gets License For B'way Circus After Moss Probes Squawks

As far as License Commissioner Paul Moss is concerned, Larry Sunbrock's proposed circus on the parking lot adjoining the Roxy theatre, New York, won't depreciate the value of nearby property, won't create traffic jams or unnecessary odors or turn Sixth avenue into a 'mad house.'

As a result, Moss gave Sunbrock the green light on Saturday (3) and the half-brick-half-tent 'big top' will unfold as skedded April 23 with a Red Cross benefit show.

For a while last week it looked as though Sunbrock's plans for the circus would be stymied as the Abbey and Taft hotels, the Roxy theatre, Radio City, the Sixth Ave. Assn. and even the police department registered squawks with the license commissioner. As a result, Moss heard them out at a hearing, at which the bondholders for the various adjoining properties contended that there would be a wholesale depreciation in the value of their properties and that the 'noisy mad house' resulting from the circus would keep business away.

Taft hotel said it would withdraw its objections if Sunbrock promised to back the circus band up against the wall of tha Roxy, thus letting the music blare forth into 6th avenue. Sunbrock said okay and then the Sixth Avenue Assn. stepped in

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Gypsy Rose Lee's 1st Play Being Cast by Todd

Michael Todd, who has called off plans to produce William Saroyan's 'Get Away, Old Man,' is now casting Gypsy Rose Lee's first play, 'Ghost in the Woodpile,' for immediate production.

At the same time, Todd is working on plans for another musical, to be housed in the Broadway, on which his lease goes into effect Aug. 1. Musical, which will be a saga of yesteryear musicals and its stars, isn't figured to open until the fall.

McElhinney, of 20th-Fox, Is a Prisoner of Japs

Joe McElhinney, manager of 20th-Fox Singapore office until captured by the Japanese, is alive and held prisoner of war by the Japs, according to word received in N. Y. from the Red Cross.

He formerly was Salt Lake City salesman for 20th-Fox.

Hands Across Border

Hollywood, April 6.

Hollywood Victory Committee assigned five film stars as volunteers in the Canadian Government campaign to sell war bonds in various parts of the Dominion.

Enlisted are Charles Boyer, Dick Powell, Joan Blondell, Claude Rains and Edward Arnold.

Mrs. Marin's Loss

Mrs. Ned Marin, the former Mrs. Sam ('China') Harris, lost her complete wardrobe when fire broke out in the Super-Chief car she was occupying while enroute from the Coast last week. The accident took place at Needles, Calif.

Before she left New York for Palm Beach with Norma Talmadge, Mrs. Marin had to buy a complete new wardrobe.

F.D.R.'s Tribute to Show Biz

People of the entertainment industry were cited by President Roosevelt for their contribution to the Red Cross benefit Monday night (5) at Madison Square Garden, N. Y. The Chief Executive's statement, read by Paul Muni, follows:

'In the Axis nations, mercy and decency are regarded as synonyms for weakness and decadence. In our land it is from our great tradition of mercy that we take part of our strength.

'Each one of you who has a friend or relative in uniform will measure the significance of this show in your own heart. You—at your house today—know better than anyone else what it means to be sure that the Red Cross stands at the side of our soldiers or sailors or marines wherever they may be. All of us—130 millions—know how indispensable to victory is the work of this great agency.

'My congratulations to the people of show business and to all others who have made this Red Cross show possible.'

DEDICATION TO A CAUSE

('The Entertainment World's Dedication to a Cause' was a special program feature presented on the Mutual Broadcasting System, Sunday (4), 3:30 to 4 p.m., EWT, and the following day shortwaved by the OWI to American servicemen abroad. The program was a followup on the 'Dedication to a Cause' ceremonies sponsored by the American Theatre Wing at the Winter Garden, N. Y., March 12, which in turn was inspired by the recent Lisbon Clipper crash, which cost the lives of Tamara (Swann) and Roy (Lorraine &) Rognan, plus the notable work of actors and show business in general in war work.)

INTRODUCTION

First Announcer: The World of Radio.

Second Announcer: The World of the Stage.

Third Announcer: The World of Motion Pictures.

Fourth Announcer: The World of Concert and Opera.

First Announcer: The World of Vaudeville.

Second Announcer: The World of Music and Musicians.

Third Announcer: The Hollywood Victory Committee.

Fourth Announcer: The United Theatrical War Activities Committee.

First Announcer: The American Theatre Wing War Service.

Second Announcer: USO Camp Shows.

Principal Announcer: The entire entertainment world present—

'Dedication to a Cause'

BUSINESS: Theme...up and fade for...

ANNOUNCER: May I present Mr. Bert Lytell, president of Actors Equity Association.

LYTELL: It is my privilege today to appear as the representative of the people of the entertainment world. Why we are here has been expressed for all of us by Joe Schoenfeld in 'Variety'—show world's newspaper. May I read—'Dedication to a Cause.'

MUSIC: UP AND THEN FADE DOWN AND OUT AS LYTELL BEGINS.

LYTELL: *I am the spirit of all actors. My name might be Jolson or Brown; Francis or Roye; Benny or Hope; Cantor or Landis; Kelly or Adler. My name is Carole Lombard ...Roy Rognan...Tamara. I am an acrobat; a singer; a comedian; a dancer; and a tragedian. I am the soubret; the ingenue; the juvenile, and the leading man. I am the modest performer and I am the star.*

At this moment I am playing in a tin hut somewhere in Alaska...a camp in Australia...a makeshift theatre in the Caribbean. I am slogging through mud in North Africa; I am in the Solomons; in Ireland; in England, and in Iceland—wherever there's an American soldier, sailor or marine.

Let no cloistered thoughts mourn for me. I am a living spirit. It is not for tears that I serve my country. That is my duty and heritage.

If I persuade a man to buy his limit in war bonds; if I inspire a worker to quicken his lathe; if I brighten the lot of a lonely soldier—then these are my contributions to an America at war. It would be cause for lament only if my efforts failed.

For this work I ask no plaudits; no eulogies. I am a soldier in greasepaint, serving a free country and freedom-loving men. This service is the actors' imperishable memorial.

MUSIC: UP...FADE FOR

LYTELL: *...if I inspire a worker to quicken his lathe...*

MUSIC: UP AND FADE INTO...

BUSINESS: FACTORY WHISTLE BLOWS...BABBLE OF VOICES WHICH SLOWLY FADE BEHIND DIALOGUE.

BOY: What's the matter, sister—is it getting you?

GIRL: No. I've got a charlie-horse in my arm from working the punch.

BOY: Can I do something for you?

GIRL: No—I'm used to 'em.

BOY: (Lightly) Say, you weren't one of those lady wrestlers?

GIRL: Do I look it?

BOY: Well—no, you're kinda cute. How is it I've never met you before?

GIRL: I was down the other end of the line till yesterday.

BOY: Like it? Doesn't it get you every now and then?

GIRL: What do you mean?

BOY: The grind.

GIRL: Sometimes. I'm plenty glad when that whistle blows.

BOY: Especially when they got entertainment out in the yard. I really gat a lift out of it.

GIRL: A lift?

BOY: The noon whistle blows and I feel like I'm dead. I get a couple of laughs and I'm rarin' to go.

GIRL: That's why those actors come out here, fellow—and they're doin' a great job, too. It's important to keep people like us 'rarin' to go'—and they're the ones who can do it.

BOY: (LAUGHS) Hey, I kinda like you. Why don't you let me take you out to the yard?

GIRL: For what?

BOY: There's another show today—Morton Downey and Jerry Lester.

GIRL: Morton Downey and Jerry Lester . . . ! Mister—you got yourself a date. Come on.

BUS: (FADE IN CROWD NOISES . . . THEN APPLAUSE . . . APPLAUSE FADES FOR *MORTON DOWNEY AND JERRY LESTER.*

MUSIC: IMMEDIATELY FOLLOWING DOWNEY AND LESTER SPOT, ORCHESTRA DIRECTLY INTO SCENE MUSIC . . . FADE FOR

LYTELL: . . . *if I brighten the lot of a lonely soldier* . . .

MUSIC: UP AND FADE WITH ACTION OF SCENE.

BUS: VOICES OF MEN IN BG . . . SOUND OF CLEANING OF TIN PLATES.

1ST SOLDIER: (GROANING) Ohhhhhhhh! Ohhhhhhhh! Everytime we have hot dogs I make a pig of myself.

2ND SOLDIER: You're telling me! Honest, Pete, I don't see how you do it.

1ST SOLDIER: I'm in love.

2ND SOLDIER: With a hot dog?

1ST SOLDIER: Naw, you dope—with Clarissa! You see, I used to have dinner at her house every Saturday night and we'd have hot dogs . . . then we'd go to Coney Island and stuff ourselves with 'em again . . . she loves 'em.

2ND SOLDIER: She? You're doin' allright yourself!

1ST SOLDIER: Boy, I'd like to see her.

2ND SOLDIER: (DISGUSTED) Aw! . . . Come on back to the tent and I'll play you some records.

1ST SOLDIER: What again?

2ND SOLDIER: Allright, bright guy—maybe you got a better idea . . . maybe you'd like to go to a night club?

1ST SOLDIER: Who says I wouldn't. But it's two thousand miles away and my feet hurt! . . . (THEN SERIOUSLY) They don't hurt so much that I can't go for a walk, I guess. Heck, that's all there is to do.

2ND SOLDIER: We're ten miles from the fireworks, baby—what do you expect? Chorus girls?

1ST SOLDIER: I don't expect anything. All I want is to get this Clambake over and go back to Clarissa.

BUS: (SUDDEN CROWD NOISE IN BG)

1ST SOLDIER: (GRIPING AGAIN) In the first place . . .

2ND SOLDIER: (INTERRUPT-

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PIX PRE-SOLD BY SOLDIERS

'Non-Essential' Status for Show People Guided By Public Opinion, Sez Hershey

Washington, April 6.

Lack of 'public acceptance' is the reason actors, musicians and radio stars will not be classified as 'essential' during this war, Major General Lewis B. Hershey told a press conference Thursday (1).

In the frankest admission to date of why men of the calibre of Kay Kysar—with all of their bond-selling and morale-building work — will have to be rejected on appeals for occupational deferment, General Harshey shrugged his shoulders and smiled:

'Maybe we ara not civilizad enough.'

'Actions,' he admitted, 'are largely based on public acceptance. The public is willing to accept certain things, such as work in a war factory, as 'essential.' It fails to accept other things as 'essential,' even though they may be important. We live in a democracy, in which the public viewpoint counts.

'You can't get too far ahead, or too far behind, what the public thinks. An important factor is whether the public is satisfied. Are mothers content to have their sons go into battle while musicians stay home and play an instrument? Are they civilized enough to be satisfied that a musician shall sell bonds when their sons are in Africa?'

Russians Mere Civilized?

It was pointed out to General Harshey that the Russians, who are

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McNutt Says Ditto

Washington, April 6.

Paul V. McNutt, chairman of the War Manpower Commission, told his press conference yesterday (5) that he saw eye to eye with Major Gen. Lewis B. Hershey, director of Selective Service on the question of no occupational deferments for actors and musicians. Hershey had explained his office's decision on the basis of public opinion, which failed to consider such work assential.

Referring to the Kay Kysar case, McNutt said:

'This is no reflection on the man. He has undoubtedly done a fina piece of work with his bond selling. But once you start there, where would you stop?'

CAMP SHOWINGS HYPO HOME B.O.

In making new pictures available to army camps at home and overseas as soon as possible, considerable pre-selling value is believed to be accruing since a lot of film is being seen by the boys in service before they go en general release. (Capt. Andre Baruch's letter herewith differs on this.) Thus, the war is developing into an important merchandising channel.

Since many pictures are shown in Army camps well in advance of regular runs in this country, the lads in the service write home to folks, wives, sweethearts and friends telling about the films they've seen.

Believed that the recommendations from the soldiers is having the effect of kindling interest in the pictures among those left at home or in defense work, while any raves also might hava the effect of offsetting unfavorable reviews. Some pictures have not rated so high among the critics but have been among those classified by army camp authorities as the most favored.

Certain new films are shown overseas considerably ahead of their dating in this country, with result letters from abroad, though often late, also possess pre-selling value. Even if the pictures have gotten into first-runs, they still have subsequents to play before becoming exhausted.

An exceptionally large number of prints in 16 mm. form are being shipped to army bases overseas. Major Henry W. Clark, who is back from a tour of Alaskan and Hawaiian bases, declares in a report he made that during February nearly 4,000 films were shown in the Hawaiian

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Truman Committee Smears Zanuck But Says He's Too Valuable for Army To Lose; No Chance to Defend Given

Washington, April 6.

Indications here are that Col. Darryl Zanuck and other motion picture figures now holding Army commissions to aid the War Department's production of films will remain in active service, carry on their duties and retain their ranks.

This was the one constructive point which came out of last Saturday's (3) session of the Truman Committee, another of the typical smear jobs which Hollywood has come to expect from headline-grabbing legislators in Washington.

The committee, in its second hear-

Hollywood, April 6.

Col Darryl Zanuck gets in Thursday (8) from Washington, studio avoiding any comment on possible return to active production.

ing on the subject of what the Washington bright boys like to call 'Hollywood Colonels,' maintained its record of sneering at the film industry's contributions to the war effort, and of throwing mud at the men who were called upon by the Army to make essential pictures.

Reaching a new low, the Truman Committee amazingly declared that Col. Zanuck was too valuable a man for the Army to lose—and then proceeded with great glee to smear him.

The committee also heard with complacence an amazing suggestion from its counsel, Hugh Fulton, that instead of the Army making its own battlefield action pictures, it auction the privilege off to the highest bid-

(Continued on page 21)

What's Running Today?

Goodman (Easy) Ace, a race-track addict, is concerned about the food uncertainties nowadays.

He told restaurateur Leo Lindy that it looks as if he'll have to call up in advance and sea what's been scratched on the menu, a la Racing Form.

Zanuck's Book Breezy, Newsy War Adventure

By ABEL GREEN

In tha summer of 1938, when this reporter happened to be in London and Paris at the same time that Darryl F. Zanuck, Joe Schenck, Joe Moskowitz and Harry Brand, 20th-Fox officials, were surveying the local tourist season, plus some company business on the side, it was curious to note how Zanuck was then exercising his French. He had brought his French secretary from Hollywood—a fabulous method of learning the lingo; the sec would dog Zanuck's steps, wherever he went, and thus he absorbed the Gallic tongue conversationally. Fox's French film boss, Ben Miggins, kept talking in English at the Auteuil and Longchamps race courses, or in the class restaurants, but Zanuck was partial to exercising his French.

That it stood him in good stead is evidenced in 'Tunis Expedition' (Random House; $2), a breezy book by Col. Darryl F. Zanuck who, with General Mark Clark, landed with the first American units; Zanuck as the soldier-cameraman reporter, head of the U. S. Combat Camera Crews.

In a succinct, diary-form book of less than 200 pages, with some good illustrations, Zanuck gives a closeup of the off-the-record and human relations when a U. S. task force—in this case an expeditionary army—takes over in a strange land, among strange people, some still inimical, many pro-Petain if not pro-Nazi. Zanuck's French, in a French colony.

(Continued on page 23)

Benny Show's Rating Reflects Comic's Illness

The Hooper Report's ratings for the week ending March 31 disclose that the Jack Benny-Grape Nuts show (NBC) has dropped from fourth to 12th place since the comic was forced by illness to temporarily retire and turn the Sunday evening stanza over to pinchhitters. The latest Hooper popularity rotation is as follows:

1. Bob Hope.
2. Fibber McGee-Molly.
3. Edgar Bergen.
4. Aldrich Family.
5. Walter Winchell.
6. Lux Radio Theatre.
7. Frank Morgan-Fanny Brice.
8. Mr. District Attorney.
9. Rudy Vallee-Joan Davis.
10. Screen Guild Players.
11. Abbott and Costello subs.
12. Jack Benny subs.
13. Fred Allen.
14. Take It or Leave It.
15. Kay Kyser.

Shirley as 'Janie' for WB

'Janie,' the Brock Pemberton production now on Broadway, has been bought by Warners. Reported figure around $75,000.

Shirley Temple may do the lead.

VIRGINIA WEIDLER SET FOR N. Y. CAPITOL P. A.

Virginia Weidler, film moppet, has been booked into the Capitol theatre, New York, as part of the in-person show starting April 29. In addition to Miss Weidler, the stage layout will include Sonny Dunham's orch and Jimmy Durante. Latter bows out of the Copacabana, N. Y. nitery, on that date in order to fill the Capitol engagement.

With Ozzie Nelson going into the Capitol April 15 for two weeks, it's possible that the Durante-Dunham-Weidler combo may be held off until May 6 if biz warrants a hold-over.

Radio May Bring Back Frank Buck on Mutual Goodwill Half-Hour

Frank Buck is reported set to m.c. a weekly half-hour on Mutual under the auspices of the Office of the Coordinator of Inter-American Affairs. Show will aim to acquaint the people of the United States with the contribution to the war effort of Brazil. Following expiration of the initial 13 weeks, similar quarterly series ara anticipated by the CIAA highlighting other Latin American countries.

Program, it is understood, will probably go into the 4:30 p.m. Saturday slot now held by Bob Stanley's orchestra with 'Rigadoon to Rhumba.' Each show will contain air-mailed or cabled feature material provided by the CIAA rep in Rio, as well as interviews, some of them dramatized, with celebs recently up from South America. There will also be big-time international politicos and professional talent of a Latin American stripe. Buck, himself, in addition to m.c.-ing, will spin some yarns of his experiences south of the border.

Labeled 'Brazilian Parade,' show is a co-op venture among the CIAA, Mutual and the Rio government's Department of Press and Propaganda. It will be a gesture of appreciation to the Brazilian Press and Propaganda agency for making available during the past year a five-minute news period every day over 94 stations in Brazil. This time has been filled by a commentary atred via point-to-point (commercial radio) from New York.

Johnson to Leave 'Sons' Prior to H'wood Trip

Chic Johnson will withdraw from 'Sons O' Fun,' which moved from the Winter Garden, N. Y., last week to the 46th Street, but Ole Olsen will stick for a time. Johnson has had dental trouble all winter and it is principally to get his teeth reconditioned that he is leaving the revue. O. & J. are due in Hollywood next month and Olsen plans to leave 'Sons' for a rest prior to the Coast trip. Both are due back into the show after the studio stint.

Steve Olsen, Ole's brother, who is called Ole, Jr., will step into Johnson's parts. Replacement for Olsen when the comedians go west will be chosen during the next week or two.

Swing 'Choc. Soldier' With All-Colored Cast Planned for Broadway

Colored cast swing presentation of 'The Chocolate Soldier' is planned for spring on Broadway by Hans Bartsch and Jack Goldberg. Latter is a specialist in Harlem talent which he recently used in making films.

Bartsch, playbroker was interested in musical revivals at Carnegie Hall last summer.

J. Murray Anderson is mentioned to stage 'Soldier.'

THE WHIPPING BOY

Continued from page 1

lic refuses to accept the morale-building importance of their work as essential, and any action along these lines would have to be based on public acceptance. The public is willing to accept certain things, such as work in a war factory, as essential, but it fails to accept certain other things as essential, even though it may be important. We live in a democracy, in which the public viewpoint is important. You can't get too far ahead and too far behind what the public thinks. An important factor is whether the public is satisfied...'

Who knows conclusively what the public thinks? Or whether the public wouldn't recognize the worth of show business in the war effort? Why shouldn't the public be satisfied? Certainly there is evidence a-plenty of show business' all-out, tireless, selfless, unselfish work for morale. If the public isn't fully aware of it, then it can and should be educated—pronto.

Perhaps show business, past master in ballyhoo and merchandising, should start selling itself to the American public. It will certainly be an easier task than the nouveau riche war-worker, who, while draftable and eligible for warfront service, instead is capitalizing on munitions and war material. Certainly there is more public antagonism from the neighborhood mothers who see their sons on the global fronts, while some of their neighbors' children—because working in a shipyard or in so-called 'essential' war factories—are waxing rich; in some instances somewhat shamelessly flaunting their new-found, wartime affluences. Ask any draft board about this; constant streams of mail, anonymous and otherwise, from disgruntled neighbors always tip off this type of individual.

Mrs. Eleanor Roosevelt's syndicated column last week paid handsome tribute to show business' war effort. Even as recently as Monday night (5), in New York, before some 20,000 who jampacked Madison Square Garden, Paul Muni read a personal message from the President wherein Mr. Roosevelt again saluted show business' war efforts. It was on the occasion of the Red Cross benefit, a gala turnout of all-star talent which commanded $5,000 box seats and $100-per-ticket for orchestra pews, and realized in excess of a quarter-of-a-million for the disciples of Florence Nightingale.

Why, where and how can there be any question about show business' war work?

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N. Y. Red Cross Benefit at Garden Wow at B.O. ($260,000) and on Stage

Show business wrote another brilliant chapter to its credit with the star-studded benefit Monday night (6) at Madison Square Garden, N. Y., which realized nearly $260,000 for the American Red Cross. Scaled at $5,000 for boxes, and $50 and $27.50 for the down-front locations, with standing room at $2.20, a brilliant turnout saw an out-of-this-world show which paced off almost to the split-second. Were it not for some emergency shifts it would have clocked, as scheduled, and at that a 1 a.m. curtain is held quite reasonable for a weighty show of this nature.

Ed Sullivan, N. Y. News columnist who did such a yeoman job with the Army Emergency Relief benefit last fall, following the Navy Relief show at the Garden which Walter Winchell maestroed (each grossed over $150,000 for their respective causes), repeats with the Red Cross show. Again it proves the stability and durability of the men and women from stage, screen and radio.

Emceeded by Sullivan, Fred Allen, Red Skelton, Jimmy Walker, Harry Hershfield, Charles Boyer, Dick Powell and Milton Berle, and Bert Lytell, a galaxy of talent that reads like the who's who of all of show business unreeled a glittering cavalcade of variety talent.

Alfred Lunt, Arthur Treacher, Allen Jenkins, Fredric March, Alan Mowbray, John Emery, Howard Lindsay and Bobby Clark each personated a 'Gypsy Rose' in a very funny 'Strip Tease' number, one of the show's highlights. The Bert Lytell paced finale, 'Cavalcade,' with Raymond Massey, now a Major in the Canadian Army, and Helen Hayes, with the 'Rosalinda' choir, Ben Yost, Music Hall Glee Club, 'Something for the Boys' and 'Lady in the Dark' choruses, plus Erno Rapee Orchestra, made for a stirring finale. Leon Leonidoff's staging of the entire show was capital, with Hassard Short ditto on the finale.

Myrna Loy, Tallulah Bankhead, Betty Bruce, Ethel Merman, Ray Bolger, Morton Downey, Milton Berle, Jimmy Walker, Jimmy Durante, Paul Muni (reading the President's personal message in tribute to show business), the Radio City Rockettes, the Roxy Roxyettes, Ozzie

(Continued on page 25)

Camp Shows Books Nine Film Players for Tour

Hollywood, April 6.

USO Camp Shows sent nine Hollywood players on tour this week, starting with Eddie Bracken, whose route calls for an opening at Lowry Field, Denver, and 13 other stops in Kansas, Missouri, Kentucky and Tennessee.

Three Ritz Brothers open at Ft. Monmouth, N. J., April 8 and wind up a four-week tour at Camp Peary, Williamsburg, Va. Guy Kibbee starts a campaign of six camps at Gainesville, Tex., and Phil Silvers is heading for 21 camps in the Southwest. Akim Tamiroff and Leonid Kinsky are completing rehearsals for a skit destined for Arizona, New Mexico and Colorado. Dick Powell is already in the east, with a few dates in Canada.

WAR WORKERS' SHOW

CIO Sponsors Prototype to 'This Is the Army'

A war worker's version of 'This Is the Army,' to be known as 'Roll Up Your Sleeves,' is now on the production line. It will be ready for a swing of the nation's war plant areas by the second week of June, contingent upon Government consent, the William Morris agency, producer of the venture, has announced.

The revue company will be made up of 150 workers from non-essential plants in the Detroit area and 50 professionals from the variety field. Leonard Keller, former Coast band leader, currently employed as an aircraft engine worker at the Cadillac-Allison plant in Detroit, originated the idea. He interested the Michigan CIO in the show, which will seek to glorify the soldiers of the production front as Irving Berlin's 'This Is the Army' emphasized the importance of the front line soldiers.

Keller has already written the music and lyrics. The show will preem in Detroit.

Joe Bush's Day

Hollywood, April 6.

Beards that once chimed to the aeolian strains of the western prairies are filtering foreign music today. Whiskered riders of Gower Gulch are now driving Russian droshkies or Norwegian plows.

There is a heavy demand for chin foliage in 'Mission to Moscow,' 'North Star' and 'Edge of Darkness.'

China to Be Prize Vaude Center, U. S. Soldier Sez; Radio Stars Hot Faves

China, March 8.

Editor, 'Variety':

Shows still are running pretty good and we can't kick except for one small detail. I don't even know whether to mention it, as I didn't intend this to be a beef letter, but why does every Hollywood musical have to wave the flag at the end of the picture, or to wind up as a finale. Most of the men in China are veterans, who have more time overseas than the average soldier has in the army. We're on the ball out here and know what we're fighting for. We don't need any big production reminder. I think that goes for the men on all the active fighting fronts all over the world.

Well, there I go again, and I really didn't mean to make a squawk. But I see how men feel about these things here. [Of course, for average civilian audience values, such production devices have not only not met with any such criticism, but have been deemed highly effective.—Ed.]

I caught a Chinese play the other day and, by our standards, it's awful. However, the show went mighty big with the audience. It was S.R.O. It had to be as there were no seats anyway. A Chinese play is more or less of an endurance contest. One of the actors will talk for hours and hours. When he gets hoarse, he calmly calls for a glass of water from backstage. This goes on for hours and hours more and then gets worse. A good time was had by all. Yep, China may be the birthplace of a lot of culture, but theatre definitely had a miscarriage.

It's interesting to drive through a town. Despite the fact that the A.V.G. was in China before war was declared, Yanks are still a strange

(Continued on page 42)

So. Cal.'s Bond Record

Hollywood, April 6.

Southern California theatres during the year ending March 15 reported sales of $22,700,000 in war bonds, figure highest for any section in the country.

CAMP SHOWS IN SUMMER SWITCH

USO-Camp Shows, Inc., is currently engaged in revising its circuit schedules in preparation for the summer. Venture entails switches in the Red and White circuit units playing the larger army and camps and navy bases throughout the country, with the various legit shows bowing out on May 29, upon conclusion of a 26-week tour.

Dropping out of the Red circuit will be 'You Can't Take It With You,' 'Arsenic and Old Lace,' 'Claudia,' and 'Junior Miss,' while 'Male Animal' and 'Room Service' fold on the White Circuit.

Object behind the al fresco schedule is to play the big bowls and amphitheatres, which will permit for as many as five times the number of servicemen to witness the performances. Difficulties involved in rigging up the technical equipment for outdoor legit shows, plus the fact that the straight plays are not seen to the best advantage in 'under the skies' performances, will result in the concentration on the 'girl' shows and a number of band units which have been skedded in for six-week tours. Latter include Muggsy Spanier, Barney Rapp, Dick Rogers and Reggie Childs. Similar procedure of dropping the legit shows was followed last summer. Revised setup will leave 11 shows on the Red Circuit and 14 on the White.

Meanwhile, Camp Shows has moved to fill the gap caused by the withdrawal of the 'Hit the Deck' and 'Shuffle Along' units. Latter, an all-colored show, folds April 13 at Camp Polk, Alexandria, Va., and goes to the Coast, where it is skedded to open in San Francisco with Noble Sissle and Eubie Blake. 'Shuffle' is being replaced by another all-colored revue headed by Al Sears orch called 'Swing Is the Thing.' Chuck & Chuckles, from 'Shuffle,' are transferring to the new unit, with other acts currently being lined up.

'Hit the Deck' folds April 12 at Alexandria, La., and is being replaced by a new unit headed by the Gray Gordon orch. Willie Shore, dancing comedian, is being retained from the closing unit while new talent recruited includes Marie Austin, comedienne; Whitson Brothers, knockabout acrobats, and Eve Matthews, tapster.

Uncle Sam's Callboard

Netter's Other Son In Too

Charles Netter, son of Leon Netter, Paramount theatre department executive at the homeoffice, has passed his examination to join the Naval Air Corps. A member of the Naval Reserves, he is attending Holy Cross college but will check out of there on April 17 to report for active service. He's a member of the Holy Cross track team.

Netter's other son, Douglas, who joined up some time ago, is now in Washington taking training as a gunnery officer in the Navy.

RKO's 800 in Service

RKO now has more than 800 former employees in the armed services, including seven women. The roll includes 15% of the RKO studio's male personnel.

Among homeoffice departments, the largest number, 16, have gone from the advertising-publicity division.

Walter Gross Fitting Uniform

Walter Gross, pianist and CBS house conductor in New York, will be inducted into the Army in two weeks, probably stationed at Fort Monmouth, N. J.

In addition to his CBS work, Gross occupies a spot on the NBC 'What's My Name' program.

Alvin Geller Inducted

Alvin Geller, secretary to Nat Kalcheim, of the William Morris office, checked in at Camp Upton, N. Y., yesterday (Tuesday) following his induction last week.

Drexel Layton to WAAC's

Drexel Layton, stage manager for 'Cabin in the Sky,' and Coast production of 'Mamba's Daughters,' has enlisted in the WAAC.

It's Capt. McCleary Now

Washington, April 6.

It's Capt. Albert McCleary now. The former Hollywooder, who was under contract to Charles K. Feldman as a writer-director, has just been upped from first lieutenant in the Signal Corps. McCleary has been shifted from aide to Col. Kirke B. Lawton, of the Army Pictorial Division, to the office of the Chief Signal Officer. McCleary spent some months at the Army's Astoria studio and has been in Washington for the past couple of months.

Hardie Meakin's Boy a Capt.

Washington, April 6.

Hardie Meakin, the popular manager at RKO-Keith's and former 'Variety' mugg in Washington, is receiving congratulations because his son, Leonard Meakin, has become a captain in the U. S. Army at 24 years of age. That beats Pops Hardie, who only wore a second looie's bars in World War I.

Capt. Meakin graduated from Maryland University two years ago and was commissioned a second lieutenant because of his ROTC training. Later he got his silver shoulder ornament and was assigned to command the detail of military police

(Continued on page 46)

The Answer to Camp Pleas

With camp-sponsored shows on the increase throughout the country, 'Variety' has been in receipt of a number of letters from special service officers assigned to the various posts who find themselves handicapped by lack of script material and, in some instances, are also in need of stage equipment.

Those desiring scripts should write to the Director of Special Services Division, War Department, Washington, D. C., which has available all types of script material covering variety shows, dramatic shows, etc. These, of course, will be sent gratis.

Stage equipment can be obtained from Emil Friedlander, who can be reached in care of USO-Camp Shows, Inc., 40 West 40th street, New York. Friedlander, a director of USO-Camp Shows, is president of Dazian's, N. Y. theatrical supplies concern, who is devoting virtually all his time to camp show activities, turning over considerable equipment to camps without cost.

Army Circuit, With 900 Theatres, Now Largest Film Chain in World

Washington, April 6.

Army Motion Picture Service opened its 900th theatre last week at the Yermo (Calif.) Holding and Reconfinement Center. It not only makes the Army circuit the largest motion picture chain in the world, but testifies to military efficiency, since 200 theatres have been built and opened for the military forces since Nov. 16, 1942.

By the end of 1943 the camp screen service hopes to have 1050 theatres in operation paying to the motion picture industry some $12,000,000 in annual rentals. Attendance at camp theatres is constantly increasing although the Army has abolished 'Jawbone,' the credit practice by which soldiers could buy books of theatre coupons and have the price taken from their monthly pay.

The rapid expansion of military theatres is due to the fact that the service does not have to bother about priorities or critical materials, although contractors face the usual difficulties in keeping up the supply of skilled manpower. The record of army construction is briefly told in the following table:

No. of Theatre	Opening Date	Elapsed Time
100th	Oct. 6, 1940	
200th	April 5, 1941	182 days
300th	July 29, 1941	114 days
400th	Jan. 20, 1942	184 days
500th	June 28, 1942	150 days
600th	Sept. 20, 1942	84 days
700th	Nov. 18, 1942	59 days
800th	Jan. 27, 1943	70 days
900th	March 30, 1943	62 days

Army theatres are constructed according to standard plans in three classifications, with seating capacities of 308, 422 and 900. This does not include tent facilities for screening in the open air with capacities ranging up to 3,000. Of modern con-

(Continued on page 46)

Half a WAAC?

Hollywood, April 6.

There'll be lot of one-eyed WAACS unless officers keep close watch on LaVaughn Speer who is awaiting her call.

She's the Paramount hairdresser responsible for Veronica Lake's trick hairdo.

'THIS IS THE ARMY' LIKELY TO DISBAND

Irving Berlin's 'This Is the Army' unit, trouping under the banner 'Uncle Sam Presents' since last July 4, appears almost certain to disband when its current stint on the Warner Bros. lot is ended. Three-hundred cast members of the all-soldier musical revue are nearing the end of their work in the filmization of the show.

There had been some discussion of 'Army' continuing its tour of the United States if it didn't go to England, Australia and other far-off spots where Yanks are stationed. War Department has just about come to the conclusion, however, that the public reaction in this country might more than offset the good will created abroad.

Principal fear is that mothers of other boys in the armed services might resent the fact that the 'Army' troupe is subjected to nothing more than the dangers of the stage while their sons are on active fighting fronts. As a matter of fact, no such reaction has evidenced itself in any way, so far, but the War Department is sensitive about indefinite continuance of the show.

Warner Bros.' film will open July 4, just a year after the live version preemed at the Broadway theatre, N. Y. Only names with marquee value that have been added to the original soldier cast by WB are Kate Smith, Joe Lewis and Ronald Reagan. They'll share billing with Berlin.

L. A. to N. Y.

Annabella.
Stephanie Bachelor.
George Burrows.
Commander John Bolton.
O. Henry Briggs.
Earl Carroll.
Henry Fonda.
Kathryn Grayson.
Harry Green.
Jack Hasty.
Pete Jaeger.
John Joseph.
Henry Herbel.
Dr. Herbert T. Kalmus.
Paul Lazarus, Jr.
Isobel Lennart.
M. C. Levee.
S. Barrett McCormick.
Merle Oberon.
Maria Ouspenskaya.
William Pomerance.
Dick Powell.
Arnold Pressburger.
Edward Raftery.
Gradwell Sears.
Harry Warner.
Skip Weshner.
Bill M. Wilder.
Al Wilkie.
Jane Wyatt.

N. Y. to L. A.

Lee Bowman.
Flight Officer Jackie Coogan.
L. Wolfe Gilbert.
Walter Gorman.
Sir Cedric Hardwicke.
Ruth Hussey.
George Putnam.
William F. Rodgers.
Sam Schiff.
Mary Shipp.
Jane Wyman.
Roland Young.

Masquers on Coast To Entertain Furloughees

Hollywood, April 6.

New backstage war organization, known as The Masquers Servicemen's Morale Corps, goes into operation this week at the Masquers Club with a series of nine dinner shows for soldier and sailor units in Southern California.

Weekly shows, consisting of a dinner, followed by stage, screen and radio stars, will be financed by a weekly host, beginning with Charles Coburn. Eight other hosts lined up thus far are Harry Joe Brown, Alan Hale, Edward Arnold, Raymond Walburn, Frank Craven, Ralph Morgan, George Raft and Philip Green. Seven bands and 30 acts have been lined up to date.

SERVICE MEN IN REVERSE

They Turn Tables, Entertaining Hostesses in Chi

Chicago, April 6.

Service men of the Chicago Service Men's Centre, operated by the Chicago Commission on National Defense, did a turn-about-face last Sunday night (4) and entertained the floor hostesses, program directors, receptionists and other volunteers with a show called 'March of Swing in Spring' at the old Auditorium theatre, now known as Service Men's Center No. 2. More than 3,000 volunteer workers attended.

Sergt. Al Kvale, directing the 740th Military Police Battalion dance orchestra, was one of the highlights of the evening. Others who chalked up hits were 'Red' Hodgson, composer of 'The Music Goes Round and Round,' now attached to Kvale's unit; Horace Henderson and his 732nd Military Police Battalion Dance Orchestra; Jerry Ross, doing a fan dance, and Sanford Helm directing the Navy Pier Band and orchestra.

WAR FILMS LEVELING OFF

Mohammed-to-Mt. Routine, As Film Sellers Hit the Road to Sell Exhibs

Under extreme difficulties due to transportation problems, but finding it more essential now to closely contact the field than ever before, distribution representatives are doing a record amount of traveling. Using trains almost exclusively due to uncertainties over plane reservations and possibilities of being grounded, executives in sales are not only spending more time getting places but are having their troubles over hotel accommodations.

Much of the present traveling by men in distribution, from homeoffices as well as district or exchange points, has become necessary since circuit heads, buyers and various exhibitors no longer care to venture out of their home towns so often. This forces the sales executives from homeoffice heads down to branch managers to go to them when important deals are in the making or other matters require personal attention.

In addition, with competition intensely keen in the selling of product this season and every distribution company demanding choice deals, extended time, etc., the higher-ups in sales are riding the rails overtime. They don't like to do it but, as pointed out by Ben Kalmenson, Warners' general sales manager, a better job of selling can be done by personal contact than by letter, phone or wire. On the season Kalmenson will have spent around 40 weeks on the road. Others in Warners are similarly on the move, with Jules Lapidus having spent less than 20% of his time at the h.o. since being appointed eastern division manager about six weeks ago.

While it may be that Warner execs are running up a new high in travel for any company, others are likewise keeping their sales bosses constantly on the go. Bill Rodgers, general sales manager for Metro, believes that it is not only increasingly important for his key distribution men to closely contact the field but that they should frequently visit the Coast to see new product coming up, familiarize themselves with production plans, etc. This is being done.

Watch the Hordes Go By

Business is so good at film theatres in Detroit, according to word of N. Y. executives just back from there, that the operation of a picture house is simple.

'All you have to do is open the doors of your theatre and get out of the way of the crowds that pour in,' is the favorite description of Detroit show business.

Rathvon's Coast Hop

N. Peter Rathvon, RKO prexy, left for the Coast over the past weekend for further talks with Charles Koerner on the Eddie Cantor deal to produce, direct and star in a picture for RKO.

Cantor's story will be devoted largely to the golden era of Broadway, on which Cantor played an important part. He checks in at RKO April 16. Jimmy Kern will assist Cantor on the script.

Metro Dropping B Pix and Prods.

Hollywood, April 6.

Three producers at Metro are winding up now that pictures in smaller brackets are being wiped off production slate. Benny Zeidman is already detached from the payroll and others are due to leave the lot this week.

Contracts of these producers running better than a year are being settled.

Dore Schary relinquishes the production unit which he and Harry Rapf headed to be producer of top budget product. Another reported leaving the lot is Victor Saville.

LOU OSTROW QUITS RKO AFTER POLICY DISPUTE

Hollywood, April 6.

Lou Ostrow checked off the RKO lot as a result of disagreement with the front office over his production policies in the various units under his supervision. He had joined RKO under the Joseph I. Breen regime and continued without contract, prefering to work on a weekly basis.

Former production chief at Monogram, Ostrow signed with Universal as an associate producer in 1935 and later handled the Andy Hardy series at Metro. As head of Vogue Productions he made four pictures for RKO in 1940-41, and spent a year in a producer capacity at 20th-Fox before signing with Breen.

Ralph Cohn's Exit

Hollywood, April 6.

Ralph Coho, unit producer at Columbia and nephew of Harry Cohn, company's prexy, has left the studio.

Understood his spot will be filled by Rudolph Flothow, former associate producer on the Larry Darmour pictures.

11 IN MARCH; OWI HAS OTHER IDEAS

Hollywood, April 6.

Number of feature pictures with war themes released by the majors seems to have leveled out. Survey of March releases shows 11 of them to have dealt with an aspect of the war. That's about the same number that went into distribution during each of the past five months and a sharp drop from the peak month for war pix, last October, when 16 of them hit the nation's first runs.

While the features retained their even keel, war shorts continued the sharp decline first felt during the previous month. In March, as in February, eight briefies were released with war as their major theme. This was just about half of the number issued in December and January.

Eleven war features released during March represented 35% of a total of 31 that went into distribution. In addition to the 11 with direct war themes, there were five dealing indirectly with the conflict, and 15 completely escapist.

Survey for the past six months discloses 70 features with major war angles released, plus 29 with indirect bearing on the big battle. There were 220 features released in all, 121 of these skipping the gunpowder completely.

In the shorts field during the six-month period, there were 69 releases (20 of them cartoons) in which the war was the major factor. Indirectly related to the war were 23 one- and two-reelers, while 147 were minus war angles, to make a total of 239 briefies released during the half-year period.

Despite efforts of the Office of War Information's Bureau of Motion Pictures to re-channel the type of war pix Hollywood has been making, few significant changes appear evident in the feature release figures

(Continued on page 8)

M. Silverstone To Top 20th-Fox Foreign Distrib

Murray Silverstone, formerly head of United Artists, is setting a deal to become vice-president in charge of foreign distribution for 20th-Fox.

Negotiations have beeo under way with Spyros Skouras, 20th prexy, for some time. Understood that pact is for five years at $50,000 annually.

Silverstone is tentatively slated to go to England with Skouras. Twentieth president had previously intended leaving for England this month but postponed the trip.

Laudy Lawrence was last foreign manager for 20th, but not v.p. in charge of foreign distribution. Tom Connors became v.p. in charge of world wide distribution, taking the foreign fields under his wing, while Lawrence was foreign manager.

4 MALE STARS SET FOR 'GUADALCANAL DIARY'

Hollywood, April 6.

Four stars, Lloyd Nolao, Preston Foster, Victor McLaglen and William Bendix, were named by 20th-Fox to share tops in 'Gualalcaoal Diary.'

Story dealing with the Marines goes into production about May 20 with Islin Auster producing and Lew Seiler directing.

Rodgers to Coast

William F. Rodgers, geoeral sales manager for Metro, left Friday (2) for the Coast to see new product, including pictures that have been completed as well as those in final stages of production, with a view to studying selling-releasing plans.

He will be at the studio for several weeks.

D. C. Hints Tougher Regulations To Replace Consent Decree As Exhibs Urge Changes and Plan Opposition

Washington, April 6.

Film industry can forget any hopes it may have that the Department of Justice will be satisfied with a continuance of the motion picture consent decree after its expiration date, Nov. 20. The Anti-Trust Division under its new chief, Assistant Attorney General Tom C. Clark, who succeeded Thurman W. Arnold, is not at all satisfied with the decree. It expects to go hot and heavy after something more stringent, according to Robert L. Wright, special assistant to the Attorney General. Wright is handling the consent decree matter.

Just what the Justice Department expects to seek will probably be announced by June, Wright indicated. He now has under study the possibility of a suit for complete divorce between exhibition and distribution of films, and also complete elimination of blockbooking in favor of single picture selling.

That does not mean, Wright made clear, that these are what the D. of J. will finally settle on. The only thing certain at present is that Anti-Trust feels the consent decree is not strong enough medicine.

Although the consent decree, entered into on Nov. 20, 1940, only called for restriction of blockbooking during the second year, most of the industry is voluntarily observing the same restrictions this year.

Exhibs Would Scuttle

Following attacks made against the consent decree by Motion Picture Theatre Owners of America and Allied States Asso., it is expected in trade circles that early opposition to continuance of the decree will be organized. Each of these national exhibitor associations is expected to either press for ending of the decree and the present form of arbitration, or prepare plans of their own embodying modifications similar to those proposed by last year's Uoited Motion Picture Industry committee.

In a bulletin to members last week, Ed Kuykendall, president of the MPTOA, urged post-war planning and collaboration between distributors and exhibitors, taking occasion at the saoie time to criticize the decree.

'The troublesooie problems we have to deal with are well known,' Kuykeodall stated. 'Obviously they were not solved by the coosent decree, oor are they likely to be solved by any new or revised decree after Nov. 20. What little remains of the decree after that date, if it is continued without revision, will consist largely of the almost meaningless and carefully limited arbitra-

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Let Me Out

Hollywood, April 6.

Reversing an old procedure, Cal Schrum is suing Producers Releasing Corp. to keep his name out of the screen credits. In a $15,000 damage action, plaintiff declares 'Cal Schrum's Rhythm Rangers' appeared in two 'Texas Rangers' films but were advertised for four pictures in which they were not contracted to appear.

Schrum asserts the advertising caused him to lose jobs elsewhere.

Chase's Stock In 20th to Lehmans

As a preliminary towards divesting itself of 20th-Fox and National Theatres holdings, the Chase National Bank last Thursday (1) sold all of its common stock holdings for around $2,000,000 to a group of investment trusts and individual investors represented by Lehman Bros. and associates.

Lehmans, meantime, continue to await finalization of details on the National Theatres setup which are being submitted in a report to the Securities & Exchange Commission. Following approval by the SEC plans are for 20th-Fox to purchase the Chase holding in NT, approximately 58%, with the Lehman group underwriting the transaction.

Lehman's entry into 20th-Fox coincides with sale of their holdings in RKO, which have beeo reduced to a nominal amount. From accounts, it is not possible, under SEC regulations, for investment groups to hold large blocks of stock in several companies in any one industry.

Actual investors represented in the Lehman buy of 20th stock were not revealed but shares were understood purchased for investment. Wall Street reports are that the price per share was around $19, slightly less than the closing stock market quotation last Wednesday (31).

Chase, for the time being, retains its preferred in 20th. The NT deal, from current progress, may not be consummated before the summer.

PIX SALESMEN DOUBLING UP TO SAVE GAS DEEMED IMPRACTICAL IN FILM INDUSTRY

Position of the Office of Price Administration that ride-sharing plsns be made, if supplemental gas rations are to be obtained, and suggestions of various local boards that salesmen double up in makiog their rounds, is frowned upon in distribution circles as well as by the film sellers themselves. Such a procedure is regardeo as entirely impractical when it comes to selling film although numerous peddlers may be covering the same route regularly in contacting exhibitors.

To begin with, it's pointed out, the selling of pictures is highly competitive and even if two salesman shared one car no exhibitor would probably be inclined to want to talk business to both of them at the same time. A representative of one company would be forced to wait outside the exhib's office while the other discussed a deal. Should the latter have a battle with the theatre operator and leave him in a bad frame of mind, that might have an adverse effect for the next fellow.

Also, believed that psychologically the practice of two salesmen from competitive companies calling on a buyer would be bad because the average exhib might be inclined to feel they discuss his business between themselves and compare notes.

However, salesmen are beginning to arrange to lessen the burden on their own exchanges by taking accessory representatives of their company along with them on trips in order to save on gas.

Abhor Black Market

While the peddlers are constantly arguing with local gas boards which either think they should double up or use buses and trains, they are loath to deal in the black market on petrol for fear of getting into trouble. Moreover, the film companies do not want them to violate the OPA regulations regardless of the present difficulties.

Salesmen now get only 'A' cards entitling them to $1\frac{1}{2}$ gallons a week and 'B' cards which allow only an additional three gallons. While efforts are being made to get additional gas for salesmen, there has been no success in this direction so far. William F. Rodgers, Metro's sales head and chairman of the Motion Picture Advisory Council which meets with Washington agencies on industry matters, is very active on the gas matter.

RAW FILM CONSERVATION AND GOVT.-MADE WAR-FRONT PIX THREATEN 5 NEWSREEL COS.

The five American newsreels are under fire currently on two fronts, one to get them into one national newsreel and the other assault to secure more actual battlefroot material as exemplified by the British cameramen's epic, 'Desert Victory.' The reels are girding themselves for a showdown on both, Claude Collins, the newsreels' liason executive in Washington, having been in N.Y. over the weekend to lay facts before proper officials.

The newsreelers are particularly burned over the unjust attack on their failures to obtain as vivid material as the British cameramen. They say they are blameless, having been unable to either get their men up front in many instances, and being deprived of most footage obtained by Signal Corps photogs. They also contend that the material finally released by the military brasshats is so late it is practically worthless unless employed in editorial manner.

Drive of certain Government bureaus, which want their own pictures on the nation's screen, to instigate a single national newsreel by absorbing the five (Paramount, Movietone, News of Day, Universal and Pathe) is tied in with the failure to get better coverage. Reported the sameness of the reels is given as an argument for an Affiliated national newsreel.

Britain's Edge

Claimed by some that the British are far ahead of U. S. in covering the war because they have been alert to insidious Nazi propaganda (battle stuff photographed, doctored to the Goebbels slant and then rushed to the public). Britain's motion picture coverage has been accordingly geared to overcome this, with camera crews going right along with combat units. That their photographers are up front is attested by the fact that four were killed, two captured and several wounded in getting 'Desert Victory.'

Drive to get a single Affiliated newsreel officially is hung on the uncertainty over the raw stock situation, whole thing centering around Harold Hopper's control of film stock. While Hopper reportedly sees no need now for reducing the amount of stock to the newsreels, yen of others is to form this Affili-

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Fast Decisions Seen in Roundup Of Chicago Film Biz Extortionists

Early and fast disposition of the criminal cases brought a few weeks ago against remnants of the Al Capone gang and Louis Kaufman of the International Alliance of Theatrical Stage Employees, is looked for in the trade and elsewhere as Mathias F. Correa, U. S. Attorney at N. Y., presses for action and, from accounts, is prepared to go deeper into dirty work involving the IA during the George E. Browne-Willie Bioff administration.

During the past week Phil D'Andrea, former Al Capone bodyguard, among those named in recent indictments, surrendered in Chicago. This leaves only one of the nine named by Correa to be rounded up, unless he also voluntarily surrenders as most of the others have, presumably due to fear for their lives. As result, Correa has been asking heavy bail so that defendants may not be molested.

Only fugitive remains Ralph Pierce, Capone lieutenant, who has a record of numerous arrests on charges ranging from vote fraud to kidnapping and assault with intent to kill. He, like the others, is charged with having figured in the Browne-Bioff shakedowns of the motion picture industry and the members of the IATSE, latterly through 2% assessments that were in effect for several years.

D'Andrea, latest to give up, was not only bodyguard to Al Capone but also former head of the Italo-American National Union and publisher of L'Italia, Chicago Italian newspaper. He served six months for contempt of court for taking a pistol into the courtroom where Capone was on trial for income tax fraud.

Of the nine gangsters named in the indictments last month, the first to be nabbed was John Rosselli, former Capone mobster who since had been drafted. On his heels, Kaufman, business agent of the operators local at Newark (IATSE), surrendered under the new indictment brought against him. Both will come to trial under the March charges on Monday (19). Kaufman, out on $25,000 bail, meantime has charges of conspiracy pending against him under an earlier indictment. The new one charged him, along with the Capone group, of violating the anti-racketeering laws.

Isidore Zevin, former private secretary to Browne, through whose hands money collected on assessments of IATSE members is alleged to have passed, is slated for trial on perjury charges Tuesday (13).

Chi Ops' Execs Cut

Chicago, April 6.

Peter Shayne, president and assistant business manager of the Chicago Moving Picture Operators' Union, resigned the latter position last week in compliance with constitutional changes made by the members several weeks ago prohibiting an officer to hold more than one job. Newspaper reports that he resigned after telephone threats that 'it would be too bad' for him if he didn't, were branded as false by John Smith, business agent of the union. He continues as president.

As assistant business manager Shayne drew a salary of $13,000 a year and additional $4,000 as president. These and other salaries were reduced at a members' meeting last week. Shayne was reduced from $4,000 a year to $1,200 as president; the assistant business manager job pays $9,200 yearly now instead of $13,000 and business agent, John Smith's, salary was reduced from $20,000 to $15,000 a year. Both Shayne and Smith have made several trips to New York for questioning in connection with the recent Grand Jury investigation of hoodlum activity in the operators' union. Shayne has been assistant business agent since 1937 and will continue functioning as such until a successor is appointed by Smith. Both he and Smith were targets of opposition at the union's election in March, 1942, but won by a large margin.

Auer's Three-Plyer

Hollywood, April 6.

John Auer checked into RKO yesterday (Mon.) under a three-way contract as producer-director-writer.

For several years Auer had been working at Republic, chiefly as a director.

LEVY SUES MONO FOR 42G ON 'JACARE' DEAL

Los Angeles, April 6.

Suit involving a difference of $42,060 was filed here in Superior Court by Jules Levy against Monogram Pictures, seeking an accounting of the production costs on 'Jacare,' South American animal picture, which was taken over by Mayfair Productions for United Artists release.

Levy's action asserts that Monogram spent only $49,783 and charges Mayfair $91,843 for reimbursement on the footage. Deal called for the two companies to share 50-50 on the profits of the UA release after Mayfair had paid Monogram for its production outlay at the time of sale.

Scophony of America Extending Outside U. S.

Scophony Corp. of America has begun negotiations to set up wholly-owned subsidiaries in Canada and Latin-American countries, according to Arthur Levey, SCA prexy. Move is being made to prepare for post-war developments since Scophony controls the entire western hemisphere rights to Scophony 'supersonic' patents in television, communications and industrial fields. These subsids would be formed to enable more efficient handling of installations and servicing for both theatre and home television.

Canada and Mexico likely will be the first countries to get these Scophony subsids, it was indicated, with others likely in Brazil, Argentina and Chile.

Interest in Scophony in this country by other interests besides motion picture companies and equipment manufacturers was revealed, too, in the recent purchases of General Precision Equipment stock by Time-Fortune-Life group. Reported that the chief reason for stock buying in GPE is the television stake General Precision holds in Scophony. Both GPE and Television Productions, Inc., latter a Paramount subsid, hold a substantial interest in Scophony of America.

Negro Pic 'Disparaging,' U. of Wis. Cancels It

Madison, Wis., April 6.

Showing of 'Lucky Ghost,' which had been protested to as presenting an erroneous, disparaging picture of Negro life, has been cancelled by the University of Wisconsin student film committee. 'Ghost' was scheduled to be shown this weekend at the new Wisconsin Union Play Circle in the $1,000,000 theatre wing of the Wisconsin Union.

After pre-viewing the film members of the student committee agreed to withdraw it, feeling that it 'failed to meet artistic standards' set.

Grable Ill, 'Rosie' Waits

Hollywood, April 6.

Production on 'Sweet Rosie O'Grady' at 20th-Fox was halted indefinitely by the illness of Betty Grable. Nature of the ailment was not disclosed, but William Goetz, production chief, declared work would not be resumed for several weeks.

Picture has been in work for six weeks and has three more weeks to go, principally in dance routines.

M-G Signs Ray Collins

Ray Collins, freelance actor, has signed a term contract with Metro, for whom he recently played the narrator in the Saroyan picture, 'The Human Comedy.'

Taken to the Coast by Orson Welles to appear in the latter's 'Citizen Kane,' Collins was briefly under contract to RKO. He was formerly in legit and radio in New York.

CHAPLIN'S 'BLUEBEARD'

Charles Chaplin has signed Constance Collier to prepare research material for 'The French Bluebeard,' which Chaplin plans to produce as his next for United Artists release.

Miss Collier will work in New York, leaving for Hollywood when the film goes into production.

Studio Contracts

Hollywood, April 6.

Robert Stanford inked player pact at Columbia.

Walter Bullock drew three-year writing contract at 20th-Fox.

Carmalle Bergstrom, figure skater, handed player ticket by Paramount.

Maxine Fife's minor contract with Paramount approved by Superior Court.

Nicholas Conte, Broadway actor, signed by 20th-Fox.

Dorothy Morris drew player ticket at Metro.

Frances Woodward inked player contract with Harry Sherman Productions.

Evelyn Keyes' option lifted by Columbia.

Erskine Caldwell drew writer contract at 20th-Fox.

Charles G. Clarke renewed as cameraman at 20th-Fox.

Wilde Twins signed as a singing team at Metro.

Marjorie Ann Mutchie's moppet option picked up by Columbia.

John Hodiak's player contract renewed by Metro.

June Haver's option hoisted by 20th-Fox.

Natalie Draper's player option picked up by Metro.

Charles Coburn signed by Columbia.

Constance Weller's acting contract renewed by Metro.

Dennis Hoey drew actor contract at Universal.

RCA Selling RKO Holdings; Deal 'Off-the-Market'

Large amount of RKO common (400,000 shares) and preferred (44,000) plus 500,000 warrants, representing approximately all RKO stock held by Radio Corp. of America, is being placed on sale via off-the-market distribution by Dillon, Read & Co. Group to handle selling was being formed early this week.

RCA sold around half of its original holdings to Atlas Corp. (Odlum) which now owns approximately 67,000 shares of RKO preferred and more than 50% of common, thus giving Floyd Odlum controlling interest.

RCA reps in the past have requested that their interest in the company be purchased but Atlas never went for the full total.

RKO preferred and common stocks being sold in the pending off-the-market distribution are valued at $6,226,000 current market prices. Warrants have nominal value of around $1.15.

RCA originally bought the Keith-Albee-Orpheum circuit in the late 20s, with the advent of sound, and then acquired the old Film Booking Office Company from Joseph P. Kennedy to insure flow of product for the theatres. Pathe Pictures was absorbed by RKO about 10 years ago.

Disposition of RKO holdings by RCA leaves Rockefeller with the largest remaining block of stock aside from Odlum, but Rockefeller interests hold no preferred stock. If RCA holdings find ready buyers it is considered likely that Rockefeller will also unload.

WARNERS 14 DIRECTORS NEW HIGH FOR STUDIO

Hollywood, April 6.

Roster of directors at Warners is the highest in the studio's history, with 14 under contract, not counting five who are wearing U. S. uniforms.

On the lot are Curtis Bernhardt, Dave Butler, Michael Curtiz, Delmar Daves, B. Reeves Eason, Peter Godfrey, Edmund Goulding, Lewis Milestone, Jean Negulesco, Leroy Prinz, Irving Rapper, Vincent Sherman, Herman Shumlin and Raoul Walsh. In uniform are Norman Krasna, William Keighley, Anatole Litvak, John Huston and Owen Crump.

Trotti Draws Reynolds' 'Stars Neutral' at 20th

Hollywood, April 6.

Quentin Reynolds' war tale, 'Only the Stars Are Neutral,' will be produced by Lamar Trotti at 20th-Fox.

Filming is slated to start in July, with Trotti doubling on the screenplay.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., April 6.

Dear Joe:

Well, according to the calendar, spring is here and the circus will soon be in town.

I've always been a pushover for a circus. I knew a lot of the gang in the old days and their slang used to get me. Here are some real circus expressions that might be interesting to you. The number one question in the craft is: 'Who is the man with the shoes?,' meaning who's the boss. 'The mill' is where one works. 'Fire Up' means to eat. 'Cutting up jackpots' is small talk. 'Ironclad' means working with protection. 'On the sneak' is working without protection. 'T.B.' is a blank or bloomer, a bad place to work. 'Red one,' a good spot to work. 'Fuzz' is a copper. 'Clout' means to steal. 'A Skin Show' is dancing girls.

'Patch' is a legal adjuster. 'Hershey bars' are colored entertainers. 'Geek show' is a snake show. 'Mitt joint,' a fortune teller. 'Working slum,' selling novelties. 'Punk worker,' one who sells to children, balloons, etc. 'Nose trouble' means eavesdropping. 'Donniker' is, of course, the rest room. 'Putting up paper' is boosting a pal. 'Cannon, whiz or fooster,' a pickpocket. 'Cat rack queen,' girl who runs ball game concessions. 'Punkins,' county fairs. 'Gilly,' small traveling show. A broad is known as a 'bree,' a guy a 'gee,' a shill is a 'stick,' and a sucker a 'monkey.' 'Grind or bally' means does he have to talk all the time or only before each show. 'What's the line?' means how much salary? 'Pickle Punks' means a spieler for 'live' shows. 'Lame brain' worker is a spieler for freak shows.

The Flying Trapeze

Did you know that the flying trapeze, used today, including the perch, has been used for centuries in Northern China for the purpose of crossing ravines. Of course, animals have been trained to entertain folks for centuries. Did you know the first double somersault in midair, taking spring from the ground, was done at the White Rats Benefit at the New York theatre in 1907 by my old friend Charlie Siegrist? He was introduced by Slivers, the great clown, who announced that for the first time in America this trick would be done. On a light mat Charlie did three backhand springs rapidly in succession, and from the last one he rose in the air, made two revolutions and fell on his face, nearly breaking his nose. Slivers explained to the audience that Siegrist had not done the trick in three months and would try it again. People from the audience, actors in the wings and Charlie's wife were yelling to him not to try it again. But he did, and accomplished the feat—the first one in America to do it.

The Loop the Loop

Remember the loop trick that nearly all big circuses featured? In 1883 one Clavieres performed it at the Paris Hippodrome. Bicycle acts on a 'safety' must be counted as belonging to this age; but tricks on the velocipede, in wood without gears, were performed by acrobats and clowns in the early Astley days.

Talking about circus slang brings to mind the gab billposters use. Old Dutch Reimer of Frisco, one of the oldest in the business, once wrote his boss: 'I have a Galli-Curci in a panel at the Auditorium. Will let her live another week. Monday I will kill Heifitz at Post and Powell and will cover him with Ysaye-Elman. The 15 Galli-Curcies will be dead in Oakland on the 21st.'

Of course you heard the one about the dame in a circus who was a sharpshooter's assistant. She quit when he got St. Vitus dance.

Aggie and me can't wait for that pink lemonade and silk candy. Sez

Lefty.

Editorial Pans Circus Travel Costs, Plugs Pix

Minneapolis, April 6.

Films provide sufficient entertainment to sustain morale but circuses and carnivals are unessential, the Minneapolis Tribune declared in an editorial disapproving transportation authorities' action in permitting railroad transportation for circuses to aid morale.

'The morale argument is being worked to death,' the editorial declares. 'In the movies we have a plentitude of entertainment for everyone—an entertainment which makes no perceptible draft on our war effort.

'In many minds, the fact that circuses and carnivals can burn coal and use railroad trackage will be wholly inconsistent with the travel restrictions that are being imposed on the public.'

Emphasizing that the movies are capable of satisfying the public's need for amusement, the editorial pointed out 'that every city, town, village and hamlet have pix within a few blocks walk. Accordingly, it said, 'there isn't any need for the morose husband, the moody wife or bored children working themselves into a war lassitude even on the occasion when there's nothing worth while on the radio.'

The editorial concluded that we, thus, 'have entertainment in plenty and at little cost and the small addition to our entertainment store that will be contributed by the circus or carnival is so slight as to be hardly worthwhile.'

Jackson, Stone & Finney

Hollywood, April 6.

Frederick Jackson became the third member of Andrew Stone Productions, sharing equally with Stone and Edward Finney and releasing through United Artists.

Former legit and screen playwright, Jackson recently worked with Stone as associate director at 20th-Fox. Currently the new company is readying 'High Diddle Diddle' on the General Service lot.

REP BUDGETS SEABEES EPIC AT $1,500,000

Hollywood, April 6.

Highest budget in the history of production at Republic, $1,500,000, is assigned to 'The Fighting Seabees,' a tale of a new branch of the Navy whose activities cover a wide scope in construction, evacuation and other duties necessitated by modern warfare on foreign shores.

Herbert J. Yates and Moe J. Siegel have made arrangements for official cooperation through Rear Admiral Ben Morell, of the Navy Department of Yards and Docks. Camera crews have already started for various naval bases for backgrounds and factual shots. Picture is slated for release in late July.

Eddie Golden's New RKO Film Deal on 50-50 Basis

Deal being set for Edward Golden's next production for RKO, 'The Master Race,' will likely be on a 50-50 basis. Under negotiations outlined, producer and RKO will split gross profits after cost of production and distribution, with RKO largely financing production.

Golden is not selling any outside pieces in his share of the forthcoming production. On basis of billings last week, Golden's share for the single week on 'Hitler's Children,' following deduction of RKO distribution charges, was approximately $100,000. RKO earned a similar amount, on the 50% basis, apart from distribution charges.

In Golden's case $100,000 is cut several ways, however, with those who invested in 'Children' originally.

One Sister Short

Hollywood, April 6.

Metro assigned Kathyrn Grayson to the femme lead in 'Tale of Two Sisters,' forthcoming filmusical which will feature bands batoned by Harry James and Xavier Cugat.

Van Johnson and Charles Ramirez share the male leads, with George Sidney as director.

UAW BATS FOR MICH. EXHIBS

Deluxers Must Set Solo Pix Pace If St. Louis Indies Are to Follow

St. Louis, April 6.

Local flicker exhibs last week dumped the plan of Harry C. Arthur, Jr., head man of Fanchon & Marco's interest here to inaugurate single feature programs starting June 1 ino the ashcan and offered a substitute measure. At a powwow called by Fred Wehrenberg, owner of a chain of indie nabes in St. Louis and St. Louis County and prez of MPTOA of Eastern Missouri and Southern Illinois, 40 exhibs most of whom previously had agreed to Arthur's proposal, agreed that single feature policy in the nabes would be shown only after the deluxers had established such a policy for a particular feature.

Like the first agreement made several months ago the new pact becomes binding only after it has been signed by all exhibs in St. Louis and St. Louis County. Among the exhibs who sat in on the session were those who have previously John-hancocked Arthur's resolution for single bills and constitute 98% of the 110 houses in the St. Louis area.

After ashcanning Arthur's original resolution, the meeting with but one dissenter, Henry Holloway, owner of three indies in St. Louis County, agreed to O.K. the new resolution which will be drawn up in the near future. Arthur attended the meeting but was not present when the final vote was taken. He stood fast on his original proposal and inferred that the opposish was taking advantage of an opportunity to pass

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PAR SNAGS 'VICTORIA' AWAY FROM WARNERS

Paramount last week bought the screen rights to Henry Bellaman's unpublished novel first titled 'White Clouds' and now called 'Victoria Grandolet.' Move was unexpected in the trade inasmuch as Warners had closed but not signed for the property a few weeks earlier at a reported price of $40,000.

Warner deal, on point of closing, was called off at the last minute due to several stipulations from the author and his reps regarding production. Among clauses which Warners objected to was reportedly one provision that Bette Davis be starred in the picture. Studio execs would not make such a commitment in advance.

Warners, incidentally, was the only studio which received the full story manuscript in advance. Other studios were provided with only four-page synopses, but the complete material was later furnished when the deal with WB failed to go through.

With Sam Wood, who directed 'King's Row' (also a Bellaman story) for WB now on the Paramount lot, the latter studio acted swiftly. Par then changed the title to 'Grandolet.'

Other Buys

Warners last week bought the screen rights to 'Al Schmid, Hero,' article which appeared in Life mag several weeks ago. It's the story of the marine who killed 200 or more Japs, although at cost of having part of his face shot away. RKO-Radio last week bought screen rights to novel, 'Mama's Bank Account.'

Other new WB buys are 'Danger Signal,' by Phyllis Bottome, and 'Happiness,' by Mildred Cram.

'Bernadette' Starts Off On 80-Day Shooting Sked

Hollywood, April 6.

With an 80-day shooting schedule, one of the longest in Hollywood history, 'The Song of Bernadette' went before the lenses at 20th-Fox, sustained by a budget estimated at $1,800,000.

Filming calls for interior sets occupying four sound stages and a back-lot replica of the French village of Lourdes, with an artificial river bank. Jennifer Jones plays the title role. Henry King directs and William Perlberg is producer.

Heels Can't Smile

Hollywood, April 6.

Film actors who play Nazi officer roles are not permitted to smile in still photos, under a new policy suggested by the Office of War Information. When a set of stills depicting Kurt Kreuger, playing a Hitlerite in 'Somewhere in Sahara,' were submitted by Columbia, the OWI tossed out all the photos in which the actor wore a pleasant look.

From now on, all still portraits of Nazis will look natural—like heels.

Vandalism Wave Now Hits Philly

Philadelphia, April 6.

Vandalism, which has troubled exhibs in other sections of the country for some time, is now reaching major proportions in Philly also. Reports from the nabes are that young hoodlums are getting out of hand, ripping up seats, defacing walls, destroying furniture in rest rooms, etc.

A gang of young hoodlums was rounded up by the police last week and were given stiff sentences as a warning to others.

In addition to outright vandalism, some of the nabe filmers have been the stamping ground for juve purse-thieves.

One West Philly house reported a tiny six-year-old boy had made a practice of crawling under seats, opening purses and emptying the contents. The moppet eluded searches by ushers and detectives, but was finally nabbed when he proffered a $5 note at one of the theatres for admission for himself and a couple of five-year-old girl friends.

Pontiac, Mich., Digs Up Old Law Curbing Juves

Detroit, April 6.

Michigan towns, enacting curfew laws as a means of curbing growing tide of juvenile delinquency, also are digging up ancient ordinances for enforcement.

Pontiac, Mich, where the alarming increase in youth problems had started agitation for a curfew law, discovered one on the books passed shortly after the turn of the century. It called upon officers to order all children under 16 off the streets by 8 p.m. in the winter and by 9 p.m. in the summer. All this necessarily affects theatre biz of course.

With the ready-made law now in force, the Commission probably still will have to pass a new one. Complaints are received that it is too drastic, and under its terms even parents can't take their children out after dark, and high school and other parties designed to curb juvenile delinquency also are being blitzed by the old law.

Estabrook Quits M-G

Hollywood, April 6.

Howard Estabrook's producer status on the Metro lot ended without a production. Parting was the result of an argument over a straight three-year deal.

Studio had upped Estabrook to a producer berth after his fine solo job on the screenplay of 'The Human Comedy.'

Disney Loading Up

Hollywood, April 6.

Walt Disney added 20 new workers to his inking and painting departments to keep up with the demand for Governmental pictures.

Besides the Army and Navy instructional films, the studio is producing two features and the customary series of shorts.

BOOSTS PLAN ON WORKERS' AMUS.

By JAMES POOLER

Detroit, April 6.

The United Automobile Workers' union (CIO) has recommended to the Government that priorities be given to theatre and other recreational construction. The recommendation from one of the most active and biggest unions was contained with 18 other specific recommendations made by the UAW following a study of the Willow Run Bomber plant situation.

With the situation at the huge Ford plant for bombers developing into a national scandal through, among other things, inability to get workers for the project, located 20 miles from Detroit, the UAW specifically cited theatre building as a remedy and urged that such priorities be relaxed.

Willow Run has become the focal point of the entire war plant problem throughout the country. Many plants were built outside the metropolitan areas, and the recommendation that theatres be built along with other facilities for the new workers is general in application. It was pointed out that the military had recognized the need of picture houses and today Uncle Sam was the biggest theatre operator in the country in the camps. It was indicated that similar thought should be given to the building of pix houses for the war workers settled around the remote war plants who have neither the time nor inclination to drive to nearby towns for their theatre-going.

It was suggested that any full-fledged housing project should consider the theatres a part of the recreational program and that it would serve to draw in and help hold the transient labor.

Another of the points cited by the union in its program being studied by federal groups is that workers be frozen on their shifts. Exhibitors in Detroit, who have been thrown around trying to make the-atre hours fit the changes in working hours, also favored the recommendation which would give them a regular standard of patronage at regular hours and permit them to adapt their shows to the shifts. Both the outlying and downtown houses figured they would benefit when workers were not constantly being changed on their hours.

Arcadia, Philly, Denies Any WB Dicker; Film Co. Nix on Nixon String

Philadelphia, April 6.

Operators of the Arcadia, only midtown indie here, sent a registered letter to all distribs last week announcing that the house would be continued under the same management and that no change of ownership 'was contemplated,' regardless of reports to the contrary.

The announcement signed by Abe Sablosky and Harry Shapiro, president and v.p. of the Arcadia Co., was sent on the heels of reports that Stanley-Warner Co. was dickering with the Arcadia owners to add the house to the chain.

The reports were given added substance when it was disclosed that Morris Wolf, counsel and member of the Warner board of directors, had loaned the Arcadia $50,000 in the form of a mortgage during the theatre's recent refinancing in which the Arcadia corporation had purchased its property (which it formerly leased) for a reported $200,000.

Wolf, however, declared that the $50,000 mortgage was in the nature of a 'personal investment' and had nothing to do with his connections as a Warner official.

Reports have been current for weeks, both here and New York, that the Warner circuit was trying to add the Arcadia to its midtown circuit. It would take the place of the nearby Karlton which soon passes into th hands of William

(Continued on page 18)

In Order to Protect Morale, Manpower, SPG-SOPEG Seek Uniform Homeoffice Reclassification of Jobs and Salaries

Following proposals looking to more equitable salary classifications and more efficient use of office help with a view to protecting manpower, made by unions representing home-office white-collar workers, the producer-distributor companies have indicated they will give the matter study, indicating the problem is one that they want to solve.

While Paramount has already agreed to classify jobs and adjust salaries, others so far appear hesitant about establishing industry-wide policies relating to job-salary problems.

Conference on the matter was held by representatives of white-collar unions with a committee consisting of C. C. Moskowitz, v.p. who is chairman of the N. Y. labor negotiating committee; W. C. Michel, v.p. of 20th-Fox; Major L. E. Thompson, v.p. of RKO; Harry Buckley, v.p. of United Artists and Paul D. Raiborn, executive assistant to Barney Balaban, president of Par.

Representing the Screen Office & Professional Employees Guild were Bill Phiel, organizer of the United Office & Professional Workers of America, and Ellen Davidson, while appearing for the other white-collar h.o. union, Screen Publicists Guild, was its president, Jonas Rosenfield, Jr., of 20th-Fox.

Union seeks cooperation of the picture companies in establishing industry-wide policies on salary

(Continued on page 45)

V for Vitamins

Hollywood, April 6.

Paramount is plowing up acreage on its location ranch near Calabasas to plant rutabegas, tomatoes and whatnot on the rugged soil where rustlers and redskins usually bite the dust.

Studio commissary needs fresh vegetables.

Quarterly Reserve Stock Allocated

Washington, April 6.

First quarter motion picture raw film reserve, held back for emergencies by the War Production Board, has all been cut up and allocated under the second quarter quotas, WPB announced Friday (2).

Most of it is included in the 16,576,140 feet of extra film allotted to the entertainment and newsreel companies for the second period. Remaining 2,000,000 feet of first quarter reserve was turned over for factual pix which are allowed 25,150,000 feet for the current period, or almost 2,000,000 feet more than during January, February and March.

'In connection with factual pictures,' it was announced, 'WPB or the Bureau of Motion Pictures of OWI have the authority to issue authorization to transfer film. It is expected that a directive will be issued shortly by WPB to OWI, to formalize this arrangement.'

With the exception of laboratory use, the formal order setting the second period allotments (issued last Friday), has removed all restrictions on the exposure of film and the re-

(Continued on page 47)

Pressburger Presses Bid for Korda's UA 25%

Arnold Pressburger arrived in New York from the Coast over the weekend to continue discussions with Sir Alexander Korda regarding purchase of the latter's 25% interest in United Artists. Korda has, meantime, formally offered his stock to United Artists, necessary under the company regulations prior to offering the stock to an outside purchase.

Pressburger had previously made an offer for the Korda holdings in U. A. which latter considered insufficient. Understood that another offer, at a higher level, is being made.

UA, meantime, still has under reservation plans to buy the Korda stock back for the company.

Pressburger, while in a position to pay for the Korda stock in U. S. funds, via substantial Wall Street backing, may be able to make a stronger bid with funds now frozen in England which Korda would be able to use there.

Korda, on point of returning to England last week, delayed his departure to continue dickering with Pressburger.

Macgowan Draws Seven Pix on His 20th Slate

Hollywood, April 6.

Kenneth Macgowan draws a full slate of seven productions on the 20th-Fox program for the coming year, with four biographies and three stories pertaining to war.

Following 'Jane Eyre,' currently in production, are 'Happy Land,' 'Stars and Stripes Forever,' 'Mr. Bullfinch Takes a Walk,' 'Life Boat,' 'Dr. Bethune' and 'The Incredible Earl of Suffolk.'

ANOTHER H.C.L. WAGE TILT OKAYED FOR PAR

The War Labor Board has approved the application of Paramount to increase salaries to the equivalent of 15% more than made on Jan. 1, 1941, for all employees within the $5,000 annual range over which the WLB has jurisdiction.

Since Par has handed out periodic raises since the Jan. 1, 1941 date and also has paid bonuses, only about 75 employees at the homeoffice earning up to $100 weekly are included under the WLB order. All requisitions for increases over $5,000 must go to the U. S. Treasury.

Although Par obtained approval of the WLB on the increases for those earning up to $5,000, the notice did not come in time to include it on payroll makeup Friday (2). Meantime, the weekly bonuses of Par, amounting to 10% on the first $100 of salary and 5% on the second $100 has continued and expected that this so-called 'high-cost-of-living' bonus will remain for those earning over $100 in lieu of the WLB approval, except that it will not include members of the Screen Publicists Guild and approximately 75 others who are working for Par under contract.

While Par is the only company in the industry which has paid bonuses for nearly two years now and applied to the WLB for increases under the so-called 'Little Steel,' formula, it may be that when Par negotiates a contract with the Screen Office & Professional Employees Guild to cover white-collar workers at the homeoffice and music subsidiaries, new job classifications will permit additional increases.

Collarites Win Backing For 7% Salary Hike

Hollywood, April 6.

White Collarites in the film industry, 2,000 strong, are supported by the Conference of Studio Unions, representing nearly 10,000 in their demands for a 7% wage hike.

Screen Office Employes Guild, currently working on a two-year agreement with the Producers, contends that the contract is void because it lacks a reopening clause for arbitration. Herb Sorrell, prexy of the Conference, will huddle with Pat Casey, producer labor contact, this week to arrange a meeting with studio executives.

PILOT NO. 5

Metro-Goldwyn-Mayer release of B. P. Fineman production. Stars Franchot Tone, Marsha Hunt and Gene Kelly; features Van Johnson, Alan Baxter, Dick Simmons, Steve Geray and Howard Freeman. Directed by George Sidney. Story and adaptation, David Hertz; film editor, George White; camera, Paul Vogel. Previewed in N. Y., April 1, '43. Running time, 70 MINS.

George Braynor Collins....Franchot Tone
Freddie....Marsha Hunt
Vito S. Alessandro....Gene Kelly
Everett Arnold....Van Johnson
Winston Davis....Alan Baxter
Henry Willoughby Claven....Dick Simmons
Major Eichel....Steve Geray
Hank Durban....Howard Freeman
Nikki....Frank Puglia
American Soldier....William Tannen

The turbulent events in the life of an Army aviator, prior to the suicide flight he makes wiping out a Jap carrier, is told in flashback fashion in a moderately entertaining programmer known by the odd title of 'Pilot No. 5.' Not strong enough to command major booking, it will suit as an associate feature on the general run of double bills.

Except for a brief stretch of footage toward the end, when Franchot Tone dives his plane into the enemy carrier, as the only way out, there is no war action, but this sequence ending Tone's career provides several exciting moments. Scene of the bombed carrier, explosions and resultant fire has been exceedingly well done.

Despite the title, the story mainly concerns the unfortunate connections made by Tone as a young lawyer and the romance affected by the disgrace befalling him. Tone becomes involved with a crooked gubernatorial machine and, after redeeming himself in the eyes of the citizens by helping to elect another governor, he joins the air force.

As the story opens at a lone Allied outpost, with Tone are four other pilots, including Gene Kelly, also a former attorney who had become entangled with the corrupt governor of an unnamed state, played very well by Howard Freeman. With only one plane left to be taken on a mission seeking to destroy a Jap carrier, Tone is chosen to do the job by a Dutch major who's in command. After he has gone, the other four fliers tell what they know about Tone, but it's mainly Kelly, his former legal associate, who does most of the talking. What he relates is carried out by the flashback method, with the romantic side of the story a fairly dominating factor.

Marsha Hunt, who finally marries Tone after he has gotten his wings, turns in a nice job. Tone himself is excellent, though at times he doesn't photograph to the best advantage. Kelly impresses as an Italian who used to think Il Duce was the tops, while lesser assignments are handled capably by Van Johnson, Alan Baxter, Dick Simons and Steve Geray.

Production and direction are both adequate. *Char.*

MY FRIEND FLICKA

(COLOR)

20th-Fox release of Ralph Dietrich production. Features Roddy McDowall, Preston Foster, Rita Johnson. Directed by Harold Schuster; screenplay, Lillie Hayward; adaptation by Francis Edwards Faragoh, based on novel by Mary O'Hara; camera, Dewey Wrigley; editor, Robert Fritch. Previewed in New York March 31, '43. Running time, 88 MINS.

Ken McLaughlin....Roddy McDowall
Rob McLaughlin....Preston Foster
Nell....Rita Johnson
Gus....James Bell
Tim Murphy....Jeff Corey
Hildy....Diana Hale
Charley Sargent....Arthur Loft

Excellent direction and fine scripting in the screen version of this best-selling novel will largely account for moderate to good grosses in all situations. Fine color photography, capable performances by Roddy McDowall, Preston Foster, Rita Johnson and, of course, the magnificent horses, are assets.

Basic theme, necessarily limited in appeal since it's the story of the influence of a wild pony (Flicka) on the lives and philosophy of a small family group, required all the top-notch production values which the producer has provided in order to ensure commercial returns.

Essentially it's the story of a day-dreaming youngster's longing for a colt of his own, the boy's complete transformation once his rancher-father fulfills his desire, and the trials and tribulations in taming and nursing the filly back to health.

Skillfully interwoven is the theme of inherited insanity in animals, with the rancher (Foster) cautioning the boy not to break his heart over a horse whose dam was 'loco.' The boy banks on the sire's substantial blood strain to win out in the filly.

It's a tug-of-wills between father and son, with the boy's judgment finally vindicated when the filly proves that she has become a friend and companion. It's a stirring, sentimental drama. *Mori.*

He'll Have to Toughen Up

Hollywood, April 6.

Kent Taylor drew the top role in 'Roger Touhy, Last of the Gangsters' at 20th-Fox, replacing Lloyd Nolan, who passed up the job with the idea of going into production on his own.

Prison picture is now in the writing mill, with Bryan Foy producing.

The More the Merrier

Hollywood, April 1.

Columbia release of George Stevens production, directed by Stevens; associate producer, Fred Guiol. Stars Jean Arthur, Joel McCrea, Charles Coburn; screenplay by Robert Russell, Frank Ross, Richard Flournoy, Lewis R. Foster; story by Russell and Ross; camera, Ted Tetzlaff; editor, Otto Meyer; asst. director, Norman Deming. Previewed at Pantages, March 31, '43. Running time, 101 MINS.

Connie Milligan....Jean Arthur
Joe Carter....Joel McCrea
Benjamin Dingle....Charles Coburn
Charles J. Pendergast....Richard Gaines
Evans....Bruce Bennett
Pike....Frank Sully
Senator Noonan....Clyde Fillmore
Morton Rodakiewicz....Stanley Clements
Harding....Don Douglas

As producer-director, George Stevens delivers a sparkling and effervescing piece of entertainment in 'The More the Merrier,' which will make customers happy and smack the boxoffices for upper-bracket grosses. Picture is one of the most spontaneous farce-comedies to be released in this wartime era, and will rate both holdovers in the keys and socko biz in the subsequent datings.

Although Jean Arthur and Joel McCrea carry the romantic interest, Charles Coburn takes fullest advantage of a particularly meaty character role to walk off with the honors. Part is the best film assignment for the 'Old Bill' of 'Better 'Ole' stage fame of World War I era; and he smacks over every opportunity to score as the provocative intruder who brings the boy and girl together for an ultimate romantic conclusion.

Story is premised on the housing conditions existing in wartime Washington. Coburn arrives in town and sublets half interest in Miss Arthur's minute apartment, and when he finds the girl without a boy friend, conveniently picks up McCrea—Air Force sergeant in town to get orders for secret mission—to become partner in his share of the housing layout. Naturally complications ensue in hilarious fashion until Coburn backs out to watch the culmination of the romance he very effectively cooks up.

Under most skillful direction by Stevens, picture is studded with brilliant laugh lines and situations. Although Coburn is spotlighted with his oldster characterization of the mischlevous cupid, Miss Arthur and McCrea team for several standout episodes that hit the highest mark of screen farce. Love scene between the pair is one of the most effective and hilarious episodes ever staged—expertly directed by Stevens, and played to the hilt by Miss Arthur and McCrea.

Yarn unfolds with concentration on the laugh lines and situations, which continually tumble on top of each other in rapid-fire and spontaneous fashion. Despite the somewhat lengthy running time of 101 minutes, there's no letdown in the fast pace generated by Stevens at the outset.

Although overcrowded conditions existing in present-day Washington prominently background the basic premise, story is an intimate affair which is mostly confined to the two-by-four apartment. But Stevens is not shackled by the restricted quarters—in fact, the reverse is true, and he misses no opportunities to utilize situations available to the utmost.

Coburn, who has been around Hollywood for several years, finally cracks through with a role tailored to his specialized farcical talents, and he scores most effectively. Miss Arthur makes the most of what is undoubtedly the best screen role of her long Hollywood career, and pushes Coburn strong all the way for the top honors. McCrea is effective as the young man who moves into the overcrowded quarters and is the pawn of Coburn's romantic designing. Richard Gaines and young Stanley Clements are most prominent in support, although each is confined to brief footage.

Stevens hits the peak in development of sparkling laugh entertainment for widest audience reaction. Script, as developed by the two writing teams of Robert Russell and Frank Ross, and Richard Flournoy with Lewis R. Foster, is one of the most compact farce-comedies developed in some time. *Walt.*

Cowboy in Manhattan

(SONGS)

Hollywood, Apr. 2.

Universal release of Paul Malvern production. Features Robert Paige, Frances Langford, Leon Errol, Walter Catlett, Joe Sawyer. Directed by Frank Woodruff. Screenplay by Warren Wilson, original by William Thomas, Maxwell Shane and Wilson; camera, Woody Bredell; editor, Fred R. Feitshans, Jr.; songs, Everett Carter and Milton Rosen; musical director, H. J. Salter; dances, Alda Broadbent. Previewed April 1, '43. Running time, 58 MINS.

Bob....Robert Paige
Babs....Frances Langford
Hank....Leon Errol
Ace....Walter Catlett
Louie....Joe Sawyer
Mitzi....Jennifer Holt
Wild Bill....George Cleveland
Higgins....Will Wright
Tommy....Dorothy Granger
Potter....Lorin Baker
Sam Karlos....Marek Windheim
Cab Driver....Matt McHugh
Headwaiter....Jack Mulhall
Mac....Tommy Mack
Bill....Billy Nelson

This is a program filmusical with backstage setting which, despite its familiar background, has sufficient brightness in lines, situations and numbers to carry it through as an above-par dual supporter in the subsequent and family bookings. Its brevity also will catch good share of support datings in the key spots.

Story carries more substance than ordinarily for this type of picture, with Robert Paige and Frances Langford neatly teamed for the leads, and with particularly strong comedy support from Leon Errol and Walter Catlett. Texas hotel group is promoted by Catlett to back a Broadway musical as exploitation for the state as tourist attraction. Miss Langford is signed for the singing lead and, after rehearsals start, Paige puts in appearance to try and get a couple of his range songs into the show. Catlett and Errol use him for publicity stunt in buying out the house for a week, during which time he sells his tunes for the production and falls in love with Miss Langford. Novel idea makes show a success with the public, and after sufficient complications everything works out for usual happy ending.

Paige adequately teams with Miss Langford for the singing and romantic interludes, with Errol and Catlett taking fullest advantage of the comedy opportunities. Good support is provided by Joe Sawyer, Dorothy Granger, George Cleveland, Jennifer Holt and Will Wright. Script is compact package of entertainment for regular audiences, with Frank Woodruff's direction keeping things moving at a fast pace.

Miss Langford sings three of the five songs provided by Everett Carter and Milton Rosen, with Paige delivering the other two. Numbers are spotted either at rehearsals of the show or at the finale opening, with several having mixed song-and-dance ensemble backgrounds. *Walt.*

Miniature Reviews

'Pilot No. 5' (M-G). Moderately entertaining programmer.

'My Friend Flicka' (20th) (Color). Fine sentimental outdoor drama about a horse; moderate to good b.o.

'The More the Merrier' (Col). Jean Arthur, Joel McCrea and Charles Coburn in socko farce-comedy.

'Cowboy in Manhattan' (U) (Songs). Backstage drama good entertainment for supporting slots in duals and family houses.

'The Fighting Buckaroo' (Col). Satisfactory hoss opera with Charles Starrett.

'The Leather Burners' (UA). This Hopalong Cassidy falls short in series but may ride through on rep of predecessors.

'King of the Cowboys' (Rep). Best of the Roy Rogers entries to date.

'Dead Men Walk' (PRC). Preposterous yarn of black magic geared strictly for duallers.

The Fighting Buckaroo

Columbia release of Jack Fier production. Stars Charles Starrett; features Kay Harris, Arthur Hunnicutt, Stanley Brown, Ernest Tubb, Wheeler Oakman and Johnny Luther's Ranch Boys. Directed by William Berke; screenplay by Luci Ward; camera, Benjamin Kline; editor, William Claxton. At New York, N. Y., dual, week March 30, '43. Running time, 58 MINS.

Steve Harrison....Charles Starrett
Carol Comstock....Kay Harris
Arkansas....Arthur Hunnicutt
Dan McBride....Stanley Brown
Ernie....Ernest Tubb
Sam Thacher....Wheeler Oakman
Mark Comstock....Forrest Taylor
Fletch Thacher....Robert Stevens
Buckshot....Norma Jean Wooters
Sheriff....Roy Butler

This hoss opera follows the familiar formula of the cowboy stranger who steps into town to exonerate a boyhood chum, unjustly accused of tieing in with a cattle rustlin' outfit. As such will satisfy the hoss opera addicts, particularly the juves.

From a production standpoint, its merits are few and the usual emphasis on the comedy is lacking. But what counts are the rootin', tootin', two-fisted aspects. And Charles Starrett's in there punching sufficiently not to impair its b.o. values.

Luci Ward's script rehashes the idea of the prez of a local cattlemen's association brainchilding the rustlin' activities, but manages to put the finger on a bankrupt neighbor, the latter's previous prison stretch on a trumped-up larceny charge lending conviction to the frameup. However, Starrett, with the aid of the prez's daughter, who likes the framed neighbor, brings in the real culprit via the usual channels of engineering a coup to trap the banditti.

Starrett makes a likeable cowboy throughout, while Kay Harris furnishes the ornamental femme background in satisfactory manner. Stanley Brown, as the once rowdy but now honest rancher who almost takes the rap, and Forrest Taylor and Wheeler Oakman, as the chief menaces, are also good in supporting roles. *Rose.*

Brenda Crosses Town

Hollywood, April 6.

Brenda Marshall checked out of Warners after four years to sign a contract with 20th-Fox.

'Happy Land,' a Kenneth Macgowan production with Irving Pichel directing, will be her first job on the Westwood lot.

LEATHER BURNERS

Hollywood, April 3.

United Artists release of Harry Sherman production; associate producer, Lewis J. Rachmil. Stars William Boyd. Directed by Joseph Henabery. Screenplay by Jo Pagano. Based on story by Bliss Lomax and characters created by Clarence E. Mulford; camera, Russell Harlan; editor, Carroll Lewis; director, Glenn Cook. Previewed in studio April 3, '43. Running time, 66 MINS.

Hopalong Cassidy....William Boyd
California Carlson....Andy Clyde
Johnny....Jay Kirby
Dan Slack....Victor Jory
Sam Bucktoe....George Givot
Sharon Longstreet....Shelley Spencer
Bobby Longstreet....Bobby Larson
Harrison Brooke....George Reeves
Lafe....Hal Taliaferro
Bart....Forbes Murray

Hopalong Cassidy and his sidekicks ride along in his standard western of formularized dramatics that will slip through regular bookings for the action series on reputation of Hoppy and previous releases of the group.

Both story and script provide a moderate amount of action required for attention of the kids and action-minded customers, but the writers failed to gear up more than regulation melodramatics that have been done innumerable times. Only the usual excellent exterior photography lifts the picture above lower-budget and run-of-the-mill westerns.

Story delivers Hoppy and Andy Clyde to the cattle town, where rustlers' activities have continued despite rancher attempts to uncover the ring. Pair go to work for Victor Jory; soon discover he's involved in the outlaw activities and are accused of both rustling and murder by Jory henchmen. Unimaginative script brings in an abandoned mine, which turns out to be used as run-way for the stolen cattle. There's a pitched gun-battle in the mine, a cattle stampede through the tunnels, and eventual roundup of the outlaws.

William Boyd provides his usual characterization of the western hero, with Clyde along for comedy aimed to please to youngsters. Third member of trio, Jay Kirby, has little to do, and same goes for the girl, Shelley Spencer. Little Bobby Larson does well as the young western kid who steps in to help Hoppy in several pinches. Joseph Henabery, veteran director of silents 20 odd years ago, does well in his assignment, but is unfortunately handicapped with the poor story material provided. *Walt.*

King of the Cowboys

(SONGS)

Republic production and release. Stars Roy Rogers; features Smiley Burnette, Bob Nolan, Sons of Pioneers, Peggy Moran, Lloyd Corrigan. Directed by Joseph Kane. Screenplay by Olive Cooper and J. Benton Cheney, from original by Hal Long; camera, Reggie Lanning; editor, Harry Keller. Tradeshown April 2, '43. Running time, 67 MINS.

Roy....Roy Rogers
Frog....Smiley Burnette
Themselves....Bob Nolan and Pioneers
Judy....Peggy Moran
Maurice....Gerald Mohr
Ruby Smith....Dorothea Kent
Kraly....Lloyd Corrigan
Dave....James Bush
Governor....Russell Hicks
Alf Cluckus....Irving Bacon
Buxton....Norman Willis

Latest Roy Rogers entry, his best by far to date, emerges as a neat job into which has been blended in correct proportions the elements of a western, a tent show and a saboteur ring. Film has been nicely paced, the action hits a lively clip and provides okay entertainment that will fit neatly as supporting fare. Republic has budgeted it beyond the usual buckeroo fare.

Rogers shows up here as a rodeo star chosen by the governor as a special investigator to run down a sabotage ring. Mysterious series of explosions which level warehouses are linked with the perigrinations of a tent show. Rogers tied in with the outfit and finds the leak via a code word coming from the audience during the mystic's act. Governor's aide is the brains behind the ring but before he's exposed there's the usual bundle of trigger-point climaxes in regulation scenario style.

Rogers handles his work in good style throughout, as does Smiley Burnette, who provides the comedy interludes with fine results. Peggy Moran, as the girl, Gerald Mohr and Lloyd Corrigan as the menaces and Russell Hicks as the governor are all okay.

Framework of story permits for a tent show production number, unusual for an oats opera, and the introduction of a half dozen tunes by Rogers and Bob Nolan and tha Sons of the Pioneers. *Rose.*

DEAD MEN WALK

Producers Releasing Corp. release of Sigmund Neufeld production. Features George Zucco and Mary Carlisle. Directed by Sam Newfield; screenplay by Fred Myton; camera, Jack Greenhalgh; editor, Holbrook N. Todd. At New York, N. Y., dual, week March 30, '43. Running time, 63 MINS.

Dr. Lloyd Clayton }
Dr. Elwyn Clayton }....George Zucco
Gayle....Mary Carlisle
Dr. Bentley....Nedrick Young
Zolarr....Dwight Frye
Kate....Fern Emmett
Harper....Robert Strange
Sheriff....Hal Price
Minister....Sam Flint

PRC's excursion into black magic, via the spirit of a corpse which emerges from its tomb nightly to stalk the village streets bringing death to innocent townsfolk, fails to ring the bell as a horror story. It's suspenseful moments are few and far between; the direction mediocre and the acting ditto. Strictly for the lesser dual situations.

Mysterious murders break out in countryside after death of a reputable doctor's twin brother, latter's delving into occult powers and bizarre mysteries having been kept a secret from the respectable burghers. Dead man, with aid of his servant, a sinister hunchback, who nighlly removes him from his tomb, practices his nocturnal vampirism on the doctor's ward. The medico alone suspects the supernatural implications, but the villagers, seeing the vampire's silhouetted form, blame the doctor for the midnight crimes and arrange a noose party, with inevitable nick-of-time climactic sequences.

Script offered several possibilities, which, however, were not realized, due chiefly to director Sam Newfield's failure to inject proper punch and excitement in development of yarn.

Performance by George Zucco, in dual role of the doctor and his vampire-brother, alone stands out, although it, too, lacks conviction at times. In so-so support are Mary Carlisle, as the ward upon whom the vamp tries in vain to exercise his black magic, and Nedrick Young, the girl's fiance.

Photography is n.s.g. *Rose.*

La Hija Del Ministro

('Daughter of Minister')
(ARGENTINE-MADE)

Buenos Aires, March 23.

Lumiton production and release. Stars Enrique Serrano, features Juan Carlos Thorry, Silvana Roth, Osvaldo Miranda. Directed by Francisco Mugica. Story by Sixto Pondal Rios, Carlos Olivari; screenplay by Francisco Oyarzabal. At Monumental. Running time, 78 MINS.

First question asked about 'La Hija del Ministro' ('Daughter of the Minister') is how it compares with 'Los Martes Orquideas,' also by Sixto Pondal Rios and Carlos Olivari. It doesn't compare. 'Hija' is an above-average Argentine-made with a sufficient laugh, a topical political background, and a new romantic team to carry interest when comic Enrique Serrano isn't on screen. Nevertheless it drags in spots.

Marquee values and smooth direction by Francisco Mugica, however, should make it a good grosser in the Latin-Americas. It's a story of a business man (Enrique Serrano) who takes over the Ministry of Social Legislation of an unnamed Latin-American country following a scandal. He has no particular desire for the job, but his daughter (Silvana Roth) wants him to tote the portfolio because it will add to her social prestige. Serrano moves in but no sooner is he set than a young Deputy (Juan Carlos Thorry) sets to work on him, hauling him unmercifully over the coals in his first session before Congress. Daughter is mad over this and disguises herself as a working gal in her dad's old factory, meets the Dep and starts leading him to the slaughter. The work of Enrique Salvador is fine, Serrano is solid, Thorry shows considerable improvement, and Senorita Roth makes an attractive femme lead. Best sequences are those in the Chamber of Deputies, but in view of Argentina's state of seige, which puts a hush-hush on political gags, Mugica has been careful to make sure there's no ribbing of recognizable characters. Photography is only so-so. Music and sound is okay. *Ray.*

War Films

Continued from page 5

for the six months. What OWI has been striving for is a switch from the heavy emphasis on spy and fifth column pix to stories delineating the basic issues of the conflict, and from the large quantity of films on the armed services to a greater number on the home and production fronts.

These Easier to Do

In other words, Hollywood has been doing the type of thing that makes the obvious story and is comparatively easy to do. What the OWI wants is admittedly more important, but much harder to picturize because it is abstract. On 'The Issues,' for instance, there have been only two releases during the past six months, one in January and one in February. 'The Production Front' has likewise been neglected, with only three films, one in October, one in December and one in January.

'The Home Front' has been treated a little better, nine pix in that category having reached the screen. That compares, however, with 27 on spy and saboteur themes and 16 on the Army, Navy and Marines.

In the shorts field there is slightly more evidence of the OWI campaign having been effective. While 'The Issues' continue to be ignored (last film in this category was released in December), there has been a slight upturn in 'The Production Front,' and a cut in 'The Fighting Forces.' 'The Home Front' and 'The United Nations and Peoples' classifications have held steady, while there has been a continued decline in the spy-saboteur department.

'Frisco'-Reichman Hot $47,000, Chi; 'Chetniks'-'Quiet Please' Solid 10G

Chicago, April 6.

'Star Spangled Rhythm' continues to lead straight film houses on its fifth week at State-Lake with big $22,000. The Chicago, with 'Hello, Frisco, Hello' and Joe Reichman's orchestra on the stage, is strong $47,000, best here in several weeks. Nice exploitation on 'The Chetniks' at the Apollo, coupled with 'Quiet Please, Murder' is helping this to $10,000 or near.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Chetniks' (20th) and 'Quiet, Please' (20th). Fine $10,000. Last week, 'Journey Margaret' (M-G) and 'Wrecking Crew' (Par) (2d wk), six days, and 'Chetniks' (20th) and 'Quiet, Please' (20th), one day, good $8,500.

Chicago (B&K) (4,000; 35-75)—'Hello, Frisco' (20th) with Tito Guizar and Joe Reichman orch on stage. Strong $47,000. Last week, 'Whistling Dixie' (M-G) and Charlie Spivak orch on stage, good $40,000.

Garrick (B&K) (900; 35-75)—'Avengers' (Par) and 'Northwest Rangers' (M-G). Bright $7,500. Last week, 'Crystal Ball' (UA) and 'Mysterious Doctor' (WB), okay $8,000.

Oriental (Iroquois) (3,200; 28-55)—'Margin Error' (20th) (2d run) and A. B. Marcus unit on stage. Stout $22,000. Last week, 'Purple V' (Rep) and 'Diamond Horseshoe Revue' on stage, strong $23,000.

Palace (RKO) (2,500; 33-75)—'Mrs. Holliday' (U) and 'Johnny Comes Marching' (U) (2d wk). Sturdy $17,000. Last week, dandy $20,000.

Roosevelt (B&K) (1,500; 35-75)—'Serve' (4th wk). Good $12,000. Last week, $14,000.

State-Lake (B&K) (2,700; 35-75)—'Spangled Rhythm' (Par) (5th wk). Big $22,000. Last week, sock $24,000.

United Artists (B&K) (1,700; 35-75)—'Random Harvest' (M-G) (10th wk). Steady $17,000. Last week, about same.

Woods (Essaness) (1,200; 33-75)—'Powers Girl' (UA) and 'Fall In' (UA). Lusty $10,000. Last week, 'American Empire' (UA) and 'McGuerins Brooklyn' (UA) (2d wk), five days, and 'Powers Girl' (UA) and 'Fall In' (UA), two days, pleasing $7,500.

'Julia'-Monroe Neat 24G, Wash.

Washington, April 6.

Vaughn Monroe's orchestra plus 'Three Hearts for Julia' at the Capitol leads first-run parade this week. 'Hitler's Children' is fine on h.o. after sensational first week.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Three Hearts Julia' (M-G) with Vaughn Monroe orch. Band credited with most of nifty $24,000. Last week, 'Lucky Jordan' (Par) with vaude, light $19,500.

Columbia (Loew) (1,234; 30-50)—'Random Harvest' (M-G). On sixth downtown week, sizzling $9,000 after opening holdover smash of $10,000.

Earle (WB) (2,210; 30-90)—'Hard Way' (WB) with vaude. Good $21,000. Last week, 'Spangled Rhythm' (Par) and vaude. Fine $19,000.

Keith's (RKO) (1,800; 40-65)—'Hitler's Children' (RKO) (2d wk). Fine $14,000 after sensational $21,500 initial sesh, way over forecast.

Metropolitan (WB) (1,600; 30-50)—'Air Force' (WB) (2d wk). Hot $7,500 after smasheroo opener of $9,500.

Palace (Loew's) (2,242; 30-75)—'Immortal Sergeant' (20th) (2d wk). Mild $12,000 after first week gross of $17,500, also below par for this house.

'Hangmen' May H.O. In Prov. After $19,000

Providence, April 6.

Rhode Island theatres enjoyed an hour's earlier start Sunday (4), following passage of a bill in the state legislature which moved opening time up to 1 p. m. All took advantage of the opportunity. Heading the list of better grossers this week are Loew's State's 'Hangmen Also Die' and Majestic's 'Air Force.' Strand opened Monday (5) with 'Happy Go Lucky' and RKO Albee switched to 'Tarzan Triumphs' today (6).

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Tarzan Triumphs' (RKO). Opened today (Tuesday). Last week, 'Saludos Amigos' (RKO) and 'Journey Into Fear' (RKO), opened Tuesday (30) and carried through week with snappy $9,500.

Carlton (Fay-Loew) (1,400; 30-50)—'Keeper of Flame' (M-G) and 'Fall In' (UA) (3d downtown wk), and still plenty bright, $4,000. Very good $4,500 last week.

Fay's (Indie) (2,000; 30-50)—'Madame Spy' (U) and vaude. Snappy $7,500. Last week, 'Dixie Dugan' (Rep) and vaude, good $6,500.

Majestic (Fay) (2,200; 30-50)—'Air Force' (WB) and 'Young and Beautiful' (WB). Swell $14,000. Last week, 'Young Mr. Pitt' (20th) and 'He Hired Boss' (20th), slipped badly to $9,000.

Metropolitan (Indie) (3,200; 30-55)—'War Dogs' (Mono) and Johnny Long orch, others on stage. Three-day weekend run netted snappy $8,500. Last week, 'Silent Witness' (Mono) and Joe Venuti orch, Barry Wood, others on stage nifty $8,500.

State (Loew) (3,200; 30-50)—'Hangmen Also Die' (UA) and 'Let's Have Fun' (M-G). Zowie $19,000 and possible holdover. Last week, 'Three Hearts Julia' (M-G) and 'Tennessee Johnson' (M-G), good $13,000.

Strand (Indie) (2,000; 30-50)—'Happy Go Lucky' (Par) and 'The Avengers' (Par). Opened Monday (5). Last week, 'Lucky Jordan' (Par) and 'Heart Belongs to Daddy' (Par) (2d wk), very nice $8,500.

CINCY OFF; 'MOON' TOPS AT $13,000

Cincinnati, April 6.

With but two fresh releases, cinema center's general score is off considerably from last week. Of the new subjects, 'Moon Is Down' is tops with an okay Albee marker. Matching it is 'Hello, Frisco,' second-weeking at the Palace. Grand is fattening on 'Reveille With Beverly.'

Approach of the baseball season's opening has not hypoed interest in 'Pride of Yankees' in revival at Keith's.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Moon Is Down' (20th). All right $13,000. Last week, 'Desperadoes' (Col), perked in last half, satisfactory $12,000.

Capitol (RKO) (2,000; 35-55)—'Air Force' (WB). Holding for second week on moveover. Swell $5,500 after last week's big $7,500. Pic fetched $16,500 in initial week at Albee.

Family (RKO) (1,000; 20-30)—'No Place For Lady' (Col) and 'Bandit Rangers' (RKO), split with 'Dead Men Walk' (PRC) and 'Mountain Rhythm' (Rep). Mild $2,100. Same last week for 'Other Woman' (20th) and 'Hi, Buddy' (U), divided with 'Johnny Doughboy' (Rep) and 'Land Hunted Men' (Mono).

Grand (RKO) (1,430; 35-55)—'Reveille With Beverly' (Col). Swell $6,500. Last week, 'Frankenstein Wolf Man' (U), wham $8,000.

Keith's (Libson) (1,500; 35-55)—'Pride of Yankees' (RKO). Pop scale run. Limp $3,500. Tugged sweet $32,000 in four weeks early last fall at the Shubert. Last week, 'Tarzan Triumphs' (RKO), okay $5,000.

Lyric (RKO) (1,400; 35-55)—'Frankenstein Wolf Man' (U). Switched from Grand for second yelping. Lively $4,000. Ditto last week on 'Happy Go Lucky' (Par) (3d run).

Palace (RKO) (2,600; 35-55)—'Hello Frisco' (20th) (2d wk). Great $13,000 on heels of last week's rocking $20,000, this theatre's modern record.

Shubert (RKO) (2,100; 35-55)—'Desperadoes' (Col). Transferred from Albee for second romp. Nice $4,000. Same last week for 'It Ain't Hay' (U) (2d run).

'Forever'-'How's About' Fine $13,000, St. Louis

St. Louis, April 6.

Fresh screen fare at the deluxers is scarce currently with two holdovers. Following a great $20,000 for 'Keeper of the Flame' last week, this will land a big $15,000 on holdover to lead the town.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Keeper of Flame' (M-G) and 'Fall In' (UA) (2d wk). Big $15,000 after sock $20,000 first stanza.

Orpheum (Loew) (2,000; 30-55)—'Reveille With Beverly' (Col) and 'City Without Men' (Col). Above average $6,500. Last week, 'Powers Girl' (UA) and 'One Dangerous Night' (Col), disappointing $5,500.

Ambassador (F&M) (3,000; 30-50)—'Forever and Day' (RKO) and 'How's About It' (U). Nice $13,000. Last week, 'Happy Go Lucky' (Par) and 'Mrs. Holliday' (U) (2d wk), trim $11,000.

Fox (F&M) (5,000; 30-50)—'Hello, Frisco' (20th) and 'Quiet Please' (20th) (2d wk). Average $12,000 after neat $15,000 initial week.

Missouri (F&M) (3,570; 30-50)—'Mrs. Holliday' (U) and 'Happy Go Lucky' (Par). Good $6,500. Last week, 'Hard Way' (WB) and 'Frankenstein Wolf Man' (U), sad $4,500.

St. Louis (F&M) (4,000; 30-40)—'Shadow Doubt' (U) and 'Lucky Jordan' (Par). Below average $3,500. Last week, 'Lady Bodyguard' (Par) and 'Bells Capistrano' (Rep), n.g. $3,000.

First Runs on Broadway

(Subject to Change)

Week of April 8

Astor—'Human Comedy' (M-G) (6th week).
(Reviewed in 'Variety' March 3)

Capitol—'Slightly Dangerous' (M-G) (2d week).
(Reviewed in 'Variety' March 3)

Criterion—'Something to Shout About' (Col) (7).
(Reviewed in 'Variety' Feb. 10)

Globe—'Hitler, Dead or Alive' (Judell) (2d week).
(Reviewed in 'Variety' Nov. 12, '42)

Hollywood—'Air Force' (WB) (10th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Keeper of the Flame' (M-G) (4th week).
(Reviewed in 'Variety' Dec. 16)

Paramount—'Happy-Go-Lucky' (Par) (3d week).
(Reviewed in 'Variety' Dec. 30)

Rivoli—'Moon Is Down' (20th) (3d week).
(Reviewed in 'Variety' March 10)

Roxy—'Hello, Frisco, Hello' (20th) (3d week).
(Reviewed in 'Variety' March 10)

Strand—'Edge of Darkness' (WB) (9).
(Reviewed in 'Variety' March 24)

Week of April 15

Astor—'Human Comedy' (M-G) (7th week).

Capitol—'Hangmen Also Die' (UA) (15).
(Reviewed in 'Variety' March 24)

Criterion—'Something to Shout About' (Col) (2d week).

Globe—'Desert Victory' (20th) (13).
(Reviewed in 'Variety' March 31)

Hollywood—'Air Force' (WB) (11th week).

Music Hall—'Flight for Freedom' (RKO) (14).
(Reviewed in 'Variety' Feb. 3)

Paramount—'Happy-Go-Lucky' (Par) (4th week).

Rivoli—'Moon Is Down' (20th) (4th week).

Roxy—'Hello, Frisco, Hello' (20th) (4th week).

Strand—'Edge of Darkness' (WB) (2d week).

'Flame,' Torrid $52\frac{1}{2}$G, Tops Hub

Boston, April 6.

'Keeper of the Flame,' day-date at the two Loew spots, leads the way to good grosses this week despite winter's last gasp over the weekend. Biz remains well ahead of last year's level and last year was considered big.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Tarzan Triumphs' (RKO) plus Xavier Cugat orch, Gene Sheldon, others. Great $28,000. Last week, 'Night to Remember' (Col) plus Bob Chester orch, John Boles, others, $24,500.

Fenway (M-P) (1,373; 30-60)—'Happy-Go-Lucky' (Par) and 'Aldrich Gets Glamour' (Par). Last week's Met attraction, still lively at $8,000. Last week, 'Casablanca' (WB) and 'Silver Skates' (Mono), $6,400.

Memorial (RKO) (2,900; 44-75)—'Immortal Sergeant' (20th) and 'How's About It?' (U) (2d wk). Dropped off after strong 9-day opening sesh to $14,000. Last week, great $22,000.

Metropolitan (M-P) (4,367; 35-65)—'Hard Way' (WB) and 'Lady Bodyguard' (Par). Not up to expectations, average $24,500 or near. Last week, 'Happy-Go-Lucky' (Par) and 'Aldrich Gets Glamour' (Par), strong $27,600.

Orpheum (Loew) (2,900; 44-65)—'Keeper Flame' (M-G) and 'Fall In' (UA). All the traffic will bear at giant $30,000. Last week, 'Crystal Ball' (UA) and 'Gillespie's New Assistant' (M-G), $19,000.

Paramount (M-P) (1,300; 33-60)—'Happy-Go-Lucky' (Par) and 'Aldrich Gets Glamour' (Par). Here from Met and still potent at fine $14,500. Last week, 'Casablanca' (WB) and 'Silver Skates' (Mono), $14,800.

State (Loew) (3,200; 44-60)—'Keeper Flame' (M-G) and 'Fall In' (UA). Torrid $22,500. Last week, 'Crystal Ball' (UA) and 'Gillespie's New Assistant' (M-G), $15,000.

Translux (Translux) (900; 28-65)—'One Dangerous Night' (Col) and 'Underground' (WB). Average $4,800. Last week, 'Frankenstein Wolf Man' (U) and 'Hi Buddy' (U) (3d wk), hot $5,000.

Baclanova in 'Claudia'

Hollywood, April 6.

Olga Baclanova draws the femme starring role opposite Robert Young in the 20th-Fox film version of 'Claudia.'

Russian actress will play the part of the opera singer, which she created on the stage.

Plenty B'way H.O.s, But Biz Clicko; 'Dangerous'-Barnet Orc-Borge-Small Smash $62,000, 'Flame' 3d Fine 88G

A plethora of holdovers is lowering the take on Broadway this week but business still ranges from okay to very good. Recent rainy weather has hurt some but the big Red Cross benefit show at the Madison Square Garden Monday night (5) did not seem to have any appreciable effect.

Except for the opening of 'Air Raid Wardens' Saturday (3) at the bandbox Rialto, the only first-run booking of the past week was 'Slightly Dangerous' at the Capitol, with Charlie Barnet, Mary Small and Victor Borge in person, the second stagebill for the house under its new policy. Cap show started out forcefully and is maintaining sharp speed for a probable $62,000 socko, on the first week. Begins the second tomorrow (Thursday).

Among holdovers, 'Hello, Frisco, Hello,' and the Chico Marx band on stage are particularly strong at the Roxy, with the second round ended last night (Tuesday) hitting a sweet $74,000. Also holding up solidly is 'Keeper of the Flame,' which should garner a big $88,000 this week, its third, and will go a fourth at the Music Hall. 'Happy Go Lucky,' at the Paramount, with Les Brown's band, Gil Lamb and the King Sisters on the stage, continues to draw heavily, a substantial $49,000 having been grossed on the second frame concluded last night (Tuesday). House will hold the show two additional weeks.

Very steady is 'Human Comedy,' Astor. Picture wound up its fifth week Monday night (5) at $17,500, only $500 behind its previous stanza. The Globe got a fine $10,500 on the first seven days with 'Hitler, Dead or Alive,' ended Monday night (5), and will hold it another week, bringing in 'Desert Victory,' official British war documentary made in North Africa, on Tuesday (13).

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (6th wk). Maintaining excellent pace, the fifth week ended Monday night (5) having hit $17,500, close behind preceding (4th) stanza's gross of $18,000.

Capitol (Loew's) (4,620; 35-$1.10)—'Slightly Dangerous' (M-G) and, on stage, Charlie Barnet, Mary Small and Victor Borge. Smasheroo at a likely $62,000 and holds. Last week, third for 'Stand By For Action' (M-G) and Bob Crosby, with Van Alexander band, Joan Edwards, others, $33,000, okay.

Criterion (Loew's) (1,062; 35-75)—'Something to Shout About' (Col) opens here this morning (Wednesday), following four highly profitable weeks with 'It Ain't Hay' (U), fourth being $12,000, the third $14,000.

Globe (Brandt) (1,250; 35-85)—'Hitler, Dead or Alive' (Judell) (2d-final wk). Went on holdover yesterday (Tuesday) after initial seven days' haul of $10,500, good. 'Desert Victory' (20th), official British war film running 60 minutes, opens here next Tuesday (13).

Hollywood (WB) (1,225; 44-$1.25)—'Air Force' (WB) (10th wk). On ninth round ended last night (Tuesday) okay at $14,000, while prior week (8th) was $14,500. Remains here until Wednesday (21), when 'Mission to Moscow' (WB) opens.

Palace (RKO) (1,700; 28-75)—'They Got Me Covered' (RKO) (2d run) and 'Falcon Strikes Back' (RKO) (1st run), dualed. This pair doing nicely at indicated $12,000. Last week 'Casablanca' (WB) (2d run) and 'Ladies Day' (RKO) (1st run), $9,800, over average.

Paramount (Par) (3,664; 35-$1.10)—'Happy Go Lucky' (Par) and Les Brown, Gil Lamb and King Sisters in person (3d wk). Shows sustained strength at $49,000 on the second week through last night (Tuesday); first was $58,000, excellent. Show holds two more weeks.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Keeper of Flame' (M-G) and stageshow (3d wk). Continues fine draught at around $88,000 this week (3d), gets picture another week here; the second ended at big $96,000.

Rialto (Mayer) (594; 28-65)—'Air Raid Wardens' (M-G). Laurel-Hardy comedy dragging 'em in to tune of about $10,000 and holds over. Final eight days on fourth week of 'Frankenstein Meets Wolf Man' (U) $7,500, good.

Rivoli (UA-Par) (2,002; 35-99)—'Moon Is Down' (20th) (2d wk). Looks close to $30,000 this week (2d) substantial, and holds over. The initial seven days came close to hefty $37,000.

Roxy (20th) (5,886; 40-$1.10)—'Hello, Frisco' (20th) and Chico Marx band, others, on stage (3d wk). Enormous $74,000 on second semester ended last night (Tuesday); first was terrific $86,000.

State (Loew's) (3,450; 35-$1.10)—'Powers Girl' (UA) and, on stage, Alan Mowbray, John R. Powers and his models, others (2d-final wk). Showing holdover strength at about $23,000, good; initial week topped nice $28,000.

Strand (WB) (2,756; 35-$1.10)—'Hard Way' (WB) and Ina Ray Hutton, plus others, in person (4th-final wk). Although the current (4th-final) week will be down to about $31,000, not so fancy, the third was $40,000 and the prior 14 days also high for tremendous profit on engagement. 'Edge of Darkness' (WB), plus Jan Savitt's band and Ethel Waters, open on Friday (9).

'Hardy' Smash $17,500, Denver

Denver, April 6.

'Andy Hardy's Double Life,' topping a double bill at the Orpheum, is easily leading all first-runs currently with a smash total. 'My Heart Belongs to Daddy,' coupled with 'Bombshells of 1943,' is not far behind at the Denham. 'Hello, Frisco' on dual setup at Aladdin, is strong enough to hold again, unusual at house.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Hello, Frisco' (20th) and 'One Dangerous Night' (Col), after a week at Denver and Esquire. Big $8,000 and holding. Last week, 'Air Force' (WB) and 'Fall In' (UA), fine $8,000 on moveover from Denver and Esquire.

Broadway (Fox) (1,040; 30-65)—'Air Force' (WB) and 'Fall In' (UA), after a week at each Denver, Esquire and Aladdin. Fine $5,000. Last week, 'Random Harvest' (M-G) (2d wk), nice $4,000 after three weeks at Orpheum.

Denham (Cockrill) (1,750; 30-65)—'Heart Belongs Daddy' (Par) and stage unit, 'Bombshells of '43.' Strong $13,000. Last week, 'Mrs. Wiggs' (Par) (2d wk) and 'Lady Bodyguard' (Par), okay $6,000.

Denver (Fox) (2,525; 30-65)—'Serve' (UA) and 'Dixie Dugan' (20th), day-date with Esquire. Nice $12,000. Last week, 'Hello, Frisco' (20th) and 'One Dangerous Night' (Col), also at Esquire, big $20,000.

Esquire (Fox) (742; 30-65)—'Serve' (UA) and 'Dixie Dugan' (20th), also at Denver. So-so $3,500. Last week, 'Hello, Frisco' (20th) and 'One Dangerous Night' (Col), also at Denver, big $4,000.

Orpheum (RKO) (2,600; 30-65)—'Hardy's Double Life' (M-G) and 'Underground Agent' (Col). Hardy $17,500 to top city. Last week, 'Hitler's Children' (RKO) (2d wk), good $10,000.

Paramount (Fox) (2,200; 30-50)—'Pride Yankees' (RKO) and 'Midnight With Blackie' (Col). Fine $9,000. Last week, 'Ice-Capades Revue' (Rep) and 'Madame Spy' (U), $10,000.

'Hello, Frisco' Heads Omaha Pix, Hot $13,500

Omaha, April 6.

Business started none too lively over the weekend. 'Hello, Frisco' is easily the leader with a strong total at the Orpheum. 'The Hard Way' at the Brandeis also is forte.

Estimates for This Week

Orpheum (Tristates) (3,000; 11-50)—'Hello, Frisco' (20th) and 'Time Kill' (20th). Strong $13,500, very good here for straight films. Last week, 'Seven Sweethearts' (M-G) plus 'Bombshells '43' unit (20-65), $13,000.

Paramount (Tristates) (3,000; 11-50)—'Keeper Flame' (M-G) and 'Hi, Buddy' (U). Fair $9,000. Last week, 'Yankee Doodle' (WB), big $11,500.

Brandeis (Mort Singer) (1,500; 11-50)—'Hard Way' (WB) and 'Army Surgeon' (RKO). Forte $7,000. Last week, 'Tarzan Triumphs' (RKO) and 'Ice-Capades' (Rep), thin $4,200.

Omaha (Tristates) (2,000; 11-50)—'Yankee Doodle' (WB) moved from Paramount. Only fair $6,500. Last week, 'Arabian Nights' (U) and 'Eyes Underworld' (U), $6,300.

Town (Goldberg) (1,400; 11-30)—'Haunted Ranch' (Mono), 'Secrets Underground' (Rep) and 'Who Done It' (U), triple split with 'Singing Hill' (Rep), 'Commandos' (Col), 'Laugh Blues Away' (Col) and 'Nine Lives' (WB), 'Law Tropics' (WB) and 'Wolf Man' (U), plus Saturday shows. Fair $1,100. Last week, 'Overland Stage' (PRC), 'Crime Smasher' (Mono) and 'Old Homestead' (Rep) triple split with 'Give Out Sisters' (U), 'Riding Rainbow' (Rep), 'Hep to Love' (U) and 'Moonlight Hawaii' (U), 'Flying Cadets' (U) and 'Smiling Ghost' (WB), nice $1,500, helped by Saturday stage shows.

Andrews Sis-Ayres Orch Ups 'Parade' To Hot $48,000, Det.; 'Shout About' 26G

Detroit, April 6.

Plenty of fresh product pouring into the loop this week for biz which is spotty. Detroit continues strong in general after its long stand with top pix, but some falloff is being reflected. Michigan, with the Andrews Sisters and Mitchell Ayres orchestra on stage, coupled with the musical, 'Hit Parade of 1943,' is shooting way out in front.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Meanest Man' (20th) and 'Reveille With Beverly' (Col) (2d wk). Pair moved in from great week at Fox, sight choice $9,500. Last week, 'Shadow of Doubt' (U) (2d wk) and 'Has What It Takes' (Col), strong $9,200.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Hardy's Double Life' M-G) and 'Omaha Trail' (M-G) (2d wk). Pair moved in from good week at Michigan and aimed for big $15,000. Last week, 'Spangled Rhythm' (Par) (5th wk) and 'Escape from Crime' (WB), bright $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Something Shout About' (Col) and 'Quiet, Please, Murder' (20th). Okay $26,000. Last week, 'Meanest Man' (20th) and 'Reveille With Beverly' (Col), bettered expectations with strong $35,700.

Madison (United Detroit) (1,800; 55-75)—'Stand By for Action' (M-G) and 'Here We Go Again' (RKO). Back in loop for choice $7,200. Last week, 'Never Lovelier' (Col) and 'Flying Tigers' (Rep.), fair $6,000.

Michigan (United Detroit) (4,000; 55-75)—'Hit Parade of '43' (Rep) with Andrews Sisters and Mitchell Ayres orch on stage. Sock $48,000. Last week, 'Hardy's Double Life' (M-G) and 'Omaha Trail' (M-G), fine $25,000.

Palms-State (United Detroit) (3,000; 55-75)—'Forever and Day' (RKO) 'Tarzan Triumphs' (M-G). Good $14,000. Last week, 'Hitler's Children' (RKO) and 'Lady Bodyguard' (Par) (6th wk), wound up with fine $8,000.

United Artists (United Detroit) (2,000; 55-75)—'Keeper of Flame' (M-G) and 'Tish' (M-G). Good $18,000. Last week, 'Random Harvest' (M-G) (7th wk), smart $7,000 on windup.

Balto Slow But Bee Kay Ups 'Comes Up Love,' 10G

Baltimore, April 6.

Slight drop here attributed to numerous holdovers but general letdown has been noticeable in recent weeks. Of new entries, 'Forever and a Day' is faring fairly well at the combo Hipp. The Maryland is attracting consistent trade for 'It Comes Up Love.'

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Keeper Flame' (M-G) (2d wk). Holding steadily at $12,000 after swell $15,800 on first try.

Hippodrome (Rappaport) (2,240; 17-66)—'Forever and Day' (RKO) plus vaude. Attracted crix raves but only so-so $15,000. Last week, 'Hitler's Children' (RKO) and vaude (2d wk), extra strong $14,400 after reaching out for house record at $25,400 initial session.

Keith's (Schanberger) (2,406; 17-55)—'Silver Skates' (Mono). Opened Mon. (5) after 10 days of 'Happy Go Lucky' (Par) at nice $13,600.

Maryland (Hicks) (1,290; 29-66)—'Comes Up Love' (U) plus vaude headed by Beatrice Kay. Leaning on stage fare to help to round out pleasing $10,000, near top figure for this spot. Last week, 'Two Weeks Live' (RKO) and vaude headed by Judy Canova, house high at $10,700, with flesh largely responsible.

Mayfair (Hicks) (980; 25-50)—'Hit Parade '43' (Par). Sturdy $5,000. Last week, 'Flying Fortress' (WB) (2d wk), okay $3,800.

New (Mechanic) (1,680; 17-55)—'Hello, Frisco' (20th) (3d wk). Maintaining steady gait at $4,500 after extra-strong reaction in previous two rounds to grand total of $12,000 for brace.

Stanley (WB) (3,280; 20-60)—'Spangled Rhythm' (Par) (3d wk). Solid $12,000 after grand total of $34,700 for preceeding two sessions.

Valencia (Loew's-UA) (1,450; 17-55)—'Stranger in Town' (M-G). Just fair $4,000. Last week, 'Random Harvest' (M-G) (3d wk), in moveover from three previous sessions in downstairs Century, brought total here to $14,800 in three weeks, rugged.

'Commandos,' Smash At $13,000, Mont'l Leader

Montreal, April 6.

'Commandos' at Palace is pacing the city. Holdovers in three first-runs are holding down total for week.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Commandos' (Col). Smash $13,000. Last week, 'Now, Voyager' (WB), h.o. good $8,000.

Capitol (CT) (2,700; 30-62)—'Reunion France' (M-G) and 'Blondie Victory' (Col). Nice $8,500. Last week, 'Bambi' (RKO) and 'Journey Into Fear' (RKO), good $7,500.

Loew's (CT) (2,800; 35-67)—'Random Harvest' (M-G) (4th wk). Stout $8,500 ahead after handsome $10,000 last week.

Princess (CT) (2,300; 30-52)—'Tarzan Triumphs' (RKO) and 'Army Surgeon' (RKO) (2d wk). Fine $5,500 after near house record on lower prices at $7,500 last week.

Orpheum (Ind) (1,100; 30-80)—'Serve' (UA) (8th wk). Still clicko at good $3,000 after gratifying $3,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'Hercule' and 'La Vie est Magnifique.' Looks good $4,000. Last week, 'Princesse Tarakanova' and 'Gargousse,' neat $4,500.

'Honeymoon' Aces in 2 Seattle Spots, $18,000; 'Shadow' Fancy at 10G

Seattle, April 6.

'In Which We Serve' is holding up well enough to go a nice second session at the Liberty. Real showing currently is being made by 'Once Upon a Honeymoon,' day-dating at the Music Hall and Paramount. 'Shadow of Doubt' at the Orpheum also is sturdy.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65) — 'Spangled Rhythm' (Par) (4th wk). Moved from Fifth Ave. Big $5,000. Last week, 'Chetniks' (20th) (3d wk), okay $3,300.

Fifth Avenue (H-E) (2,349; 40-85)—'Hardy's Double Life' (M-G) and '7 Miles Alcatraz' (RKO). Great $13,000. Last week, 'Spangled Rhythm' (Par) (3d wk), strong $8,400.

Liberty (J & vH) (1,650; 40-65)—'Serve' (UA) (2d wk). Single bill spelling additional turnover for stout $8,500. Last week, bangup at around $12,500.

Music Box (H-E) (650; 40-65)—'Mr. Pitt' (20th) and 'Raid Calais' (20th) (2d wk). Moveover from Paramount. Oke $3,500 in five days. Last week, 'Random Harvest' (M-G) (7th wk), big $5,500 in nine days.

Music Hall (H-E) (2,200; 40-65)—'Once Upon Honeymoon' (RKO) and 'Taxi, Mister' (UA). Day-date with Paramount. Fine $7,500. Last week, 'Ravished Earth' (Indie) (2d wk), six days, oke $5,400.

Orpheum (H-E) (2,600; 40-65)—'Shadow Doubt' (U) and 'Hi Ya, Chum' (U). Sturdy $10,000. Last week, 'Air Force' (WB) (3d wk), swell $8,500.

Palomar (Sterling) (1,350; 30-65)—'Tahiti Honey' (Rep) headed by Duncan Sisters. Great $11,500. Last week, 'Northwest Rangers' (M-G) and 'Purple V' (Rep) plus stage, good $9,000.

Paramount (H-E) (3,039; 40-65)—'Once Upon Honeymoon' (RKO) and 'Taxi' (UA). Also at Music Hall. Bangup $10,500. Last week, 'Mr. Pitt' (20th) and 'Raid Calais' (20th), same.

Roosevelt (Sterling) (800; 40-65)—'Air Force' (WB) (4th wk). Moveover from Orpheum. Dandy $5,000. Last week, (30-50)—'7 Days Leave' (RKO) and 'Pittsburgh' (U) (2d run), okay $3,800.

Winter Garden (Sterling) (800; 20-30)—'Black Swan' (20th) and 'Mrs. Hadley' (M-G) (3d run). Fair $3,500. Last week, 'Morocco' (Par) and 'Street Chance' (Par) (3d run), $4,000.

'Frisco' Wham $11,000, L'ville; 'Hangmen' Big 9G

Louisville, April 6.

'Hello, Frisco,' at the Rialto, is the bellringer of new films currently, while 'Pride of Yankees,' making a return to the Strand, is doing plenty okay at regular prices.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Keeper Flame' (M-G) and 'Fall In' (UA). Probably good $3,200 on moveover. Last week, 'Shadow Doubt' (U) and 'At Front' (WB), light $2,000.

Kentucky (Switow) (1,250; 15-25)—'Hardy's Double Life' (M-G) and 'Commandos' (Col). Good $1,900. Last week, 'Whistling Dixie' (M-G) and 'Navy Comes Through' (RKO), oke $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Hangmen Also Die' (UA) and 'Let's Have Fun' (Col). Nazi theme is good box office currently, sturdy $9,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), excellent $10,000.

Mary Anderson (Libson) (1,000; 30-50)—'Hard Way' (WB) (3d wk). Pleasing $2,800 after last week's upstanding $3,200.

Rialto (Fourth Avenue) (3,400; 30-50)—'Hello, Frisco' (20th) and 'Dixie Dugan' (Rep). Looks the class of the town, aiming at robust $11,000. Last week, 'Meanest Man' (20th) and 'Chetniks' (20th), medium $9,000.

Strand (Fourth Avenue) (1,400; 30-50)—'Pride Yankees' (RKO). Baseball pic had a nice run here at increased prices, and should register bright $4,000 at pop scale. Last week, 'Mr. Pitt' (20th) and 'Quiet, Please' (20th), lightweight $2,700.

'Frisco' Sweet $14,000, Leading Mpls. Filmer; 'Jordan'-Welk Nice 16G

Minneapolis, April 6.

Because of holdovers, newcomers are at a minimum here. Currently the State's 'Hello, Frisco, Hello,' and Orpheum's 'Lucky Jordan' and Lawrence Welk orchestra, Edgar Kennedy and others on the stage are pacing the city.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Keep 'Em Slugging' (U) and 'Hi, Buddy' (U). Good $2,000 in five days. 'Quiet, Please' (20th) and 'Heart Belongs Daddy' (Par), open Thursday (8). Last week, 'After Midnight' (Col) and 'Two Weeks to Live' (RKO) split with 'Cinderella Swings It' (RKO) and 'Fighting Frontier' (RKO), $2,800 in nine days.

Century (P-S) (1,800; 30-40-50)—'Commandos' (Col) (2d wk). First-rate $5,000 after brisk $9,000 initial sesh.

Gopher (P-S) (1,000; 28-30)—'Reveille With Beverly' (Col). Nice $4,000. Last week, 'Silver Skates' (Mono), $3,500.

Lyric (P-S) (1,091; 30-50)—'Keeper Flame' (M-G) (2d wk). Moved here after big week at State, fine $6,000. Last week, 'Spangled Rhythm' (Par) (4th wk), surprising $5,800, very big, making around $37,000 for amazing run.

Orpheum (P-S) (2,800; 40-55)—'Lucky Jordan' (Par) and Lawrence Welk orch, Edgar Kennedy, others, on stage. Tommy Reynolds band and others substituted for week on Saturday-Sunday (3-4) when week was in Chicago due to serious illness of his wife following childbirth. Trim $16,000 and holds over. Last week, 'Hitler's Children' (RKO) (2d wk), slipped sharply to modest $8,000 after huge $18,500 first week for new house record for straight film.

State (P-S) (2,300; 30-50)—'Hello, Frisco' (20th). Looks like sock $14,000. Last week, 'Keeper Flame' (M-G), strong $13,800, over orginal estimate.

Uptown (Par) (1,100; 30-40)—'Casablanca' (WB). First neighborhood, big $4,000 indicated. Last week, 'Once Upon Honeymoon' (RKO), oke $3,000.

World (Par-Steffes) (350; 30-55)—'Immortal Sergeant' (20th) (3d wk). Good $2,000 after strong $2,500 previous week.

Spivak Orch-'Aldrich' Lead Indpls. at $14,000

Indianapolis, April 6.

Trade is slightly off, due to first break of spring weather, but Charlie Spivak's band is doing well at Circle. 'Hello, Frisco,' at the Indiana, and 'Keeper of the Flame,' at Loew's, are leading straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-35)—'Aldrich Gets Glamour' (Par) with Charlie Spivak's band. Looks good for $14,000, despite leader's absence due to illness over weekend. 'Holmes Secret Weapon' (U), with Mitchell Ayres orch and Andrews Sisters, took $18,300 last week.

Indiana (Katz-Dolle) (3,300; 30-50)—'Hello, Frisco' (20th) and 'Dixie Dugan' (20th). Sock $12,000 after hefty $12,200 on 'Air Force' (WB) as a single last week.

Keith's (Indie) (1,200; 30-55)—'Baines Escapes Murderer' (RKO) with vaude. Below average at $3,700 on four days. Last week, 'Fighting Devil Dogs' with vaude, $3,900 in same time.

Loew's (Loew's) (2,450; 30-50)—'Keeper of Flame' (M-G) and 'Fall In' (UA). Swell $12,000 on personal draw of Tracy and Hepburn. Last week, sluggish $8,400 with 'Tennessee Johnson' (M-G) and '3 Hearts Julia' (M-G).

Lyric (Katz-Dolle) (1,800; 30-50)—'Air Force' (WB). Looks good for $4,500 on moveover after big first week at Indiana. Last week, 'Frankenstein Meets Wolf Man' (U) and 'Hi Ya, Chum' (U), $7,000.

'Spitfire' Burns Out

Hollywood, April 6.

Seventh of the series of comedies co-starring Lupe Velez and Leon Errol, titled 'Mexican Spitfire's Blessed Event,' is to be the last produced at RKO.

Continuance of the series would be difficult, with Senora Lupe off the RKO contract list and Errol signed for a limited number of pictures with privileges outside.

Inside Stuff—Pictures

Unusual number of film players are currently in New York, mostly playing legit and vaude engagements. Those in stage plays and musicals include Paul Muni ('Counsellor-at-Law'); Arleen Whelan, Virginia Field and Doris Nolan ('Doughgirls'); Allen Jenkins and Jed Prouty ('Something For the Boys'); Aline McMahon ('Eve of St. Mark'); Fredric March, Florence Eldridge and Tallulah Bankhead ('The Skin of Our Teeth'); Joseph Schildkraut and Beverly Roberts ('Uncle Harry'); Milton Berle, Ilona Massey and Arthur Treacher ('Follies'); Howard da Silva ('Oklahoma'); Ralph Bellamy (next week's 'Tomorrow the World'); Geraldine Fitzgerald (forthcoming 'Sons and Soldiers'); Billie Burke (recent 'This Rock'); George Coulouris (recent 'Richard III'); Lucile Watson (recent 'The Family'); Jack Haley (recent 'Show Time') and Jeanne Cagney and Margaret Hayes (negotiating for plays).

Among the others, Alan Mowbray is personalling at Loew's State, Chico Marx heads his orchestra at the Roxy, Jimmy Durante has a radio series for Camel cigarets and is doubling at the Copacabana; Madeleine Carroll has a sustaining daily program on CBS, Paul Lukas is in for several radio dates and Jane Wyatt for vacation. Directors John Cromwell and Rouben Mamoulian have been east for months, the latter having staged last week's click 'Oklahoma.'

Regular Army officers and West Point career men in the armed forces have been tipping off the Truman committee of the Senate when there was a chance to crack at civilian commissions. One anonymous letter to the committee traced to the War Department, said that Col. Darryl Zanuck had two personal press agents at his beck and call and was 'inspiring' publicity without having it cleared through the Army's Bureau of Public Relations.

Under War Department regulations, Col. Zanuck's application to be placed upon the inactive list must go directly to the Secretary of War. Before it reaches Secretary Stimson it must have the recommendation of staff officers ranking Col. Zanuck. Since it is traditional that officers do not resign commissions or become inactive during a war emergency it is expected that Col. Zanuck will remain in the Army. Senator Truman suggested this and Assistant Secretary of War Robert Patterson indicated that the committee's recommendation would be carefully considered.

Cheese cake gallops in on photogenic legs and Hemale Hero is an also-ran in the Plug Art Derby on the San Francisco Examiner track. Theatre operators in Frisco were ultimatumed that femme photos and nothing else are wanted to emblazon amusement pages. One of the big theatres, the Golden Gate, is making a complaint because it is featuring name bands, which don't quite qualify in sculptural glamor. Newspaper has ruled that plug art on the amusement pages must be sauced with sex to counteract the rough stuff entailed by war and its corelated functions in mines, mills and factories.

In this worldwide war a soldier never knows how many languages he will have to learn. There was a detachment of rookies at Fort MacArthur, despatched to the Warners lot to reinforce the 300 thespian veterans in the Irving Berlin show, 'This Is the Army.' They wondered about the strange lingo spoken by the soldier thesps until they noticed that the troupers were busy in their leisure hours reading copies of 'Variety.' Now the rookies are studying the lingo of show biz, familiar on all the world's continents long before Hitler or Hirohito started mugging.

Due to colds, three Broadway picture house managers could not give their blood last week when a large group of managers and assistants appeared in a body at Red Cross donor headquarters, but will make dates later on to do so. Those delayed are Bob Shapiro, manager at the Paramount; Willie Kurlz, Rialto manager, and George Dindas, of the Strand.

Meantime the managerial group from whom blood was taken last week have all agreed to make a second donation but must wait at least eight weeks under the rules of the Red Cross.

An indication of the night owls developed by the war, but not in the panhandler class, is drawn from the total of 4,300 admissions tallied by the Mastbaum, Philadelphia, from 12 midnight to 9 a.m. Friday (2) when 'Air Force' was given an around-the-clock premiere. The result in attendance is considered significant, in view of the out-of-the-way location of Philly's Mastbaum. WB has already held similar round-the-clock openings of 'Force' and plans others.

'Desert Victory,' official war film of the North African campaign, produced by the British Army and running 00 minutes, will be sold as a regular feature by 20th-Fox but under separate contract. Its first date will be the Globe, N. Y., where it is slated to open next Tuesday (13).

In order to take care of a total of 387 day-and-date bookings set for the week of April 24 for 'Edge of Darkness,' Warner Bros. has ordered 875 prints on the picture. Pre-release engagement will be the opening at the Strand, N. Y., this Friday (9).

K. C. Holdovers Socko; 'Frisco' $12,000 Pacer

Kansas City, April 6.

After sock openings at all but one of the downtown deluxers, holdovers are the rule rather than the exception this week. Esquire, Uptown and Fairway currently day-and-dating with 'Hello, Frisco,' Midland with 'Keeper of Flame' and Orpheum's 'Hitler's Children' are neck and neck for top money in second stanzas. Newman, with 'Star Spangled Rhythm,' still is strong in its fourth round. Lone new billing is combo of 'Mummy's Tomb' and 'Night Monster' at Tower.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043, and 700; 11-50)—'Hello, Frisco' (20th) (2d wk). Lusty $12,000 following sock $15,000 opening round.

Midland (Loew's) (3,500; 11-50)—'Keeper of Flame' (M-G) and 'Fall In' (UA) (2d wk). Healthy $12,000 following torrid $16,000 initial frame.

Newman (Paramount) (1,900; 11-50)—'Star Spangled Rhythm' (Par) (4th). Snappy $7,500 to add to hot $38,000 total for three opening sessions.

Orpheum (RKO) (1,600; 15-50)—'Hitler's Children' (RKO) and 'Cinderella Swings It' (RKO) (2d wk). Staunch $11,500 sequel to wham $16,000 first week.

Tower (Fox-Joffee) (2,110; 10-35)—'Mummy's Tomb' (U) and 'Night Monster' (U) plus vaude. Okay $7,500. Last week, 'Idaho' (Rep) with vaude, nice $8,500.

BOSWELL-VENUTI HELP 'SHOUT' TO 28G, CLEVE.

Cleveland, April 6.

'Something to Shout About,' tied up with husky vaude, is doing well at the Palace. State also building on 'Hangmen Also Die' as result of special ballyhoo. Holdover of 'Air Force' is holding its altitude at Hipp.

Estimate for This Week

Allen (RKO) (3,000; 35-55)—'Shadow of Doubt' (U) (2d wk). Pulling unexpectedly well, $7,000, on second frame, after fine $9,000 on initial chapter.

Hipp (Warners) (3,700; 35-55)—'Air Force' (WB) (2d wk). Stayover terrific $17,000 after smash $28,000 last week.

Lake (Warners) (800; 35-55)—'Murder in Times Square' (Col) and 'Dixie Dugan' (20th). Fairly satisfactory $3,000. Last week, 'Commandos Strike' (Col) (3d wk) was a dropdown for moveover, $3,000.

Palace (RKO) (3,700; 35-85)—'Something to Shout About' (Col) with Joe Venuti's orch and Connee Boswell on stage. Excellently grooved bill for young jivers, and magnetizing 'em heavily for swell $28,000. Last week, 'Comes Up Love' (U) with Count Basie's orch, pleasing $25,000.

State (Loew's) (3,450; 35-55)—'Hangmen Also Die' (UA). Awakening natives out of lethargy on war dramas as result of good salesmanship; started strong and riding for nice $16,500. Last week, 'Keeper of Flame' (M-G) great at $20,000.

Stillman (Loew's) (3,700; 35-55)—'Keeper of Flame' (M-G) (2d wk). Nifty $9,500. Last week, 'Happy Go Lucky' (Par) (2d wk), healthy $7,200.

'Air Force' Soars to Strong $33,000 In Frisco; 'Tarzan'-Sissle Nice 30G

San Francisco, April 6.

'Air Force' is pacing town with strong $33,000 at Fox. 'Tarzan Triumphs,' plus Noble Sissle band and stage show, is doing a stout $30,000 at the Golden Gate. 'Keeper of the Flame' is good for neat $26,000 at the Paramount.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Air Force' (WB) and 'Truck Busters' (WB). Clocking strong $33,000. Last week, 'Hello, Frisco' (20th) and 'Time to Kill' (20th) (3d wk), terrific $16,600.

Golden Gate (RKO) (2,850; 44-75)—'Tarzan Triumphs' (RKO) plus Noble Sissle orch, Katharine Dunham Dancers, Mills Bros. on stage. Stage bill is accounting for big part of stout $30,000. Last week, 'Journey Into Fear' (RKO) and Horace Heidt orch on stage, solid $26,800.

Orpheum (Blumenfeld) (2,440; 50-65)—'Shadow Doubt' (U) and 'Johnny Comes Marching' (U) (2d wk). Grand $13,000. Last week, $17,800, hefty.

Paramount (F-WC) (2,470; 55-75)—'Keeper of Flame' (M-G) and 'Heart Belongs Daddy' (Par). Fine $26,000. Last week, 'Mr. Pitt' (20th) and 'Tonight Raid Calais' (20th), $23,000.

St. Francis (F-WC) (1,475; 55-75)—'Hello, Frisco' (20th) and 'Time Kill' (20th) (moveover). Still big at $10,000 after record run at Fox. Last week, 'Meanest Man' (20th) and 'Chetniks' (20th) (moveover), disappointing $8,000.

United Artists (F-WC) (2,650; 50-65)—'Serve' (UA) (6th wk). Long run is dragging this down to $6,500, but strong here for sixth sesh. Last week, big $7,800.

Warfield (F-WC) (2,850; 55-75)—'Dr. Gillespie's Assistant' (M-G) and stage show headed by June Havoc. Okay $24,000. Last week, 'Quiet, Please' (20th) and stage show featuring Sally Rand, less than expected but still satisfactory at $23,500.

'Desperadoes' Bangup $16,000 in Buff. Preem

Buffalo, April 6.

The powerful business being racked up by 'Air Force' at the Great Lakes and strong showing of 'Desperadoes' at Lafayette is helping an otherwise moderate session.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Immortal Sergeant' (20th) and 'Lady Bodyguard' (Par). Virile at $15,000, but not outstanding. Last week, 'Meanest Man' (20th), neat at about $14,000.

Great Lakes (Shea) (3,000; 35-55)—'Air Force' (WB). Zooming to great $20,000. Last week, 'Powers Girl' (UA), slipped below expectancy to $15,000.

Hipp (Shea) (2,100; 35-55)—'Three Hearts Julia' (M-G) and 'Avengers' (Par). Dandy $10,000. Last week, 'Yankee Doodle' (WB) (3d wk), strong $9,000.

Lafayette (Hayman) (3,300; 35-50)—'Desperadoes' (Col) and 'Lucky Legs' (Col). Up in the clouds at bangup $16,000 or near. Last week, 'Johnny Comes Marching' (U) and 'Mugtown' (U), climbed to surprisingly fancy $14,500.

20th Century (Ind.) (3,000; 35-55)—'Journey Fear' (RKO) and 'Youth Parade' (Rep). Passable $6,500. Last week, 'Hard Way' (WB) and 'Spitfire's Elephant' (RKO) (2d wk), nice $8,000.

'Air Force' Climbs To Terrif $14,000 in Port.

Portland, Ore., April 6.

Two big winners this week are 'In Which We Serve' at Broadway and 'Air Force' at Paramount, both playing single feature and to long lines. 'Star Spangled Rhythm' moved to Mayfair for a third successful week.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Serve' (UA). Strong $12,000. Last week, 'Hit Parade 1943' (Rep) and 'Purple V' (Rep), great $11,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Spangled Rhythm' (Par) and 'Truck Busters' (WB). From Paramount for third week. Getting high $7,400 in six days. Last week, 'Mysterious Doctor' (WB) and 'Cowboy Serenade' (Rep), good $6,000 for five days.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Chetniks' (20th) and 'Midnight with Blackie' (Col). Great $10,500. Last week, 'Mr. Pitt' (20th) and 'Raid Calais' (20th), about same.

Paramount (H-E) (3,000; 40-65)—'Air Force' (WB). Terrific $14,000, with single-feature setup helping. Last week, 'Spangled Rhythm' (Par) and 'Truck Busters' (WB) ended two weeks with staggering $34,000 total for run.

United Artists (Parker) (900; 40-65)—'Random Harvest' (M-G) (7th wk). Nice $6,000. Sixth week, satisfactory at $7,000.

Key City Grosses

Estimated Total Gross
This Week..........$2,603,600
(Based on 28 cities, 194 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..........$2,049,700
(Based on 29 cities, 176 theatres)

'FLAME' WARM $20,000, PITT.

Pittsburgh, April 6.

Town's loaded with ace pix this week, all doing well. First rush of new films town has had in some time, holdovers having dominated last few previous sessions. 'Keeper of the Flame' at Penn is holding just about even with 'Crystal Ball' plus Bob Chester orchestra at Stanley. 'Hello, Frisco, Hello' at Harris and 'It Ain't Hay' at Fulton are both pounding out okay stanzas and will hold. Among run pix, 'Hitler's Children' dropping off sharpest at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'It Ain't Hay' (U). Doing all right and should crack $9,000 at least. That's enough to insure a second week for Abbott-Costello comedy. Last week, 'Mr. Young' (20th), fell down to get just $6,000.

Harris (Harris) (2,200; 30-55)—'Hello Frisco' (20th). Musical right for this house and should bust the seams open at $13,000, best in long time. Holds. Last week, 'Desperadoes' (Col) (2d wk), fine $8,000.

Penn (Loew's-UA) (3,300; 30-55)—'Keeper Flame' (M-G). Mixed notices for this one. Smart $20,000. Last week, 'Hitler's Children' (RKO) (2d wk), off sharply to $11,000 after nearly $25,000 opener.

Ritz (WB) (800; 30-55)—'Spangled Rhythm' (Par) (5th wk). Moved here after fortnight each at Penn and Warner. Okay $2,900. Last week, 'Random Harvest' (M-G) (6th wk), almost $3,000.

Senator (Harris) (1,750; 30-55)—'Desperadoes' (Col) (3d wk). Enough left after two weeks at Harris for nice $3,500, plenty good here. Last week, reissues of 'Jordan' (Col) and 'Happened One Night' (Col), excellent at $3,200.

Stanley (WB) (3,600; 30-66)—'Crystal Ball' (UA) plus Bob Chester orch, Carol Bruce, others on stage. Loads of heft in stage line-up, excellent $21,000. Last week, 'Stranger In Town' (M-G) and Gene Krupa orch, about same.

Warner (WB) (2,000; 30-55)—'Hitler's Children' (RKO). So-so $4,800 here on heels of one good and one mild week at Penn. Last week, 'Spangled Rhythm' (Par) (4th wk), six days, all right $6,000.

'Hard Way' Neat $20,000, 'Crystal Ball' Ditto, B'klyn

Brooklyn, April 6.

Fabian Fox and Loew's Metropolitan are among the leaders this week, former offering 'Hard Way' and 'Trust Busters'; latter showing 'Crystal Ball' and 'Silver Queen.' Fabian Paramount also strong with 'Casablanca' and 'Stand By Networks' in fourth week.

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'They Got Me Covered' (RKO) and 'Ladies' Day' (RKO). Disappointing $18,000. Last week, 'Mrs. Holliday' (U) and 'Falcon Strikes Back' (RKO), quiet $15,000.

Fox (Fabian) (4,023; 30-65)—'Hard Way' (WB) and 'Truck Busters' (WB). Booming $20,000. Last week, 'Lucky Jordan' (Par) and 'Silver Skates' (Mono) (3d wk), nice $17,000.

Majestic (Sirltsky) (1,850; 25-50)—'Sky Devils' (UA) and 'Lady in Distress' (British). Placid $1,000. Last week, 'M, the Kidnapper' (Indie) and 'City Lost Men' (PRC), ditto.

Metropolitan (Loew's) (3,618; 30-65)—'Crystal Ball' (UA) and 'Silver Queen' (UA). Off to nifty start with strong $20,000. Last week, 'Random Harvest' (M-G) (3d wk), satisfactory $13,000.

Paramount (Fabian) (4,020; 30-65)—'Casablanca' (WB) and 'Stand By All Networks' (Col) (3d wk). Profitable $16,000. Last week, strong $22,000.

Strand (WB) (2,952; 30-65)—'Gone With Wind' (M-G). Good $9,000. Last week, 'Ape Man' (Mono) and 'London Blackout Murders' (Rep), sluggish $6,000.

Phil Spitalny Orch Ups 'Doughboy' to Record $22,000 Week in New'k

Newark, April 6.

The Adams, with Phil Spitalny's show on the stage is having a b.o. jam session and coasting to a new house record. Tilted prices are helping the gate plenty. 'Mrs. Holliday,' at the Branford, is getting burg's top flicker biz with other houses not far below the high-water mark. 'Reunion in France,' at the State, is plushy and 'Happy Go Lucky,' after getting off to a slow start, is rolling at the Paramount. 'Journey into Fear,' Proctor's entry is off.

Estimates for This Week

Adams (Adams-Par) (1,950; 25-1.25)—'Johnny Doughboy' (Rep) and Phil Spitalny orch on stage. Record $22,000 in right, building all the way. Last week, 'Apache Trail' (M-G) and Johnny Long band, others on stage, nice $16,200. Harry James held the previous record, $19,000.

Branford (WB) (2,600; 30-90)—'Mrs. Holliday' (U) and 'City Without Men' (Col). Grabbing snappy $16,500. Last week, 'Hard Way' (WB) (2d wk) and 'One Dangerous Night' (Col), lusty $18,000.

Capitol (WB) (1,200; 20-55)—'Andy Hardy's Double Life' (M-G) and 'Sherlock Holmes Secret Weapon' (U), average $3,800. Last week, 'Commandos' (Col) and 'Let's Have Fun' (Col), warm $4,100.

Paramount (Adams-Par) (2,000; 35-75)—'Happy Go Lucky' (Par) and 'Wrecking Crew' (Par). Got away to a slow start but picked up over the weekend and should finish with bright $17,000. Last week, 'Silver Skates' (Mono) and 'Aldrich Gets Glamour' (Par), lacklustre $11,800.

Proctor's (RKO) (3,400; 35-99)—'Journey Into Fear' (RKO) and 'Saludos Amigos' (RKO). Getting in six, instead of the usual five shows a day but doesn't promise better than mediocre $16,000. Last week, 'Hitler's Children' (RKO) (2d wk) and 'Quiet Please' (20th) (1st wk), tall $16,500.

State (Loew's) (2,600; 30-85)—'Reunion in France' (M-G) and 'Dr. Gillespie's New Assistant' (M-G). Rosy $16,500. Last week, 'Crystal Ball' (UA) and 'Silver Queen' (UA), ditto.

'Flame' Not Too Hot in L.A. at $39,500 In 3 Spots; 'Shout About' Fine 30G For Two, 'Air Force' Solid 44G in 2d

Los Angeles, April 6.

Biz is flighty here but boxoffice sights are being raised again for 'Air Force,' which is showing the way for deluxers with solid $44,000 in three houses on the second stanza. May run two weeks longer. Tommy Dorsey's band came within a few hundred dollars of cracking the Orpheum house record, being just inside of Amos 'n' Andy mark of some years ago.

'Keeper of Flame' is only moderately good $39,500 in three West Coast houses. 'Lucky Jordan' is still soaring high in second session at the two Paramounts, and holds for third. 'Something to Shout About' is forte $30,000 in two spots. First-of-month payrolls bolstered even the weaker films this week.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 33-85)—'Hello, Frisco' (20th) (3d wk) and 'Northwest Rangers' (M-G) (2d wk). Strong $5,000 and may stay fourth. Last week, okay $4,000.

Chinese (Grauman-WC) (2,034; 33-85)—'Keeper Flame' (M-G), and 'Fall In' (UA). Fine $11,000. Last week, 'Mr. Pitt' (20th) and 'Tonight Raid Calais' (20th), $10,500.

Downtown (WB) (1,800; 33-85)—'Air Force' (WB) (2d wk). Socko $18,500. Last week, tremendous $20,000.

Four Star (F-WC) (900; 33-65)—'Mr. Pitt' (20th) and 'Raid Calais' (20th). Thin $3,000. Last week, 'Hello, Frisco' (20th) and 'Northwest Rangers' (M-G), stout $3,700.

Hawaii (G&S) (1,100; 33-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (12th wk). Continues in the money with $3,500 after steady $3,900 last week.

Hollywood (WB) (2,756; 33-85)—'Air Force' (WB) (2d wk). Reaching for big $14,500 after record-breaking $19,500 on first week.

Orpheum (D'town) (2,200; 33-65)—'Calaboose' (UA) with Tommy Dorsey orch on stage. Leading the town with smash $27,000 on strength of Dorsey pull. Last week, 'Tahiti Honey' (Rep) and Jan Garber's orch, $17,500.

Pantages (Pan) (2,812; 33-85)—'Something Shout About' (Col) and 'City Without Men' (Col). Nifty $14,000. Last week, 'Mrs. Holliday' (U) (2d wk) and 'Great Gildersleeve' (RKO), nice $9,500.

Paramount (F&M) (3,389; 33-85)—'Lucky Jordan' (Par) and 'Ice-Capades Revue' (Rep) (2d wk). Strong $19,000 after solid $24,000 first week.

Paramount Hollywood (F&M) (2,204; 33-85)—'Lucky Jordan' (Par) (2d wk). Good $8,000 after substantial $12,500 first week.

RKO Hillstreet (RKO) (2,875; 33-65)—'Something Shout About' (Col) and 'City Without Men' (Col). Hitting big $16,000 or near. Last week, 'Mrs. Holliday' (U) (2d wk) and 'Great Gildersleeve' (RKO), strong $13,000.

Ritz (F-WC) (1,372; 33-85)—'Keeper Flame' (M-G) and 'Fall In' (UA). Good $8,500. Last week, 'Mr. Pitt' (20th) and 'Raid Calais' (20th), good $7,500.

State (Loew-WC) (2,204; 33-85)—'Keeper Flame' (M-G) and 'Fall In' (UA). Smash $20,000. Last week, 'Mr. Pitt' (20th) and 'Raid Calais' (20th), $16,000.

United Artists (UA-WC) (2,100; 33-85)—'Hello, Frisco' (20th) and 'Northwest Rangers' (M-G) (2d wk). Steady $7,000 after very big $9,000 first week.

Vogue (Vogue) (920; 33-44)—'Boogie Man Get You' (Col) and 'Dead Men Tell' (Indie). Good $1,900. Last week, 'Queen Broadway' (PRC) and 'Exile Express' (Indie), off at $1,300.

Wilshire (F-WC) (2,296; 33-85)—'Mr. Pitt' (20th) and 'Raid Calais' (20th). Steady $5,500. Last week, 'Hello, Frisco' (20th) and 'Northwest Rangers' (M-G), pleasing $6,000.

Wiltern (WB) (2,756; 33-85)—'Air Force' (WB) (2d wk). Flying high at $13,000 after fine $14,500 first week.

Broadway Grosses

Estimated Total Gross
This Week..........$435,000
(Based on 13 theatres)
Total Gross Same Week
Last Year..........$468,800
(Based on 12 theatres)

'MOON' IS DOWN IN PHILLY, $19,700

Philadelphia, April 6.

Smart ballyhoo as well as excellent product has brought biz back to the pre-Lenten level. Heftiest grosses are being chalked up at the Mastbaum, featuring 'Air Force' and getting plenty promotion. Also in the blue chips are the combo of 'How's About It' and Gene Krupa's band; 'Forever and a Day' and holdovers of 'Cat People,' 'Hello, Frisco' and 'Arabian Nights.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Forever and a Day' (RKO). Heavy load of marquee names sending this to fine $15,700. Last week 'Crystal Ball' (UA) skidded to poor $7,800 in holdover.

Arcadia (Sablosky) (600; 35-75)—'Random Harvest' (M-G) (2d run) (3d wk). Even better this sesh with $5,200. Last week solid $5,000. Will hold for 4th trip, longest run at Arcadia for pic in decade.

Boyd (WB) (2,569; 35-75)—'Moon is Down' (20th). Public is apparently being surfeited with underground themes. Steinbeck's epic getting just fair $16,200 for initialer and being held only one week. 'Moon' also snared $3,500 for Sunday showing at Earle. 'Happy-Go-Lucky' (Par) opens Thurs. (8). Last week, 'Mrs. Holliday (U) pallid $14,600.

Earle (WB) (2,768; 35-75)—'How's About It' (U) with Gene Krupa orch. Plenty torrid at $31,000. Leagues ahead of mediocre $19,000 for 'Reveille With Beverly' (Col), Bob Allen orch, Carol Bruce and Block and Sully last week.

Fox (WB) (2,245; 35-75)—'Arabian Nights' (U) (2d wk). Surprisingly good $15,500 after neat $21,500 for initialer.

Karlton (WB) (1,066; 35-75)—'Mrs. Holliday' (U) (2d run). Trim $7,500 for this trip. Last week, 'Hitler's Children' (RKO) good $6,500 for second run.

Keith's (WB) (2,220; 35-75)—'Hard Way' (WB) (2d run). Bullish $8,000. Last week, 'Immortal Sergeant' (20th), satisfactory $5,200 for second run.

Mastbaum (WB) (4,692; 46-75)—'Air Force' (WB). Super $33,600. Last week, 'Hard Way' (WB) okay $17,300 for holdover.

Stanley (WB) (2,916; 35-75)—'Hello, Frisco' (20th) (2d wk). Plenty cushy at $20,000 on top of hefty $27,500 for bow-in last week, plus $5,200 at Earle Sun.

Stanton (WB) (1,457; 35-75)—'Cat People' (RKO) (2d wk). Looks like sleeper at $7,500 on heels of bright $9,500 for opener last week.

NATIONAL BOXOFFICE SURVEY

'Hello, Frisco, Hello' (20th), 'Air Force' (WB) and 'Keeper of Flame' (M-G) are cutting the biggest boxoffice swath currently, aided by some new bookings of 'In Which We Serve' (UA). Newcomers that shape up are 'Slightly Dangerous' (M-G) (in only one spot), 'Moon Is Down' (20th), 'Something to Shout About' (Col) and 'Hangmen Also Die' (UA). Less recent stout entries such as 'Happy Go Lucky' (Par), 'Shadow of Doubt' (U), 'Andy Hardy's Double Life' (M-G) and 'Hitler's Children' (RKO), while in same healthy groove, appear in only a few spots. 'Forever and a Day' (RKO) is a bit disappointing.

'Frisco,' with some 14 key city appearances, is the brightest film this week. It's enormous at $74,000 in N. Y. on the second week, torrid in Chicago at $47,000, leader in Omaha and Louisville, sock in Indianapolis and Minneapolis, bangup in Pittsburgh, still strong in extended runs in Los Angeles, and big to great on holdovers in K. C., Cincinnati and Philadelphia. Picture also is great on San Francisco and Denver moveovers. 'Flame,' at a fine $90,000 on third sesh in N. Y. Music Hall, nears a giant $52,500 in two Boston spots, smart $20,000 in Pitt, and is fine in Frisco, but only nice in Detroit, steady on Balto h.o., fair in Omaha and not too good in three L. A. houses.

'Air Force' is leading Frisco at $33,000, great in Buffalo and Providence, solid $44,000 in three L. A. theatres on the second week, super $33,800 in Philly, and terrific in Cleveland and Portland (where leader). 'Dangerous' looks smash $62,000 in N. Y. 'Serve' continues strong in some four keys either on h.o. or extended run, and is nice in Denver and Port.

'Moon' is substantial $30,000 on N. Y. holdover, stout in Cincy to top town and $19,700 in Philly. 'Shout' looks fine $30,000 in two L. A. spots, robust $28,000 in Cleveland with a band and okay $26,000 in Detroit. 'Hangmen' is wow in Prov., sturdy in Louisville and nice in Cleve.

'Hardy' paces Denver with a smash $17,500 and is great in Seattle. 'Hard Way' (WB) shapes as great in Brooklyn and good in Wash., but is only average in Boston. 'Lucky' looms a strong $49,000 on its second N. Y. frame. 'Shadow' shapes up solidly on Cleve. holdover, nice in Seattle and grand on Frisco second sesh. 'Lucky Jordan' (Par) is a big $27,000 in two L. A. spots on h.o. 'Forever' is good in Detroit but merely so-so in Balto.

From 'Variety' correspondents: 'Desperadoes' (Col), powerful $16,000 in Buffalo; 'Pride of Yankees' (RKO), now around on pop scale, bright in Denver and Louisville; 'Star Spangled Rhythm' (Par), big $22,000 on fifth week in Chi, and grand $12,000 third Balto sesh; 'It Ain't Hay' (U), crack $9,000 in Pitt; 'Hit Parade of '43' (Rep), sock $48,000 in Det. with a band; 'Arabian Nights' (U), fine second Philly week.

Split Fees Told At 25G Suit Vs. Wurtzel

Los Angeles, April 6.

How film talent agents split commissions with outsiders was explained by Mitchell Hamilburg at the trial of George Goodale's $25,000 suit against Harry Wurtzel, former agent for Gene Autry. Goodale, now an Army private, asserts he introduced Autry to Wurtzel and is entitled to half of the commissions.

On the witness stand Hamilburg testified that it is a common practice for an agent to give an unlicensed person 50% when he brings a client into the office.

RUSH PLEDGE FOR RED CROSS WEEK

Dating faster than ever!

WARNERS'

'AIR FORCE'! 'CASABLANCA'! 'YANKEE DOODLE DANDY'! 'THE HARD WAY'! 'NOW, VOYAGER'! 'GENTLEMAN JIM'! 'GEO. WASHINGTON SLEPT HERE'! 'DESPERATE JOURNEY'! 'ACROSS THE PACIFIC'! Next 'EDGE OF DARKNESS'! Soon 'MISSION TO MOSCOW'!

Jack L. Warner, *Executive Producer*

Argentine Pix Seek Official U. S. Help in Getting Raw Stock Supply

Buenos Aires, March 23.

Claiming Argentine film industry is 'close to death,' nine top industry organizations have joined in sending an urgent message to U. S. Ambassador Norman Armour here, asking for raw film stock. This appeal, which was carried as a display ad in local dailies, said in part:

'Lack of virgin film has reached its climax. Cessation of its industry activities is a matter of days. Thousands of film artists, professional people and workmen will be deprived of their work and means of livelihood. Its disappearance will be felt by the whole Argentine population. . . . In this crisis the national motion picture industry, represented by its organizations, has addressed a message to the American Ambassador, of which following is essential paragraph:

''We understand the needs of a great country at war and determined to win that war, but the virgin film necessities of Argentina are but a drop in the bucket in relation to those of the United States Industry. We therefore earnestly request that the necessary permits be granted for export of this material (film stock) to our country, just as the product of our country reaches the United States'.'

The appeal was signed by the Argentine Academy of Motion Picture Arts and Sciences, eight other associations, 'Lumiton,' 'San Miguel,' 'Argentina Sono Film,' 'EFA' Studios and 'Pampa Film.'

Nab Argentine Gang in Swindle

Buenos Aires, March 31.

Charged with attempting to swindle a number of Argentine film producers in fake film raw stock deal, gang of con men, intermediaries and others, were arrested by local police this week. Alleged leader of the group, whose name is announced as Bautista Maria Napoleon Filipini, 30, a Frenchman, is still being sought.

Gang allegedly purchased large quantity of film cans, packed them with dirt, printed fake labels and attempted to sell the result as film stock to hard-pressed local producers who fear all production activities may stop because of shortage. Did manage to get 48,058 pesos (over $12,000) for 380 cans of film from Indie Miguel Michel, police disclosed, but were nabbed before they could collect the 420,000 pesos ($105,000 U. S.) from Jose Parnes, one-time Viennese producer now operating the Filmadora Independiente Argentina here.

Probe leading to the arrest was made by employees of the Ministerio de Agricultura, which now controls film-stock sales. Inspector General learned several weeks ago that a number of salesmen had been offering a large quantity of film to local companies. Offer at high prices, in view of the tremendous scarcity, attracted attention, and first official idea was that it was a monopoly in violation of current official regulations.

There were plenty of undercover rumors that U. S. companies were planning to profit. Checkup and tips from Parnes led to a raid on an estate in suburban Vicente Lopez. Pedro Duval, 30, French, first arrested, said he was in charge of the place but put the finger on Filipini. Cops located 354 cans labelled negative, 20 cans of positive, 128 cans of sound, and another 122 cans unlabelled. All were filled with dirt. Later they arrested Raul Carriquiry, 43, Argentine; Juan Pedro Laclere, 48, Argentine, and Roberto Pedro Darene, 29, French. All subsequently released to appear when wanted.

Darene, who came here late in 1941, was said at that time to have been a rep of the Vichy government, sent here with an official mission 'in an effort to eliminate Anglo-Saxon front in Latin-American markets.' Darene subsequently denied any connection with the mission and said he came to Argentine 'to study the possibility of work for French actors and technicians.' Also claimed he was an ex-combatant who fought at Dunkerque.

Anti-Trust Suit Begins In Buenos Aires Vs. WB, Fox, UA By Indie Exhib

Buenos Aires, March 31.

Civil action for 200,000-peso damages ($50,000 U. S.) was begun here this week by Hector J. Bini, independent theatre exhib, against Warner Bros., 20th Century-Fox and United Artists, plus a group of U. S. film-company chiefs and sales managers.

Appellate Court of Argentina last November threw out criminal charges in the same case following a seven-year non-stop law suit. Bini alleged violation of local anti-trust laws, and criminal action was dismissed on the grounds that statute of limitations had expired and therefore question at issue was in itself resolved.

In present civil suit Bini reserves right to later bring charges against Metro, Columbia, Paramount, Universal, Terra and Radiolux, local predecessor to RKO. Stated that they are not named at the present time so as not to complicate the action. Rights of Santiago A. Bellingeri, a partner of Bini, have been transferred to another claimant.

Original suit was directed against all members of the since-dissolved Asociacion Argentina de Distribuidores de Film, and Bini claimed that 'because of a trust they exercised he was unable to get pictures.'

U. S. distribs, through numerous witnesses, denied allegation and declared methods used were similar to those employed in the conduct of film biz throughout the world. Also denied there was any price fixing in the sense that it violated the law and in addition maintained that the statute of limitations had expired.

French No. Africa Cues New Hypo for Gallic Pix

Renewed interest in French motion pictures, stemming from lifting of the Nazi yoke on French North Africa, is prompting the release of a new batch of French features in New York City and other eastern keys. Many of these had arrived from Paris shortly before the fall of France, but were held back when interest in French cinemas dwindled. Present engagements are nearing old levels of popularity. Distributors, who had pictures on the shelf, began releasing them when they rated the successful Allied march against the Axis in Africa as the break necessary to whet public interest.

There also are some older French productions now playing the arty, small-seaters, but the number of new ones just opening or about to be released hints a definite upbeat in French picture b.o.

Possibility that Italy may soon be freed from Nazi control is reputedly responsible for some renewed interest in Italian films, with 'Her First Love,' produced about five years ago in Rome, setting the pace. This feature, which started its sixth week at the 55th Street Playhouse last Saturday (3), now is showing with English titles.

B.A.'s Legit Firsts

Buenos Aires, March 31.

'La Tapera de Los Aguilar,' original by Octavio Rivas Rooney, was this week given first prize in annual awards by Municipality of Buenos Aires. Drama was presented by Teatro del Pueblo, directed by Leonidas Barletta.

Top honors for best comedy of '42 was awarded to 'El Amor a los '70' by Pilar de Lusarrita and Arturo Cancela, premed at the Teatro Smart with company of Luis Arata.

HOYTS RENEWS 20TH IN AUSSIE

Sydney, April 6.

Hoyts circuit has renewed a long-term contract with 20th-Fox and has made a deal covering Gaumont-British product for one year. Pact with G-B includes Noel Coward's 'In Which We Serve' and 'First of the Few.'

Hoyts likewise has made a contract for Columbia product covering Sydney and Melbourne suburbs. Ernest Turnbull, Hoyts chief, handled all deals.

Hoyts deal for Warners first-release product here is still pending.

New London Legit Season Perking

London, March 23.

Bidding for West End theatre leases is still spirited. Despite heavy opposition, Bernard Delfont has acquired a five-year lease on the Whitehall theatre, and will take over from Alfred Esdaile, May 6. First show likely will be 'Shadow and Substance,' Paul V. Carroll Broadway legiter, which is being presented by Lee Ephraim. Delfont also hopes to get a lease on the Piccadilly despite several other bidders, including Tom Arnold and Jack Hylton.

Arnold has just closed a lease on Duke of York's theatre, which has been closed since London's big bombing days. Arnold's revival of 'Vagabond King,' which follows Anglo-Polish Ballet season at Winter Garden, will have Helen Breen (Mrs. Tom Arnold) singing opposite Dennis Noble.

Lee Ephraim has a new revue lined up to star Binnie Hale and Douglas Byng while Firth Shephard is teaming Sydney Howard with Leslie Henson again in new revue which goes into the Princes when the run of Delfont's 'Old Chelsea' is ended. Linnett & Dunfee have bought the English rights to 'Damask Check,' from Dwight Deere Wiman, while Firth Shephard has acquired rights to 'By Jupiter.'

Arnold, in association with Geffrey Goodhart, also plans to stage Tolstoi's 'War and Peace,' adapted to stage by Julius Gellner and Robert Lucas. Former was for 12 years production chief at two Munich State theatres and is now in charge of the British Broadcasting Corp's anti-Nazi propaganda, while the latter is journalist also associated with the BBC. Rehearsals started in March, and will likely be brought here in May after a tryout.

Hays Office, U. S. Distribs Prep Plea To Ease Aussie Film Rental Problem

With Professor Copland, Australia's price-fixing commissioner, scheduled to give a final ruling on the film price-fixing problem this month, major company foreign managers and the Hays office last week were preparing a plea by U. S. distributors. Aussie price chief has tentatively prohibited American distribs from going from flat to percentage rental deals in Australia or raising rentals above the April, 1942, level. Opinion in N. Y. foreign department film quarters is that this is unjust, arbitrary and entirely out of line with good business conditions and high operating costs in Australia today. Copland originally was set to hand down his ruling, April 9, but a 60-day extension to make a more thorough plea is being sought by U. S. distribs.

While foreign sales chiefs and Haysians are attempting to formulate a strong, unified plea for relief, there is a possibility that relief may also be sought from Herbert V. Evatt, Australian Minister of External Affairs, who may visit the U. S. Evatt is also Aussie's Attorney General.

Being reviewed by film company foreign chiefs is the possibility of sending in only percentage pictures and keeping flat-rental films in the U. S. This would fit into the suggested plan of obtaining free flow of collected revenue in Australia to the U. S., now about 50% frozen. While it's not likely that U. S. companies would withdraw from Australia, failure to cooperate might force American distribs to cut down on amount of product shipped to Australia.

Red Cross Shows in England Swing Into Stride Despite Talent Dearth

London, March 23.

The American Red Cross program over here is going ahead rapidly despite a talent shortage thus far. Starting with one club, the Washington, which was opened July 4, by General Eisenhower, with Miriam Jordon in charge, there are now 64 such spots, 11 in the London area. Heads of the organization include Dwight Deere Wiman, Director of Entertainments, with Miriam Jordon, who did the spade work in the early days, as assistant of London Area; Charles K. Freeman, assistant director of entertainments, talent; Leighton K. Brill, formerly Oscar Hammerstein's general factotum, aide of Field Zones; Russell Lane, head of drama department, and Fred Corcoran, in charge of Sports section.

ARC intends to have around 100 clubs scattered over England before end of 1943, with two of the most important ones to open soon. These are the Connaught Club, biggest in London, with over 1,000 beds; and a world famous Bishop's castle, turned into a club for the duration. Most favored spot in London is Rainbow Corner, already nicknamed Times Square. It's the home of all American soldiers passing through London.

Check made here recently shows many of the boys go for drama. One of the biggest hits at a recent concert was John Gielgud in straight Shakespearean portrayals. Equally surprising is how some name comedians have disappointed. Such names as Frances Day, Leslie Henson and Stanley Holloway, always boxoffice here, just managed to get over. On the other hand, Douglas Byng's 'Women' cameos, not everybody's taste, clicked big. Patricia Burke, Joyce Granville and Graham Payne also scored in a smaller way.

Of the American contingent, those registering big were Forsythe, Seamon and Farrell; Constance Cummings; Dorothy Dickson; Clifford and Marion, Adelaide Hall and Manning Sherwin. More recently Tommy Trinder, looked upon as a typical Cockney product, surprised everyone by scoring. This supports Wiman's prediction that this comic should click in U. S. Trinder brought over his own entertainers from his Palladium show. As is the state at present in all phases of show biz, the acute shortage of talent is being felt here, with result Charles K. Freeman, the GI talent scout, has evolved a plan to comb the American forces for potential talent. It has now been agreed by Army authorities that those doing non-combatant work, if they have talent, could be formed into units to entertain troops at Red Cross clubs, Army camps and hospitals.

Idea will not encroach upon USO activities, since these lineups will be strictly amateur, still remaining soldiers, whereas USO talent is not amateurs nor from the forces.

Rainbow Corner is also popular among society. Those already doing work are Lady Cavendish (Adele Astaire), Virginia Cherrill, now the Countess of Jersey, and Marion Chase, American retired from show biz; Marion Hall, prominent N. Y. decorator; Helen O'Hara, wife of John O'Hara and formerly in Broadway revue 'New Faces.'

Jive and jitterbug nights are also a popular feature, with gal friends permitted in the club for that occasion only. Generally a home hand comes down for these nights. Surprise is the comment of servicemen who say the English femmes are becoming expert jitterbugs.

Radio Section of the American Red Cross is in charge of Lindsay MacHarrie, formerly with Benton & Bowles and the Blue network. There are three broadcasts weekly to U. S. by Columbia, the Blue Net and Mutual. All ARC activities are carried on in cooperation with the Special Service Section of U. S. Army.

Despite Arg., Mex Pix, U. S. Still Dominant In Latin Am. and W. I.

Washington, April 6.

Despite mounting pressure from Argentine and Mexican films, the U. S. celluloid product continues to be by far the greatest single entertainment factor throughout Latin America and the West Indies, according to the latest roundup by the U. S. Department of Commerce. A spot check by the Department reveals:

Columbia: Film attendance still on the make. Formerly popular vaude and roadshow troupes have all but disappeared in the past year or two. 48 picture houses are in Western Colombia with an annual attendance of 6,500,000 or an average of 19 times per year per person. Hollywood horse operas with Spanish titles have top boxoffice draw, with documentaries, travelogs, musicals and romances gaining in larger centres. Mex and Argentine pix are making substantial inroads against the U. S. product.

Honduras: Adventure pix and musicals particularly with Latin-American settings are tops. Men are reported giving the film houses a bigger play than the women.

Leeward Islands, British West Indies: Six theatres with total of 1,800 seats. Plays all English-language films, mostly American. Complaint is that the product is old and of poor quality.

Curacao: Seven houses, 5,800 seats. Shows more than 90% American films, with Mex pix gaining in popularity. Audiences like adventure stuff and animated cartoons. Musicals are gaining.

Surinam, Dutch Guiana: Has four theatres, largest with 850 seats. Three houses show American pix almost exclusively, fourth generally plays British subjects. About 95% of all pix are U. S.-made. They like action; n.g. documentaries and educationals.

Uruguay: To save electricity, theatres must now douse outdoor lights when the show starts. About 20% of 164 film theatres operate with American-made projection equipment.

Lupino Lane Musical Flops in London Bow

London, April 6.

London's newest musical entry, 'La-Di-Da-Di-Da,' which opened March 30 at the Victoria Palace, is but a feeble attempt by Lupino Lane to stage another 'Me and My Girl,' which originated the 'Lambeth Walk' number. Latter production, however, doesn't even have a 'Walk' to justify its existence and its chance for survival seem poor.

Press generally recognized it as a rehash of the old musical, redeemed only by the performances of the clowns Noni and his daughter, Nita. Otherwise the show never really gets going.

Current London Shows

London, April 6.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
'Brighton Rock,' Garrick.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Doctor's Dilemma,' Haymarket.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Heartbreak House,' Cambridge.
'Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Old Chelsea,' Prince's.
'Petrified Forest,' Globe.
'Quiet Week-End,' Wyndham's.
'Sleeping Out,' Piccadilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'Watch on the Rhine,' Aldwych.
'What Every Woman Knows,' Lyric.

'Cantinflas' to Star In 'Romeo-Juliet' Pix

Mexico City, March 30.

'Cantinflas' (Mario Moreno), Mexico's top tramp comic who has long been a smash in pix, is readying his most ambitious film, 'Romeo and Juliet.' Production is to be along lines similar to the comic's recent starrer, 'Three Musketeers.'

Version of Shakespeare's classic is to get going this spring. 'Cantinflas' is under contract to Posa Films.

FILMS' SEXY ADS N.G. ON AIR

Basil Bros. Buy Lafayette, Buffalo, For $900,000; Theatres-Exchanges

Buffalo, April 6.

Lafayette, downtown first run house, was sold yesterday (5) by the Marine Trust Co. to Basil Bros. operators of a chain of nine local nabe houses. Sale price, $900,000, included also the acquisition of an eight-story office building. Lafayette occupies the ground floor.

A. C. Hayman, the present lessee, had relinquished the house after 13 years, returning to ownership and operation of the Cataract and Strand houses in Niagara Falls. Basil Bros. will continue Lafayette's present policy.

Dan Terrell's Leave

Washington, April 6.

Dan S. Terrell, in charge of publicity and exploitation for the Loew theatres in this area, is leaving to take up an overseas post with the Office of War Information. Understood Terrell will be sent to Ireland as OWI liaison in Eire.

Mrs. Esther Pulsifer, wife of an Army colonel, second in charge at the publicity headquarters, will carry on until he returns.

Nesbit to Chi Theatre, Chi

Chicago, April 6.

Charles Nesbit has been promoted from manager of the Balaban & Katz Tower to associate manager of the firm's flagship, the Chicago. He has been succeeded at the Tower by William Studdart, formerly assistant manager of the Southtown.

Other managerial changes on the circuit are: James Cassin, assistant manager Chicago to manage Maryland; Charles Boisumeau, from manager Nortown to manage Apollo; Al Leonard, from manager Pantheon to manage Nortown; and Herb Chatkin, from manager Drake to manage Pantheon.

Southern Exhibs Re-elect Rowe

Charlotte, N. C., April 6.

One-day convention of the Theatre Owners of North Carolina and South Carolina here last week resulted in the presidential re-election of Roy Rowe, of Burgaw, N. C.

Others re-elected are: A. F. Sams, Jr., Statesville, N. C., v.p.; Boyd Brown, v.p., Winnsboro, N. C.; Mrs. Walter Griffith, Charlotte, secretary and treasurer.

Renamed on the board of directors are: C. H. Arrington, Rocky Mount, N. C.; H. E. Buchanan, Hendersonville, N. C.; George D. Carpenter, Valdese, N. C.; H. R. Berry, Hartsville, S. C.; Charles B. Floyd, Whiteville, N. C.; E. L. Hearne, Albemarle, N. C.; O. T. Kirby, Roxboro, N. C.; T. A. Little and H. F. Kincey, Charlotte, N. C.; A. I. Mason, Laurens, S. C.; J. F. Miller, Hickory, N. C.; J. C. Long, Charleston, S. C.; Ben L. Strozier, Rocky Hill, S. C.; and Lyle M. Wilson, Roanoke Rapids, N. C.

Showman Into Politics

Louisville, April 6.

New political timber on the local scene, C. W. A. McCann, head of a local chemical concern, has announced his candidacy for the Democratic nomination for lieutenant-governor. McCann in the past had show biz connections, having worked for Mack Sennett and distributed industrial films during the infancy of talking pix. He later was advertising manager of the old Motion Picture Guild.

McIlvain's Switch

Indianapolis, April 6.

Bill McIlvain, former manager Lyric, named manager of Keith's local vaude house. He will free Anton Scibilia to look after other interests of the Keith operating company. McIlvain recently returned to the city after service in the army.

Warners H. O. Sales Meeting

A two-day sales session, to be attended by homeoffice Warner executives, and all district managers, has been set for tomorrow (Thursday) and Friday (9) at the h.o. with Ben Kalmenson, general sales manager, presiding.

In addition to discussion of current and forthcoming pictures, sales policy, etc., the meeting will be addressed by Charlie Einfeld on advertising-publicity matters.

Pitt Pals Fete Powelson

Pittsburgh, April 6.

Couple of hundred friends of Bill Powelson, Warners manager in Tarentum for last several years, honored him at a testimonial farewell there last week, when he was shifted to Oil City to pilot Latonia theatre, which WB recently acquired from Mike Marks. Affair was held at Theatrical Mutual Association club rooms, and guest of honor received a desk lamp as a going-away gift.

Exhibs and crix bombarded this week by flock of sneak previews. Col showing 'More the Merrier' Monday night; U 'Next of Kin,' Tuesday, and M-G 'Human Comedy,' Wednesday. There hasn't been a sneak around here in months.

CBS Nixes Col. Blurbs

CBS has turned down Columbia Pictures' air blurb campaign on 'The More the Merrier' for the network's owned-and-managed stations, but a CBS spokesman was anxious to make it clear yesterday (Tuesday) that the action was prompted more by the placement of the announcement on a station's schedule than by the questionable taste of some of the teasers. The spokesman particularly sought to convey the assurance that CBS wanted film advertising on the air but that it was merely a matter of its finding its right niche and uses.

For one thing, said the spokesman, Columbia did not think that the 'Merrier' blurbs belonged in a news program. The average run of news today is too sombre for an announcer to break into a program of that classification suddenly with gay and lively teaser on some film comedy.

CBS' passing up of the 'Merrier' campaign applied to WABC, N. Y.; WBBM, Chicago; KMOX, St. Louis, and WEEI, Boston. Columbia Pictures is spending around $90,000 for the radio end of the exploitation on this picture. The distributor figures on using around 50 stations over a period of 10 weeks.

U's 8 Key Test Dates On British 'Next of Kin'

'Next of Kin,' British-made war feature which Universal is previewing for exhibitors in some 31 key cities this week, will be given eight key test dates early next month after which the film likely will go on general release. Besides being backed by special newspaper, billboard, radio advertising and a special exploitation staff, 'Kin' will be sponsored in more than 300 principal cities in showings before police chiefs and their first aides. This is being laid out by the Federal Bureau of Investigation because J. Edgar Hoover, FBI director, in a prolog and epilog to the film warns that the theme on which the picture is based shows how Nazi agents try to get secrets in the U. S.

W. A. Scully, U sales chief, has designated W. J. Heineman, assistant general sales manager, to supervise selling of picture.

House Shifts in Memphis

Memphis, April 6.

Ben Duke Rogers will serve as acting manager of the Warner theatre while Allan Smith, recently inducted in the Army, is on leave of absence for the duration.

Col. Howard Waugh, Warner zone manager, has also named Mrs. Mary Hale as office manager, thus dividing the duties formerly performed by Smith with the assistance of Eunice Parr, who quit last week.

Loew's filled managerial vacancy created at State with induction of Maurice Druker, by upping Arthur Groom, previously assistant, to manager.

Seattle Manager in Reverse

Seattle, April 6.

This time it's from a war job at Boeing's, back to the theatre. L. W. Kinney does the backtrailing. For the past five years he was at the big aircraft plant. Now he is new assistant to Fax Duncan, at the Fifth Avenue, stepping into the spot vacated by Joe Cooper, who becomes assistant to Vic Gauntlett in the advertising department of Hamrick and Evergreen theatres.

RADIO AUDIENCES EASILY SHOCKED

Motion picture exploiteers will have to learn, according to the views aired by some broadcasters last week, that all copy used in newspapers isn't acceptable to radio and that what looks okay in print may produce an altogether different impact when coming out of a home loudspeaker. The problem of keeping film blurbs within the precincts of radio useage and acceptance will, say these broadcasters, become more acute as the picture industry expands its purchases of broadcasting facilities.

In the opinion of the same broadcasters there is nothing about the situation that can't be easily adjusted. It's just a matter of extending some guidance to film advertising experts. Also introducing them to underlying principles of listener psychology and habits.

Some of the writers of film teasers or slogans apparently do not realize that the effect produced by an emotional concept relayed by radio will be entirely different from the same words when used as part of a theatre ad in a newspaper or magazine. The reaction to the latter is influenced by various factors, such as the juxtaposition of the teaser to other printed matter. Then, again, the reader has the choice or the foreknowledge of his reading, as he has of his entertainment patronage.

Radio Approach Different

In the case of radio that element of foreknowledge doesn't always prevail. The listener can't anticipate what is about to come out of his loudspeaker. What the adult listener had just read in the newspaper with apathy may produce a sense of shock if the same words were to emerge suddenly into a room containing young people. In other words, the sexy slant that a film copywriter gives to a newspaper ad may be out of place altogether for livingroom consumption.

A case in point cited by one broadcaster deals with a teaser circulated by Columbia Pictures as part of its spot announcement campaign for the coming release, 'The More the Merrier.' The blurb, in question, poses the question, 'Girls, what would you do if you had a job with the Government in Washington and you came home and found Joel McCrea singing in your shower?'

AMPA May Cease After 27 Yrs.; Mulls MPA Move

After an existence of 27 years, the Associated Motion Picture Advertisers (AMPA), made up of publicity and advertising men, may come to an end.

At a meeting of the membership to be held tomorrow (Thursday), consideration will be given to a proposal to join the Motion Picture Associates in a body, thus washing up AMPA as an eastern industry organization. The board of AMPA has already voted to make this move. However, reported there is some opposition in AMPA ranks against ratifying this action.

MPA, originally only for film salesmen but of later years expanded to take in exhibitors as well as executives in both distribution and theatre operation, is willing to also include publicists and advertising men. It also is considering letting down the bars to permit women in exhibition and sales to come in. Jack Ellis, sales manager for RKO at its N. Y. exchange and president of MPA, states that the membership now numbers over 500.

Membership of AMPA, whose president is Maurice Bergman, publicity director for Universal at N. Y., now is about 200.

Dark-Eyed Julie

Hollywood, April 6.

Julie Bishop, recently upped to stardom at Warners is slated to share top spots with Bette Davis and Ann Sheridan in 'Dark Eyes.'

Filming is slated for next autumn, following the Davis starrer, 'Mr. Skeffington.'

U. S. Commerce Dept. Urges Big Biz Maintain Its Wartime Adv. at Peak

Washington, April 6.

U. S. Department of Commerce urges American business to maintain its wartime advertising 'as near as possible to a peacetime level.' The importance of the advertising dollar, both for radio and publications, is emphasized by Corrie Cloyes, of the division of commercial and economic information, in the current issue of Domestic Commerce, bulletin of the department.

'As a consistent advocate of keeping brand names and trademarks alive, regardless of whether a product is available or not,' writes Cloyes, 'the Department of Commerce has taken a keen interest in the attitude of business toward advertising. It has viewed favorably the strong trend towards maintaining wartime advertising as near as possible to a peacetime level.

'For it bespeaks the attitude on the part of business to avoid the mistakes made in the last war. Then there were companies that...cut out all advertising and, by the end of the war, they discovered just how forgetful is the public. Today we read about products we cannot buy as well as those still available.

'Advertising's foremost function is to inform the people. If a product is available, the advertising does a selling or promotional job. If the product has been shelved for the duration, the advertising makes certain you and I don't forget all about it. Regardless of the type, the mediums are the printed or the spoken word. Both cost money. And this money is important to the average reader and listener, just as it is to the publisher or operator of a radio station.

'The people, remember, are reading more than ever. They must be avidly interested in war news or circulation figures would drop. As for magazines, the gamut of interest is endless.

'And while no exact figures are available on radio listeners, it's audiences are in the millions class. Just as in printed material, the advertiser supplies the vast sums necessary to supply the rich tapestry of entertainment, education and information. Thus it is clear that advertising is of the utmost importance to the general public, as well as to the informational source.

'Experiences of World War I advertising prove that present wartime advertisers are on the right track. They are seeking space to tell their stories, to keep their products fresh in the minds of the customers. As for the general public, it would seem high time to view the advertiser as a duel performer. First, as an informer of his own product; and second, as a provider of high-quality reading and listening material.'

WB Plans CBS Strip

Warner Bros. and CBS are talking about a daily program strip on a cross-country hookup. The film company would prefer to buy a program that already has a following among listeners.

WB would make the second picture distributor to go in for a daily hookup, the other being Metro, which has been using a five-minute strip on the Blue Network for the past 17 weeks.

WB Upping '43-44 Ad Budget 100%

Upping its newspaper advertising budget at the beginning of the current (1942-43) season, Warner Bros. plans an increase for the new film year (1943-44) starting this fall that will represent a boost of almost 100%, Charlie Einfeld, director of advertising-publicity, revealed on his arrival in the east Friday (2).

Details of special campaigns on 'Edge of Darkness' and 'Mission to Moscow' will be worked out by Einfeld while he's at the WB homeoffice. Company has decided on a special outlay of $50,000 for advertising of 'Moscow' in Catholic, Protestant and other religious publications alone.

'Edge' goes into the Strand, N. Y., Friday (9), while 'Moscow' moves into the N. Y. Hollywood, April 21.

U Previews 'Next of Kin' For Reaction in 31 Keys

Universal, which has taken distribution rights for this country to 'The Next of Kin,' English-made, produced by Michael Balcon, previewed it last night (Tuesday) in 31 exchange centers. Departing from usual custom, U showed it in theatres in each of the 31 branch keys, with 300 seats roped off for exhibitors and balance of the seats sold to the public, idea being to get a line on audience reaction prior to sale.

Film was shown in this matter in N. Y. at the Globe, operated by the Brandt circuit.

During the week of May 7, U plans spotting the picture in eight test engagements, with general release following.

'Next of Kin' is one of three British-mades which American companies agreed to import under quotas and at first was assigned to United Artists. It since has been turned over to U following disposition of UA not to take it for distribution on this side.

Dealing with Hitler and his methods of obtaining information from enemy governments for propaganda uses, 'Kin' has already grossed $800,000 in England.

Christine Johnson's P.A. In 'Zombie' Pic Tieup

Christine Johnson, formerly of England, whose first American picture is 'I Married a Zombie,' made by RKO, left N. Y. Monday night (5) to prepare for personal appearances and tieups in connection with the opening of the film at the Palace, Cleveland, Thursday (8). She was accompanied to Cleveland by Terry Turner, RKO's exploitation head.

Miss Johnson appeared in numerous British pictures before coming to this country.

Blackout Ballyhoo

San Francisco, April 6.

Al Goodwin, manager of the Orpheum here, has devised a way to make his lobby displays luminous despite the fact that lights are banned by dimout regulations.

Backgrounds of the displays are painted with phosphorescent paint, making signs show up almost as well as if illuminated.

United Artists Buying Spots for 'Hangmen'

United Artists will buy concentrated schedules of announcements for its release, 'Hangmen Also Die,' in all key first-run cities. The campaign in each city will run three days, with three types of spots used throughout the day and night. The batch of announcements for each station will range from 15 to 20 a day.

Buchanan is the agency.

Coe's Detroit Talk April 14

Charles Francis Coe's Optimist Club, Detroit, address on April 14 is the latest in the series of public and trade luncheons to outline the film industry's war work. Grand ballroom of Book-Cadillac hotel will be used, with civic leaders, film executives and exhibitors from the Detroit area attending.

David Palfreyman, of the Motion Picture Producers & Distributors Assn. is in Detroit arranging details. Arthur DeBra will go on soon to handle public relations groups. Coe is scheduled to return to New York immediately after the Detroit meet to be on hand for the annual meeting of the MPPDA April 15.

EARS ON THE BOX-OFFICE!

The public says it:

"I loved Random Harvest."

"Of course it's Metro-Goldwyn-Mayer!"

"I've heard so much about The Human Comedy."

"Of course it's Metro-Goldwyn-Mayer!"

"The same company made Mrs. Miniver."

"Of course it's Metro-Goldwyn-Mayer!"

"Keeper of the Flame enthralled me."

"Of course it's Metro-Goldwyn-Mayer!"

"And what thrills in Stand By for Action!"

"Of course it's Metro-Goldwyn-Mayer!"

"Cabin in the Sky is a marvelous musical!"

"Of course it's Metro-Goldwyn-Mayer!"

"The same story year after year—"

Of course it's

METRO-GOLDWYN

EAR-FULL!

"KEEPER OF THE FLAME"
4th week, Radio City Music Hall and going strong!

"CABIN IN THE SKY"
3rd week, Dallas! Watch the hold-overs!

"RANDOM HARVEST"
3, 4, 5, 6, 7, 8, 9, 10, 11-week hold-overs!

"THE HUMAN COMEDY"
2nd month, Astor, N. Y.!

"STAND BY FOR ACTION"
2, 3, 4-week hold-overs nationwide!

← *Held over 19th Year by his Friendly Customers!*

WE ARE PROUD OF THIS!

Our radio program to sell tickets for *your* theatre is a honey of a hit. Listen to M-G-M's "The Lion's Roar" on the air just before show-time every Monday through Friday over 52 stations of the Blue Network, coast-to-coast. First in Newspapers! First in Magazines! First in Radio! Only one company does it!

MAYER

Sell Bonds for Uncle Sam

Wage Contracts Seen Precluding WLB OK of 10% Tilt for N. Y. Projectionists

Question of whether the War Labor Board will approve the petition of Local 306, Moving Picture Machine Operators of N. Y., for a 10% increase from leading N. Y. circuits, is open to considerable doubt due to the existence of a contract covering wage scales.

At a meeting in Washington last Thursday (1), the WLB is said to have indicated that it was not disposed, except in very rare cases, to grant increases over and above salary provisions of contracts that are in force at present.

However, WLB will consider the petition of 306, which bases its demand for an extra 10% on increased costs in living, and, as result, both sides (306 and the circuits) will file briefs arguing the point at issue. Circuits involved are RKO, Paramount, Loew's, Warner Bros., Skouras and Randforce, in addition to the Music Hall and Roxy, N.Y., as individual operations.

Hike Detroit Boothmen To $77.50, Overtime Up 15c

Detroit, April 6.

Substantial wage tilts for Detroit's projectionists have been obtained under the press of the rising cost of living in quietly conducted negotiations here, with the indication that the War Labor Board will sanction the increases.

Approval of the more than 200 exhibitors here has been obtained for the uppage, according to Roger M. Kennedy, IATSE v.p. who conducted the negotiations for Local 199.

Biggest improvement is aimed toward the lower-scaled operators, who will be boosted to $77.50 a week, a $6 per week increase, with men in the higher brackets getting a $5 a week raise. In addition, overtime pay is to be vaulted 15c an hour. According to figures presented to the exhibitors by the union the increases are not out of line with increased living costs in Detroit.

INDIES HIKE SCRIBES' WEEKLY LOW TO $125

Hollywood, April 6.

Voluntary minimum pay hike to $125 a week was granted by the Independent Producers without waiting for the signing of a basic agreement with the Screen Writers Guild. Announcement was made by I. E. Chadwick, president of the IMPPA, who said the members of the association had been advised to put the new scale into effect without further parley.

Writer contracts from now on will be the same as those with the major studios. Meanwhile, Chadwick declared, the indies are not paying any attention to writers' demands for flat deals calling for $1,000 on westerns or features costing less than $35,000.

'America' Swings Into Gear on M-G Prod. Line

Hollywood, April 6.

Actual filming of 'America' got under way at Metro under direction of King Vidor who had been collaborating on the screenplay with a battery of writers for two years. Picture, to be made in Technicolor, deals with this country's growth as a world power through the development of the mining, steel, automotive, shipbuilding and aircraft industries.

Top role, played by Brian Donlevy, depicts an imigrant who starts at the bottom of a mine and grows up with industry. Backgrounds have been shot in iron mines, steel mills, auto plants, shipyards and aircraft factories throughout the country.

Red Cross

Continued from page 1

that after Red Cross directors talked with union chiefs word was sent out to workers to stop protests aimed to disrupt collections.

On the Coast, protests were all from CIO locals, where leaders reportedly took the attitude that if the Rickenbacker trailer played Southern California theatres there would be no cooperation from union members.

Despite this early opposition, which later subsided, receipts in theatres continued satisfactory.

Deluxers Must

Continued from page 7

the buck. He promised, however, that F&M would go along with any substitute plan that Wehrenberg might bring to him provided it was signed by the owners of the indie houses.

Rex Williams, city manager for Loew's, read a letter from his New York office in which it was stated that Loew's, Inc., would not commit itself to a complete 100% single feature policy at its two local houses, Loew's and the Orpheum, both downtown, but would screen single features thought strong enough to be big b.o. draws. The exhibs seized upon this letter as a reason for withdrawing from Arthur's original plan.

Holloway, one of the original signers to Arthur's resolution, has changed his mind several times and at the meeting last week indicated he would not join the majority but would operate his theatre as he deems best from the b.o. standpoint. Clorence Kalmann, associated with Wehrenberg in a booking pact of the Greater Independent Circuit which comprises houses owned by both, took a middle-in-the-road attitude at the meeting last week. He did not sign Arthur's original resolution. Film row expects Kalmann to join the majority for the Wehrenberg plan.

Three exhibs who control a number of indie houses, Sam Komm, Charley Goldman and Julius Leventhal, did not attend. Komm was one of the signers of Arthur's resolution, but the others have not committed themselves to any plan.

Film row believes the whole subject has been placed in the laps of the indies and Loew's position is considered the key to a solution.

Louis K. Ansell of the Ansell Bros. Circuit of Theatres was named chairman of a committee to draw the Wehrenberg resolution and it was agreed another meeting will be called to discuss it before the exhibs are asked to sign on the dotted line.

Making Pix Everywhere Except at Rep. Studio

Hollywood, April 6.

Republic goes far afield in the next few weeks, with seven troupes on location in various sectors of the U.S.A. and a camera unit shooting backgrounds in South America.

Five westerns, 'The Road to God's Country,' 'War of Wildcats,' 'Border Town Fighters' and 'Silver Spurs,' and one serial, 'Secret Service in Darkest Africa,' are slated to prowl the hills and valleys of California. 'Merchant Marine' will be filmed in a shipyard near San Francisco, and 'Fighting Seabees' will be shot in Rhode Island and Virginia. Meanwhile a troupe is on its way to Brazil for the picture of that name.

Opens Drive-In Regardless

Memphis, April 6.

Undeterred by gas rationing, Barney Woolner's Drive-In theatre in suburban Memphis opened for another season Friday (2).

Too early to predict effect of war measures on attendance.

Arcadia, Philly

Continued from page 7

Goldman, indie operator who recently purchased the house as well as the central-city Keith's, also a Warner-leased house.

WB Nix on Nixon

Warner Bros. is reported having no interest in the purchase of the Nixon-Zimmerman string in Philadelphia nor in the four Philly Paramount houses which are pooled with WB, though the company may acquire some additional houses where the circuit now holds leases and believes it could operate more economically as owners.

The Nixon-Zimmerman circuit numbers four houses in Philadelphia proper and one in Chester, Pa., a suburb.

Theatres controlled under lease by Par and pooled with Warners, latter operating, are Tower, Nixon, Frankford and Roosevelt, all nabes. Pool is renewable yearly. Par has leases on the four houses until 1951.

Advance Production Chart

Hollywood, April 6.

Picture production continues at a good level. Sunshine and spring weather, after the heaviest winter rains in more than 20 years, sees the western producers taking advantage of the range.

General studio production was greatly slowed up during the past few months due to the weather, which in some cases stopped production for days. General run of production is now geared better than normal, but studios are puzzled about the future regarding male stars eligible for military service.

The industry is cheered by the record-breaking b.o. of feature pictures and the picture stocks riding the crest of the market. Pictures with war themes continue to hold the centre of interest; musicals are being brightened and the search is on for more good comedy to counteract the flavor of wartime.

Columbia

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	46	23	6	7	10
Westerns	17	7	0	10	0
Serials	4	1	0	0	3
Totals	67	31	6	17	13

Pictures in cutting room or awaiting release:

MURDER IN TIMES SQUARE, mystery; prod., Colbert Clark; dir., Lew Landers; no writing credits; camera, Al O'Connell. Cast: Marguerite Chapman, Edmund Lowe, Sidney Blackmer, Douglas Leovitt, Blanche Yurka, John Litel, Gerald Mohr, George McKay, Frank Sully, William Wright, Esther Dale, Bruce Bennett, Veda Ann Borg, Ed Laughton, Al Hill, Wilbur Mack, Lynton Brent, Dale Foster, Alice Grayson, Wilson Benge, Frank O'Connor.

ROBIN HOOD OF THE RANGE, western; prod., Jack Fier; dir., William Berke; story and screenplay, Betty Burbridge; camera, Benjamin Kline. Cast: Kay Harris, Arthur Hunnicutt, Charles Starrett, Kenneth MacDonald, Douglas Drake, Hal Price, Ed Pell, Sr., Frank LaRue, Bud Osborne, Stanley Brown.

SILVER CITY RAIDERS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Alma Carroll, Paul Sutton, Luther Wills, Jack Ingram, Edmund Cobb, Art Mix.

HAIL TO THE RANGERS, western; prod., Jack Fier; dir., William Berke; story and screenplay, Gerald Geraghty; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Robert Owen Atcher, Leota Archer, Norman Willis, Lloyd Bridges, Ted Adams, Ernie Adams, Tom London, David Clark, Jack Kirk.

THE MORE THE MERRIER, formerly **MERRY-GO-ROUND**, drama; prod., dir., George Stevens; no writing credits; camera, Theodore Tetzlaff. Cast: Jean Arthur, Joel McCrea, Charles Coburn, George Reed, Kathleen O'Malley, Sally Cairnes, Stanley Clements, Fred Johnson, Kay Linaker, Betzi Beaton, Nancy Gay, Mary Treen, Betty McMahan, Gladys Blake, Bertha Priestly, Diedra Vale, Peggy Carroll, Sugar Geise, Robert Hall, Pat Lane, Richard Gaines, Kitty McHugh, Ann Doran, Harrison Greene, Robert McKenzie, Frank Sully.

WYOMING HURRICANE, western; prod., Leon Barsha; dir., William Burke; no writing credits; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills and his Boys, Shirley Patterson, Dub Taylor, Leon McAuliffe, Cotton Thompson, J. R. Bernard, Gene Ashlock, Paul Sutton.

THE VIGILANTES RIDE, formerly **DEADLINE GUNS**, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Shirley Patterson, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Kirk, Stanley Brown.

THE DESPERADOES, western in Technicolor; prod., Harry Joe Brown; dir., Charles Vidor; orig., Max Brand; screenplay, Robert Carson; camera, George Meehan. Cast: Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan, Raymond Walburn, Guinn Williams, Porter Hall, Joan Woodbury, Bernard Nedell, Irving Bacon, Glenn Strange, Ethan Laidlaw, Charles Whitaker, Edward Pawley, Chester Clute.

RIDING WEST, western; prod., Jack Fier; dir., William Berke; story, Luci Ward; camera, Benjamin Kline. Cast: Charles Sterrett, Arthur Hunnicutt, Shirley Patterson, Ernest Tubb, Steve Clark, Wheeler Oakman.

THE LAST HORSEMAN, western; prod., Leon Barsha; dir., William Berke; story, Ed Earl Repp; camera, Jerome Thoms. Cast: Russell Hayden, Dub Taylor, Bob Wills and His Texas Playboys, Ann Savage, John Maxwell, Frank Larue, Nick Thompson.

FRONTIER FURY, western; prod., no credit; dir., William Berke; asst. dir., Bill O'Conner; no story credit; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicut, Jimmy Davis, Johnny Bond, Cal Shrum, Art Wenzel, Wesley Tuttle.

SADDLES AND SAGEBRUSH, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Ann Savage, William Wright, Frank La Rue, Wheeler Oakman, Edmund Cobb, Jack Ingram, Joe McGuinn.

SHE HAS WHAT IT TAKES, formerly **BROADWAY DADDIES**, drama; prod., Colbert Clark; dir., Charles Barton; screenplay, Paul Yawitz; camera, Phil Tannura. Cast: Jinx Falkenburg, The Vagabonds, Constance Worth, Harry Hayden, Barbara Brown, John Dilson, Jack Rice.

THE BOY FROM STALINGRAD, drama; prod., Colbert Clark; dir., Sidney Salkow; original, Robert Arden; screenplay, Ferdinand Reyher; camera, L. W O'Connell. Cast: Scotty Beckett, Bobby Samarzich, Conrad Binyon, Stephen Muller, Donald Mayo, Mary Lou Harrington.

DESTROYER, drama; prod., Lou Edelman; dir., William A. Seiter; no writing credits; camera, Franz Planer. Cast: Edward G. Robinson, Glenn Ford, Marguerite Chapman, Regis Toomey, Edgar Buchanan, Craig Woods, Frank Sully.

IT'S A GREAT LIFE, formerly **BLONDIE BUYS A HORSE**, comedy; prod., Frank Strayer; dir., Frank Strayer; asst. dir., Rex Bailey; no story credit; camera, L. W. O'Connell. Cast: Penny Singleton, Arthur Lake, Danny Mummert, Larry Simms, Hugh Herbert, Alan Dinehart, Roy Walker, John Kelly, Dink Trout, Cy Jenks, Jonathan Hale, Marjorie Muthle, Daisy, and Reggie (the horse), Dickie Dillon, George Nokes, Fred Chapman, Buz Buckley, John Kelly, Irving Bacon, Jack Lowe.

REDHEAD FROM MANHATTAN, musical; prod., Wallace MacDonald; dir., Lew Landers; no story or camera credit. Cast: Lupe Velez, Douglas Leavitt, Lewis Wilson, Michael Duane, Frank Sully, Gerald Mohr, Dewey Robinson, Frank Richards, Richard Talmadge, Roger Gray, Douglas Drake, Adele Mara, Shirley Patterson, Larry Parks, Pat O'Malley, Robert Hill, Clancy Cooper, Margaret Savage, Lillian Yarbo, Arthur Loft, Connie Evans, Eddie Kane, Ezelle Poule, Tim Ryan, Gertrude Messinger, Al Herman, Ben Carter.

Columbia Pix in Production

RIGHT GUY, drama; prod., David Chalkin; dir., Ray Enright; original story by Hal Smith and Sam Rudd; screenplay by Lou Breslow and Adele Commandini; camera, Philip Tannura. Cast: Claire Trevor, Edgar Buchanan, Jesse Barker, Ann Savage, Tom Neal, Danny Mummert.

SOMEWHERE IN SAHARA, formerly **SAHARA**, drama; prod., not named; dir., Zoltan Korda; no story credit; camera, Rudolph Mate. Cast: Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Lewis Wilson, Jess Barker, Rex Ingraham, Dan Duryea, Frank Lakteen, Otto Reiniger, William D. Gymes, Tony Marsh, John Meredith, Michael Dyne, Peter Lawford, Leland Hodgson, George Nelce, Mock Gardner, Guy Kingsford.

ATTACK BY NIGHT, commando drama; prod., Harry Joe Brown; dir., Dorothy Arzner; asst. dir., William Mull; story, Melvin Levy and Lewis Meltzer; camera, Joe Walker. Cast: Merle Oberon, Brian Aherne, Lewis Wilson, Fritz Leiber, William Martin, Gretta Granstedt, William Phillips, Isobel Elsom, Pietro Sosso, Conrad Binyon, Arno Frey, Eric Feldary, Henry Roland, Ethel Griffies, Frederick Brunn.

APPOINTMENT IN BERLIN, drama; prod., Sam Bischoff; dir., Alfred E. Green; asst. dir., Milt Carter; camera, Franz Planer; original story, B. P. Manien; screenplay, Michael Hogan. Cast: George Sanders, Marguerita Chapman, Gale Sondergaard, Alec Craig, Allan Napier, Henry P. Sandars, Reginald Sheffield, Keith Hitchcock, Wilson Benge, Montague Shaw, Leland Hodgson, Ivan Thomas, Lester Matthews, Leonard Mudie, Evan Thomas, Nelson Leigh, Tom Stevenson, Gwen Gaze, Wyndham Standing, Billy Bevan, Steve Geray, Onslow Stevens, Gerald Brock, Jean de Briac, Georgea Renavent, George Cathrey, Charles Wagenheim, Frederic Brunn.

TWO SENORITAS FROM CHICAGO, musical; prod., Wallace MacDonald; dir., Frank Woodruff; camera, L. W. O'Connell; story by Stonley Rubin and Maurice Tombragia. Cast: Jinx Falkenburg, Joan Davis, Ann Savoge, Robert Haymes, Muni Seroff, Leslie Brooks, Frank Sully, Ramsey Ames, Emory Parnell, Max Willenz, George McKay, Shirley Patterson, David Alison, Billy Lally, Frank O'Connor, Stanley Brown, Eddie Laughton, Vi Athena, Wilbur Mack, Fred Rapport, Sam Ash, Harrison Greene.

WHAT'S BUZZIN' COUSIN?, musical; prod., Jack Fier; dir., Charles Barton; camera, Joe Walker. Cast: Ann Miller, John Hubbard, Jeff Donnell, Leslie Brooks, Rochester, Freddie Martin and orch., Carol Hughes, Teresa Harris, Adele Mara.

Metro

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	56	33	5	18	0

Pictures in cutting room or awaiting release:

PRESENTING LILY MARS, drama; prod., Joe Pasternak; dir., Norman Taurog; no writing credits; camera, unassigned. Cast: Judy Garland, Richard Carlson, Fay Bainter, Spring Byington, Ray MacDonald.

DU BARRY WAS A LADY, musical in Technicolor; prod., Arthur Freed; dir., Roy Del Ruth; no writing credits; camera, Karl Freund. Cast; Red Skelton, Lucille Ball, Rags Ragland, Virginia O'Brien, Zero Mostel, Gene Kelly, Tommy Dorsey and Band, Donald Meek, Douglas Dumbrille, George Givot.

SALUTE TO THE MARINES, droma; Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Chorlas Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Jr., Russell Gleason.

LASSIE COME HOME, drama, in Technicolor; prod., Sam Marx; dir., Fred Wilcox; no writing credits; camera, Len Smith. Cast: Roddy MacDowall, Edmund Gwen, Reginald Owen, Dame May Whitty, Ben Webster, Donald Crisp, Nigel Bruce, Elsa Lancaster, Lassie.

ASSIGNMENT TO BRITTANY, war film; dir., Jack Conway; no writing credits; camera, Charles Rosher. Cast: Jean Pierre Aumont, Signe Hasso, Reginald Owen, Susan Peters, Richard Whorf, Margaret Wycherly, George Coulouris, Darryl Hickman, John Emery.

HALF-PINT KID, drama; prod., Irving Starr; dir., Charles Riesner; no writing credits; camera, Walter Lundin. Cast: Bobby Readick, William Gargan, Horace McNally, Frank Craven, Jay Ward.

THE YOUNGEST PROFESSION, drama; prod., B. F. Zeidman; dir., Eddie Buzzell; no writing credits; camera, Charles Lawton. Cast: Virginia Weidler, Edward Arnold, Ann Ayars, John Carroll, Marta Linden, and guest star, William Powell.

DR. GILLESPIE'S CRIMINAL CASE, formerly **DR. GILLESPIE'S PRISON STORY**, melodrama; dir., Willis Goldbeck; no writing credits; camera, Charles Lawton. Cast: Lionel Barrymore, Van Johnson, Donna Reed, Keye Luke, Marilyn Maxwell, John Craven, Alma Kruger, Walter Kingsford, Marie Blake, Nell Craig, Nat Pendleton.

I DOOD IT, comedy-musicol; prod., Jack Cummings; dir., Vincent Minnelli; no writing credits; camera, Charles Rosher. Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and band, Buck and Bubbles, Patricia Dane, Richard Ainley.

ABOVE SUSPICION, drama; prod., Victor Saville; dir., Richard Thorpe; no writing credits; camera, Robert Planck. Cast: Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt, Reginald Owen.

PRIVATE MISS JONES, drama in Technicolor; prod., Joseph Pasternak; dir., George Sidney; no writing credits; camera, George Folsey. Cast: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles, Dick Simmons.

SALUTE TO THE MARINES, drama in Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallaca Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Sr., Russell Gleason, Al Jennings.

BATAAN, formerly **BATAAN PATROL**, war; prod., Irving Starr; dir., Tay Garnett; no writing credits; camera, Sid Wagner. Cast: Robert Taylor, Lloyd Nolan, Thomas Mitchell, George Murphy, Desi Arnaz, Kenneth Spencer, Lee Bowman, Robert Walker, Philip Terry, Barry Nelson, Tom Dugan, William Tannen, Roque Esperito, J. Alex Havier.

SWING SHIFT MAISIE, comedy-drama; prod., George Haight; dir., Norman McLeod; no writing credits; camera, Harry Stradling. Cast: Ann Sothern, James Craig, Jean Rogers, Fred Brady, Connie Gilchrist, John Qualen, Marta Linden, Celia Travers.

BEST FOOT FORWARD, comedy in Technicolor; prod., Arthur Fraed; dir., Edward Buzzell; no writing credits; camera, Leonard Smith. Cast: Lucille Ball, William Gaxton, Tommy Dix, Virginia Weidler, Kenny Bowers, Jack Jordon, Gloria de Haven, June Allyson, Nancy Walker, Beverly Saul, Harry James and band.

RIGHT ABOUT FACE, musical; prod., Irving Starr; dir., Tim Whelan; no writing credits; camera, Charles Rosher. Cast: Kay Kayser, Marilyn Maxwell, Ava Gardner.

FACULTY ROW, comedy; prod., Robert Sisk; dir., Jules Dassin; story by William Noble; camera, Charles Lawton. Cast: Mary Astor, Herbert Marshall, Susan Peters, Elliott Reid, Richard Carlson, Allyn Joslyn, George Doblenz.

HITLER'S HANGMAN, war drama; prod., Seymour Nebenzal; dir., Douglas Sirk; asst. dir., Al Raboch; cam-

era, Bob Curtess. Cast: John Carridine, Alan Curtis, Patricia Morison, Ralph Morgan, Edgar Kennedy.

Metro Pix in Production

MAN FROM DOWN UNDER, war drama; co-prods., Robert Z. Leonard, Orville O. Dull; dir., Robert Z. Leonard; asst. dir., Earl McEvoy; no story credit; camera, Sid Wagner. Cast: Charles Laughton, Binnie Barnes, Donald Reed, Richard Carlson, Horace McNally, Clyde Cook.

A GUY NAMED JOE, comedy-drama; prod., Everett Riskin; dir., Victor Fleming; asst. dir., Horace Hough; no story credit; camera, Karl Freund. Cast: Spencer Tracy, Irene Dunne, James Gleason, Van Johnson, Ward Bond.

GIRL CRAZY, musical; prod., Arthur Freed; dir. Norman Taurog; original, Guy Bolton and Jack McGowan; screenplay, Fred Finklehoffe; camera, Bill Daniels. Cast: Mickey Rooney, Judy Garland, Rags Ragland, Guy Kibbee, Gil Stratton, Frances Ward, Tommy Dorsey and band.

RUSSIA, war drama (musical background); prod., Joe Pasternak; dir., Gregory Ratoff; asst. dir., Roland Asher; camera, Harry Stradling. Cast: Robert Taylor, Susan Peters, Robert Benchley, Felix Bressart, Michael Chekhov, Morris Ankrum, Tamara Shayne, John Hodiak.

MADAME CURIE, biographical; prod., Sidney Franklin; dir., Mervyn LeRoy; asst. dir., Al Shenberg; camera, Joe Ruttenberg; from book by Eve Curie. Cast: Greer Garson, Walter Pidgeon, Robert Walker, Albert Basserman, Reginald Owen, Henry Travers.

Monogram

	Promised '42-43	Completed	Shooting	Now Cutting	To ga
Features	36	20	1	6	9
Westerns	17	7	1	2	7
Totals	53	27	2	8	16

Pictures in cutting room or awaiting release:

I ESCAPED FROM THE GESTAPO, formerly **NO ESCAPE**, drama; prod., Maurice King; asst. prod., Franklin King; dir., Harold Young; story and screenplay by Henry Blankfort; camera, Ira Morgan. Cast: Mary Brian, Dean Jagger, John Carradine, Bill Henry, Sidney Blackmer, Anthony Ward, William Vine, Charles Wagenheim, Billy Marshall, Norman Willis, Ian Keith, Peter Dunne, Spanky McFarland, Edward Keane.

CLANCY STREET BOYS, melodrama; prod., Sam Katzman; dir., William Beaudine; screenplay, Harvey Gates; camera, Mack Stengler. Cast: East Side Kids, Leo Gorcey, Huntz Hall, Bobby Jordan, Benny Bartlett, Noah Beery, Sr., Lita Ward, Ric Vallin, Martha Wentworth, J. Farrell MacDonald, Dick Chandler, Sammy Morrison, Eddie Mills.

GHOSTS IN THE NIGHT, melodrama; prod., Sam Katzman; dir., William Beaudine; original screenplay, Kenneth Higgins; camera, Mack Stengler. Cast: Leo Gorcey, Huntz Hall, Bobby Jordan, Bela Lugosi, Ava Gardner, Ric Vallin, Stanley Clements, Billy Benedict, Sammy Morrison, Bobby Stone, Jack Mulhall, Minerva Urecal, Wheeler Oakman.

SARONG GIRL, comedy drama; prods., Philip Krasne and Sam Burkett; dir., Arthur Driefuss; asst. dir., William L. Nolte; screenplay, Arthur Hoerl and Charles Marion; camera, Mack Stengler. Cast: Ann Corio, Tim and Irene, Bill Henry, Mantan Moreland, Damian O'Flynn, Henry Kolker, Lorraine Kreuger, Batty Blythe, Johnny 'Scat' Davis & orch.

THE GHOST RIDER, western; prod., Scott R. Dunlap; dir., Wallace Fox; asst. dir., William Strohbach; screenplay, Jesse Bowers; camera, Harry Newmann. Cast: Johnny Mack Brown, Raymond Hatton, Beverly Boyd, Tom Seidel, Milburn Morante, Harry Woods, Charles King.

WINGS OVER THE PACIFIC, drama, prod., Lindsley Parsons; asst. prod., none.; dir., Phil Rosen; asst. dir., William Strohbach; original screenplay, George Sayre; cameraman, Mack Stengler. Cast: Inez Cooper, Edward Norris, Montagu Love, Henry Guttman, Robert Armstrong, Ernie Adams, Satini Pualloa, John Roth, James Lono, Jodie Gilbert, George Kamel, Alex Havier, Hawksha Paia.

COWBOY COMMANDOS, western; prod., George W. Weeks; dir., S. Roy Luby; original story by Clark Paylow; story continuity, Elizabeth Beecher; camera, Edward Kull. Cast: Ray 'Crash' Corrigan, Dennis Moore, Max 'Alibi' Terhune, Evelyn Finley, Johnny Bond, Bud Chester, John Merton, Frank Ellis, Bud Osborne, George Chesbro, Steve Clark, Edna Bennett.

WILD HORSE STAMPEDE, western; prod., Robert Tansey; dir., Alan James; asst. dir., Robert Emmett; original story by Frances Kavanaugh; screenplay by Elizabeth Beecher; camera, Marcel Le Picard. Cast: Hoot Gibson, Ken Maynard, Ian Keith, Bob Baker, Si Jenks, Kenneth Harlan, Betty Miles, Robert McKenzie, I. Stan Jolley, John Bridges, Glenn Strange, Tom London, Reed Howes, Ken Duncan, Donald Stewart, Forrest Taylor, Cliff Lyons, Yakima Canutt.

Monogram Pix in Production

THE STRANGER FROM PECOS, western; prod., Scott R. Dunlap; dir., Lambert Hillyer; asst. dir., William Strohbach; original screenplay by Jess Bowers; camera, Harry Newmann. Cast: Johnny Mack Brown, Raymond Hatton, Tom Seidel, Steve Clark, Charles King, Sam Flint, Roy Barcroft.

TIME BOMB, drama; prod., Max King; dir., Harold Young; asst. dir., Dick Le Strange; original story by Scott Littleton; screenplay by Bart Lytton, Leslie Schwabacher, Wallace Sullivan and Moselle Hubbard; camera, Mack Stengler. The cast so far is Richard Travers.

Paramount

	Promised '42-43	Completed	Shooting	Now Cutting	To ge
Features	59	32	3	18	6
Totals	59	32	3	18	6

Pictures in cutting room or awaiting release:

NO TIME FOR LOVE, comedy-drama; asso. prod., Fred Kohlmar; dir., Mitchell Leisen; no writing credits; camera, Charles Lang. Cast: Claudette Colbert, Fred MacMurray, Richard Haydon, Ilka Chase, Paul McGrath, June Havoc, Marjorie Gateson, Robert Herrick, Morton Lowry.

HIGH EXPLOSIVE, formerly **YOU CAN'T LIVE FOREVER**, drama; prods., Bill Pine and Bill Thomas; dir., Frank McDonald; no writing credits; camera, Fred Jackman, Jr. Cast: Chester Morris, Jean Porter, Barry Sullivan.

TRIUMPH WITHOUT PAIN, formerly **GREAT WITHOUT GLORY**, drama; dir., Preston Sturges; screenplay by Preston Sturges; camera, Victor Milner. Cast: Joel McCrea, Betty Field, Harry Carey, William Demarest, Julius Tannen, Franklin Pangborn.

FOR WHOM THE BELL TOLLS, drama, in Technicolor; prod.-dir., Sam Wood; novel by Ernest Hemingway; camera, Ray Rennahan. Cast: Gary Cooper, Akim Tamiroff, Katina Paxinou, Joseph Calleia, Vladimir Sokoloff, Mikhail Rasumny, Edward Cianelli, Fortunio Bonanova, Duncan Renaldo, Alexander Granach, Leonid Snegoff, Lilo Yarson, Martin Garralaga, Victor Varconi, Eric Feldary, Leo Bulgakoff, Feodor Chaliapin, Jean De Val, Armand Roland, Dick Botiller.

TRUE TO LIFE, drama; prod., Paul Jones; dir., George Marshall; original screen story by Ben and Sol Barzman and Bess Rafel; camera, Charles Lang. Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demerest.

DIXIE, musical, in Technicolor; prod., Dick Blumenthal; asso. prod., Paul Jones; screenplay, Claude Binyon; camera, William Mellor. Cast: Bing Crosby, Dorothy Lamour, Billy De Wolfe, Marjorie Reynolds, Lynne Overman, Raymond Walburn, Eddie Foy, Jr.

MIRACLE OF MORGAN'S CREEK, drama; prod., G.M.O.; screenplay, Preston Sturges and Ernst Laemmle; camera, John Seitz. Cast: Eddie Bracken, Betty Hutton, Diana Lynn.

AERIAL GUNNER, drama; prods., Bill Pine and Bill Thomas; dir., William Pine; screenplay, Maxwell Shane; camera, Fred Jackman, Jr. Cast: Chester Morris, Richard Arlen, Leti Ward, Jimmy Lydon, Dick Purcell, Keith Richards, Billy Benedict, Ralph Sanford.

CHINA, drama; prod., Dick Blumenthal; dir., John Farrow; screenplay, Frank Butler; camera, Leo Tover. Cast: Loretta Young, Alan Ladd, William Bendix.

SALUTE FOR THREE, drama; prod., Walter MacEwen; dir., Ralph Murphy; original story, Lester Cole; camera, Theodor Sparkuhl. Cast: Macdonald Carey, Betty Rhodes, Dona Drake, Lorraine and Rognan, Marty May, Cliff Edwards, Minna Gombell, Catherine Craig, Linda Brent, Patti Brilhante, De De Barrington.

HENRY ALDRICH SWINGS IT, comedy; prod., Walter MacEwen; asst. prod., Michael Kraike; dir., Hugh Bennett; screenplay, M. R. Bolton; camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, Mimi Chandler, John Litel, Olive Blakeney, Steve Geray, Marian Hall, Fritz Feld, Charles Arnt, Beverly Hudson, Edgar Dearing, Dick Baron, Vaughn Glaser.

HENRY ALDRICH PLAYS CUPID, comedy; prod., Walter MacEwen; dir., Hugh Bennett; asst. dir., Harry Caplan; story, Aleen Leslie; camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Diana Lynn, Vaughn Glaser, Barbara Jo Allen, Paul Harvey.

THE GOOD FELLOWS, comedy-drama; prod., Walter MacEwen; dir., Jo Graham; asst. dir., Alvin Ganzer; screenplay, Howard Snyder and Hugh Wedlock, Jr.; camera, Theodor Sparkuhl. Cast: Helen Walker, James Brown, Cecil Kellaway, Mabel Paige, Rod Cameron.

ALASKA HIGHWAY, drama; prods., Bill Pine and Bill Thomas; dir., Frank MacDonald; asst. dir., Charles Kerr; no story credit; camera, Fred Jackman, Jr. Cast: Richard Arlen, Jean Parker, Bill Henry, Eddie Quillan.

LADY IN THE DARK, drama in Technicolor; asso. prod., Dick Blumanthal; dir., Mitchell Leisen; no writing credits; camera, Dan Fapp. Cast: Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer, Phyllis Brooks.

SO PROUDLY WE HAIL, drama; prod., Mark Sandrich; dir., Mark Sandrich; original story, Allan Scott and Mark Sandrich; camera, Charles Lang. Cast: Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel, Sonny Tufts.

FIVE GRAVES TO CAIRO, drama; prod., Charles Brackett; dir., Billy Wilder; asst. dir., C. C. Coleman, Jr.; story, Charles Brackett and Billy Wilder; camera, John Seitz. Cast: Franchot Tone, Akim Tamiroff, Erich von Stroheim, Fortunio Bonanova, Anne Baxter, Peter Van Eyck.

RIDING HIGH, musical in Technicolor; prod., Fred Kohlmar; dir., George Marshall; asst. dir., Art Black; screenplay, Walter De Leon, Arthur Phillips, Art Arthur; cameras, Harry Hallenberge and Karl Struss. Cast: Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley, Milt Britton and band.

Paramount Pix in Production

HOSTAGES, drama; prod., Sol C. Siegel; dir., Frank Tuttle; asst. dir., Alvin Ganzer; screenplay by Frank Butler and Carolyn Butler, based on novel by Stefan Heym; camera, Victor Miller. Cast: Arturo de Cordova, Luise Rainer, William Bendix, Paul Lukas, Katina Paxinou, Oscar Homolka, Roland Varno, Fred Giermann, Mikhail Rasumny, Eric Feldary, Johnny Mylong, Michael Visaroff, Felix Basch, Phillip Van Zandt, Rex Williams, Hans Conried.

LET'S FACE IT, musical comedy; asso. prod., Fred Kohlmar; dir., Sidney Lanfield; asst. dir., Lonnie D'osra; no story credit; camera, Lionel Lindon. Cast: Bob Hope, Betty Hutton, Dona Drake, ZaSu Pitts, Phyllis Povah, Marjorie Weaver, Cully Richards, Eve Arden, Phyllis Ruth, Raymond Walburn, William Demarest, Andrew Tombes, Joseph Sawyer, Arthur Loft, Grace Hayle, Florence Shirley.

TORNADO, (melodrama); prod., William Pine and William Thomas; dir., William Berke; asst. dir., Eddie Mull; camera, Fred Jackman, Jr.; screenplay by Maxwell Shane; story by John Guedel. Cast: Chester Morris, Nancy Kelly, William Henry, Gwen Kenyon.

Producers Releasing Corp.

	Premised '42-43	Completed	Shooting	Now Cutting	To go
Features	42	5	2	7	28

Pictures in cutting room or awaiting release:

CORREGIDOR, war drama; prods., Dixon R. Harwin and Edward Finney; dir., William Nigh; story, Doris Malloy and Edgar Ulmer; camera, Ira L. Morgan. Cast: Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks, Rick Vallin, Wanda McKay, Ian Keith, Ted Hecht, Charles Jordan, Frank Jaquet, I. Stanford Jolley, John Grant, Ruby Dandridge, Forrest Taylor, Jack Rutherford, Eddie Hall, William Willmering, Crane Whitley.

WESTERN CYCLONE, prod., Sig Neufeld; dir., Sherman Scott; story, Patricia Harper; camara, Robert Cline. Cast: Buster Crabbe, Al St. John, Marjorie Manners, Karl Hackett, Milton Kibbee, Glenn Stranga, Charles King, Hal Price, Kembit Maynard, Bud Osborne.

GIRLS IN CHAINS, drama; prod., Atlantis Pictures; dir., Edgar Ulmer; no story credit; camera, Ira Morgan. Cast: Arlin Judge, Roger Clark, Barbara Pepper, Robin Raymond, Allen Byron, Dorothy Burgess, Clancy Cooper, Emmet Lynn.

THE GHOST AND THE GUEST, comedy-murder; prod., Alexander Stern Productions; dir., William Nigh; no story credit; camera, Robert Cline. Cast: Florence Rice, Jimmie Dunn, Robert Dudley, Mabel Todd, Sam McDaniel, Jim Toney, Eddy Chandler, Renee Carson, Robert Bice, Anthony Caruso, Eddie Foster, Tony Ward, Kay Thorne, Dorothea Rose, H. E. Wimering, Audley Anderson.

MY SON, THE HERO, drama; prod., Atlantis Pictures; dir., Edgar Ulmer; no story or camera credits. Cast: Patsy Kelly, Roscoe Karns, Maxie Rosenbloom, Louis Alberni, Joan Blair, Carol Hughes, Lois Collier, Nicodemus.

SUBMARINE BASE, drama; prod., Jack Schwarz; co-prod., Harry D. Edwards; dir., Albert Kelly; no story credit; camera, Marcel La Picard. Cast: John Litel, Alan Baxter, Eric Blore, Iris Adrian, Fifi D'Orsay, George Metaxa, Luis Alberni, Jacqueline Dalya, George Flaherty, Anna Demetrio.

PRC Pix in Production

DEATH RIDES THE PLAINS (western); prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Melville De Lay; camera, Robt. Cline; screenplay, Joe O'Donnell. Cast: Bob Livingston, Al St. John, Nica Doret, Ray Bennett, Stan Jolley, George Chesebro, John Elliott, Slim Whitaker.

WEST OF TEXAS, (western); prods., Alfred Stern, Arthur Alexander; dir., Oliver Drake; camera, Ira Morgan; screenplay, Oliver Drake. Cast: Dave (Tex) O'Brien, Jim Newill, Guy Wilkerson, Frances Gladwin, Marilyn Hare, Robert Barron, Tom London, Jack Rockwell, Jack Ingraham, Henry Hall

Republic

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	39	14	3	6	16
Westerns	33	16	5	1	11
Serials	4	1	1	1	1
Totals	76	31	9	8	28

Pictures in cutting room or awaiting release:

CHATTERBOX, comedy-drama; asso. prod., Albert J. Cohen; dir., Joseph Santley; no writing credits; camera,

(Continued on page 21)

Army, Wilby-Kincey Chain Settle Row Over Cut-Rates in Knoxville Theatres

Knoxville, April 6.

All seven theatres of the Wilby-Kincey chain here have been declared 'on limits' for 1,200 Army Aviation Cadet trainees at the University of Tennessee here as the result of an arrangement worked out between Army officials and Eugena Street, city manager for the chain.

Wilby-Kincey will permit the Army gratis use of its theatre two blocks from the university on Sundays. The Army will provide its own films (regular features) and make a small charge to the trainees.

All theatres of the chain had been placed 'off limits' for the trainees after Street refused to cut prices for them unless other businesses in the city did likewise. Street said he didn't see why theatres should be singled out to give lower rates when the trainees paid full price for everything else in town, including food and other entertainment.

Soldiers may attend Wilbey-Kincey theatres in town when their quarantine ends April 7. They will pay regular rates. Films for soldiers will be the only Sunday pix in town.

D. C. Hints

Continued from page 3

tion system (if the distributors continue to finance it) and the restriction on a general expansion program of the affiliated circuits, neither of which have any actual, important value to meet independent exhibitors.

Asks Organized Cooperation

'Do we want a consent decree of any kind? Is it possible to really solve any of the important problems and grievances of the responsible small theatre owner by any consent decree? Can such a decree under any circumstances do more than provide selection in pictures by imposing a reasonable option to cancel unwanted pictures as released, which is the only sound way to deal with the block booking problem, and a more practical and useful arbitration system? We frankly don't know but we have our doubts.

'Many of our most irritating problems, the ones that cause the most ill-will, friction and resentment, though perhaps not our most vital, can be solved easily and simply by a little organized cooperation by the distributors with exhibitor collaboration and wide indorsement. These include, among others, a minimum cancellation option in all feature contracts, a simplified, understandable standard form of exhibition contract with fair provisions in it; a practical method of mediating grievances and complaints; an impartial arbitration system within the industry for use after mediation; a code of standards of business conduct to define fair trade practices and unfair competition.

'None of these would be difficult to achieve were it not for the obstinate determination to refuse cooperation which has plunged the industry into record litigation and dissension; difficulties that will increase and multiply as tha war ends and attention is again centered on civilian economy by the agencies for political action.'

Time for Reflection?

MPTOA prez asks if this isn't the time to study and analyze our inherent problems, our long-standing abuses and irritating injustices, and plan a self-governing, self-reliant industry for after tha war.'

Speaking about the present as well as after the war, Kuykendall expresses the opinion that the initiative 'in solving these vital though somewhat dormant problems and abuses probably must come from the distributors, who are few in number, are enjoying great prosperity, and who are the bottlenecks through which the product and the money flow.'

What will be the position of the distribs with respect to the decree, if they take any official stand at all, is problematical, although all of the so-called Big Five (Metro, Warners, Paramount, RKO and 20th-Fox) agreed to the UMPI plan to increase the size of blocks and grant a cancellation option. However, some were reluctant to come along and all but Metro have been continuing to sell in decree fashion with blocks not larger than five pictures each. Metro is selling more than five at a time and granting cancellation.

Bemoaning the recent conviction of the Crescent circuit, Allied States refers to the Judge Davies' decision at Nashville as emphasizing 'the monstrous miscarriage of justice that was effected when the trial of the principal suit against the Big Eight was settled (temporarily) on the basis of the consent decree.'

Allied also feels that the consent decree merely provides a woefully inadequate arbitration system and leaves the exhibitors to work out their own salvation. According to Allied, the decree has been branded as inadequate by the Temporary National Economic Committee, by several exhibitor associations, by a number of arbitrators and only recently was criticized by the Appeal Board of the American Arbitration Assn.

The Appeal Board criticism referred to was embodied in a decision in which the Board found that the conduct of the distributors involved in selling away from the complaining exhibitor and supplying their pictures to a chain was 'less than fair dealing,' but no remedy could be found under the technicalities and limitations of the decree.

N.Y.C. TOUGHENING UP ON MATRONS FOR KIDS

The privilege of admitting children under 16 when unaccompanied by parents has been lost by three unidentified New York City theatres which failed to have properly designated sections set aside for kids with matrons in charge at all times. License Commissioner Paul Moss refuses to divulge the names of the theatres, because privileges may be restored following a hearing.

Meantime, on the air Sunday (4) Mayor F. H. LaGuardia, speaking of the law requiring segregation of kids and matrons, issued a warning to picture theatres that the law will be strictly anforced in this connection.

Par Pfd. Repeating Self With Common Conversion

Experience on the first half of Paramount's first preferred stock is being repeated with tha preferred called for redemption naxt month, holdars already beginning to convert into common rather than taka the redemption price. Nearly 1,000 of tha Par preferred, called for May redemption, were converted into common over the weekend, leaving only 42,035 preferred shares outstanding. While it would cost well over $4,000,000 to redeem this many shares, it is likely that less than $500,000 will be needed to call in the stock next month, based on experience with the first half of the preferred called.

Paramount now has 3,603,068 shares of common outstanding as a result of converting preferred into common on the basis of seven shares for each preferred.

Nazi-Enslaved Women Basis of Rowland Film

William Rowland's next picture, to be produced in Hollywood for major release, will be based on an original story by Arthur Pierson and Harold Franklin about the enslaved women in the Nazi-occupied countries. It has not been titled. No director or actors have been signed and the starting dale hasn't been set.

Rowland is working out a releasing agreement with a major distributor for his 'Follies Girl,' which he has just completed in the east. Pierson worked on the script. He also staged the sketches in the new 'Ziegfeld Follies,' which opened last week at the Winter Garden, N. Y.

Studio Wages Slip

Sacramento, April 6.

Average weekly earnings of film workers during February were slightly below those of January, but far ahead of the wages collected in February, 1942, according to the California Labor Statistics Bulletin.

Weekly pay checks for February averaged $60.48, compared with $45.69 for the same month last year January figure was $62.15.

"The greatest battle film of the war... one that few Americans should miss, is the only description fitting 'DESERT VICTORY'. The source of its greatness is easy to determine...it puts the audience right in the middle of one of the war's most terrible battles. It puts a rifle, a tommy gun, a hand grenade in the fist of even the most timid soul, and sends him charging with General Montgomery's Eighth Army across the sands of Egypt and Libya after Marshall Rommel's Africa Corps!"

—*Variety*

"DESERT VICTORY"

PRODUCED BY THE FILM UNITS OF THE BRITISH ARMY AND R. A. F.

RELEASED THRU 20th CENTURY-FOX

Truman Committee-Zanuck

Continued from page 3

der among the film companies. 'That would save the Government money.' opined Fulton.

No Rebuttal Opportunity

The committee slurred Anatole Litvak, who holds an Air Forces commission; and kept clear its record of refusing to summon Col. Zanuck to give him an opportunity to testify in his own behalf. Zanuck is on active duty in Washington, but has never been given a chance to answer any of the slanders which the committee has spread about him.

The hearing started off mildly enough with Robert P. Patterson, Under-Secretary of War, reading a prepared statement. All was quiet as Patterson made the first formal announcement that the Army has changed its method of procuring training and other pix from the industry, and has reorganized its pictorial section. All was still well as Patterson read words of praise about Col. Zanuck's services to the Army Pictorial Division, and explained that Zanuck had originally maintained his connection with 20th Century-Fox with the full approval of the Army Pictorial Division. [That Zanuck later took himself off 20th-Fox payroll was not mentioned—Ed.] Patterson continued:

'The missions for which he was originally called to active duty having now been accomplished, he has requested that he be placed on inactive status, and this request is now before the War Department.'

Then the roof fell in.

'Why don't you send him to school and make a real officer of him?' demanded Senator Harry S. Truman, committee chairman. 'I don't believe in these fellows backing out.'

Zanuck Taking the Rap

Patterson's jaw fell about a foot and he registered amazement. Every member of the Truman Committee understood as clearly as though it had been stuck up on a marquee in lights that the War Department was offering to strip Zanuck of his uniform as a burnt offering to Congress, to halt future criticism. They must have known also that Zanuck had not quit under fire, but was merely taking the rap. But the Truman Committee was still the Truman Committee, and headlines were headlines.

'The only thing,' stammered Patterson, 'is the achievement of his mission. We are not planning to make any more big films in the near future, and he could be recalled if we needed him again.'

'I think he is an officer in the Army and he ought to stay there,' purred Truman. 'The Army has spent a lot of time and money training him, and sending him overseas to Tunisia and the Aleutians. I can't understand these fellows who want to quit.'

'I think he is probably a very good man and he knows his business,' added Senator Ralph O. Brewster, Maine Republican. 'With his experience we could well use his services in Europe when the invasion comes. I think he ought to disregard the personal aspect. He is not a man to quit.'

Although the hearing switched to other things, Truman had himself a good time from that point on by periodically shaking his head in surprise and asserting that he 'could not understand how an officer would want to quit.'

Congressman Andrew May, of Kentucky, chairman of the House Military Affairs Committee, who was a guest at the hearing, brought out that Zanuck had enlisted in the First World War at the age of 15 and had fought overseas.

Next: Major Litvak

The matter of the Anatole Litvak commission was brought up by Senator Brewster who asked Patterson if Litvak had not obtained his major's commission through the influence of Miriam Hopkins. 'I think she is an actress,' added the Senator.

No one present could state the details of the Litvak case. Indeed, the staff which accompanied Patterson seemed very much unprepared on most questions dealing with motion picture people in the Army.

One of the oddest proposals was that of Hugh Fulton, committee counsel, who had the big plan to save the Government money. He wanted to know why any Army pic. made for public showing, could not be made by private companies at their own expense.

'They overlap,' explained Patterson. 'We also use them for the Army and they go into our records. In addition, many are made at the front. We and the British feel that we can make them better with military personnel. There is also the matter of secrecy.'

'Well,' said Fulton, 'are the private companies willing to do it? I understand they pay for the privilege of getting exclusives.' (The idea of the Army auctioning off the right for a private film company to make the exclusive story of the battle of Tunisia, for example, struck nobody funny. No one raised the point that a national scandal would probably result.)

The Army pictorial reorganization, announced by Patterson, has been permitted to leak out piecemeal in New York. No previous announcement had been made here, presumably for fear of criticism.

Reorganization provides the following:

Army Pictorial Division has been reorganized as the Army Pictorial Service and placed under Brigadier General William H. Harrison, with the former chief, Colonel Kirke B. Lawton, as second in command. General Harrison will report to Lieut. General Brehon Somervell, commanding general of the Army Service Forces (formerly Service of Supplies).

Pictorial unit will remain where it now is, in the Signal Corps, so as to get the benefit of Signal Corps technical and administrative services.

A new board of officers, the Army Pictorial Board, is being set up. This will consist of representatives from the Chief of Staff, Army Ground Forces, Army Air Forces, Army Signal Forces, Bureau of Public Relations, and Signal Corps. They will set policies for the unit.

Patterson explained that the Army has changed from its policy of ordering training pix through the Research Council of the Academy of Motion Picture Arts and Sciences, because 'this method of procurement exposed the War Department to criticism from producers who were not members of the Research Council, and did not leave the War Department sufficient freedom of action in the selection of studios to make the films which the War Department required.'

Present policy is to enter into direct contract with a specific studio on a per picture basis. Patterson paid tribute to the film industry and the Research Council which enabled the Army to make the pictures at less than cost. At one point he said:

'This leaves the Council in the position not only of having made no profit on the training film program, but also of having contributed to the Government program a sum between $30,000 and $40,000 out of its own income received from its contributions from its producer members. Since I understood that the producers themselves did not include in their cost many items which would have been properly chargeable, I believe that the War Department has benefited financially by the arrangement made.

Sunbrock's Circus

Continued from page 2

and said nix. Police department raised the objection that there was danger of traffic getting out of control, that the animal odors may provoke repercussions and 'what about the animals in the event of an air raid?'

Sunbrock's reps countered with the suggestions that Moss take a look at 6th avenue today 'with its shooting galleries and whatnot.' There would be no confusion resulting from the circus, he insisted, pointing out that the Board of Standards and Appeals has approved the erection of the tent with its side walls of brick to meet construction codes.

Moss withheld decision until Saturday, when he okayed the license 'contingent on approval of the building department.' Sunbrock pointed out Monday (5), however, that in view of the Board of Standards' okay, the building department had been overruled in its refusal to grant him a permit.

Meanwhile, Sunbrock is posting a $10,000 bond with the American Guild of Variety Artists to cover payment of salaries for performers, who will work under AGVA terms and conditions.

Advance Production Chart

(Continued from page 19)

Ernest Miller. Cast: Joe E. Brown, Judy Canova, Rosemary Lane, John Hubbard, Chester Clute, Emmett Vogan, Gus Schilling; Anne Jeffreys, George Byron.

DAREDEVILS OF THE WEST, serial; prod., William O'Sullivan; dir., Jack English; no story credit; camera, Bud Thackery. Cast: Allan Lane, Kay Aldridge, William Haade.

SHANTYTOWN, drama; prod., Harry Grey; dir., Joseph Santley; asst. dir., Phil Ford; no story credit; camera, Ernie Miller. Cast: Mary Lee, John Archer, Marjorie Lord, Billy Gilbert, Harry Davenport, J. Frank Hamilton, Cliff Nazarro, Anne Reeves, Carl 'Alfalfa' Switzer, Matty Malneck and orchestra, Noel Madison, Frank Jenks, Tony Warde, Dougles Woods and Robert Homans.

CALLING WILD BILL ELLIOTT, western; prod., Harry Gray; dir., Spencer Bennett; asst. dir., Harry Knight; original story, Luci Ward; screenplay, Anthony Coldewey; camera, Ernest Miller. Cast: Wild Bill Elliott, George 'Gabby' Hayes, Anne Jeffreys, Fred Kohler, Eve March, Buzzy Henry, Roy Barcroft, Herbert Heyes, Burr Caruth, Bud Geary, Lynton Brent, Al Taylor.

PRODIGAL'S MOTHER, drama; asso. prod., Robert North; dir., Robert Siodmak; asst. dir., Kenneth Holmes; orig story, Ben Ames Williams; camera, Jack Marta. Cast: Mabel Paige, John Craven, Dorothy Morris, Harry Shannon, Charles Dingle, Richard Crane, Tom Seidel, Michael Towne, David Bacon, Chester Clute.

DAYS OF OLD CHEYENNE, western; asso. prod., Eddy White; dir., Elmer Clifton; asst dir., George Webster; no story credit; camera, Reggie Lanning. Cast: Don 'Red' Barry, Lynn Merrick, Emmett 'Pappy' Lynn, William Haade, Charles Niller, Harry McKim, Herbert Rawlinson, William Ruhl, Ken Duncan, Bob Kortman.

THE MAN TRAP, mystery drama; prod.-dir., George Sherman; asst. dir., Art Siteman; no story credit; camera, William Bradford. Cast: Henry Stephenson, Joseph Allen, Jr., Dorothy Lovett, Lloyd Corrigan, Edmund MacDonald, Tom Stevenson, Alice Fleming, Fred Worlock, Jane Weeks, Gary Bruce, Ed Chandler, Ralph Peters, Joe Cunningham, Charles Sullivan, Bill Marshall.

SANTA FE SCOUTS, western; prod., Louis Gray; dir., Howard Bretherton; asst. dir., Kenneth Holmes; no story credit; camera, Reggie Lanning. Cast: Bob Steele, Tom Tyler, Jimmie Dodd, Lois Collier, John James, Elizabeth Valentine, Tom London, Budd Buster, Yakima Canutt, Rex Lease, Tom Chatterton.

Republic Pix in Production

KING OF THE COWBOYS, western; prod., Harry Grey; dir., Joe Kane; asst. dir., Arthur Siteman; no story credit; camera, Reggie Lanning. Cast: Roy Rogers, Smiley Burnette, Sons of the Pioneers, Peggy Moran; Dorothea Kent.

TAHITI HONEY, musical; prod.-dir., John Auer; asst. dir., Harry Knight; no story credit; camera, Jack Marta. Cast: Simone Simon, Dennis O'Keefe, Michael Whelan, Lionel Stander.

SWING YOUR PARTNER, musical; prod., Armand Schaefer; dir., Frank McDonald; asst. dir., Kenneth Holmes; no writing credits; camera, Bud Thackery. Cast: Lulu Belle & Scotty, Roger Clark, Pappy Cheshire, Esther Dale, Dale Evans, Vera Vague, Ransom Sherman, Richard Lane, Shug Fisher, The Tennessee Ramblers.

RIDERS OF THE RIO GRANDE, western; prod., Louis Gray; dir., Howard Bretherton; asst. dir., Joe Dill; no story credits; camera, Ernest Miller. Cast: Bob Steele, Tom Tyler, Timmie Dodd, Edward Van Sloan, Rick Vellin, Lorreine Miller, Barry Worth, Budd Buster, Budd Osborne, Jack Ingram, Bob Kortman, Roy Bancroft, Stan Marrison, Yakima Canutt.

BAD MAN OF SONORA, western; asso. prod., Eddy White; dir., Howard Bretherton; asst. dir., Kenny Holmes; orig. screenplay, Norman S. Hall; camera, Bill Bradford. Cast: Don 'Red' Barry, Lynn Merrick, Ethan Laidlaw, Harry Cording, Wally Vernon, Gary Bruce, Pierce Lyden, Kenne Duncan, Tommy Coats, Frank McCarrol.

SONG OF TEXAS, western; asso. prod., Harry Grey; dir., Joseph Kane; asst dir., Art Siteman; orig. screenplay, Winston Miller; camera, Reggie Lanning. Cast: Roy Rogers, Sheila Ryan, Barton MacLane, William Haade, Harry Shannon, Arline Judge, Sons of the Pioneers.

THUMBS UP, musical drama; asso. prod., Albert J. Cohen; dir., Joseph Santley; asst. dir., George Blair; orig. screenplay, Frank Gill, Jr.; camera, Ernie Miller. Cast: Brenda Joyce, Richard Frazer, Elsa Lanchester, J. Pat O'Malley, Queenie Leonard, Mollie Lamont.

MAN FROM THUNDER RIVER, western; asso. prod., Harry Grey; dir., Jack English; asst. dir., Abe Abrams; orig. screenplay, J. Benton Cheney; camera, Bud Thackery. Cast: Bill Elliott, George Hayes, Anne Jeffreys, John James, George Cooper, Ian Keith, Jack Ingram, Eddie Lee, Ed Cassidy, Bud Geary, Chas. King, Jack Rockwell, Al Taylor.

FALSE FACES, mystery drama; asso. prod., George Sherman; dir., George Sherman; asst. dir., Harry Knight; orig. screenplay, Curt Siodmak; camera, Bill Bradford. Cast: Rex Williams, Bill Henry, Veda Ann Borg, Janet Shaw, Stanley Ridges, Claire Whitney, John Maxwell, Joseph Crehan, Dick Wessel, Billy Nelson, Etta McDaniels, Nicodemus, Chester Clute, Ed Chandler, Mozelle Craven.

RKO-Radio

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Studio	28	13	2	13	0
Westerns	8	7	0	1	0
W. Disney	1	0	0	0	1
S. Goldwyn	2	2	0	0	0
H. Wilcox	1	0	0	0	1
J. Vetlon	2	0	0	0	2
S. Lesser	2	1	0	0	1
Jerrold Brandt	2	1	0	0	1
Totals	46	24	2	14	0

Pictures in cutting room or awaiting release:

GUN LAW, western; prod., Bert Gilroy; dir., Sam Nelson; no writing credits; camera, Max Stengler. Cast: Tim Holt, Joan Barclay, Cliff Edwards, Bud McTaggart, Ed Cassiday.

LADIES DAY, baseballer; prod., Bert Gilroy; dir., Leslie Goodwins; no writing credits; camera, Jack McKenzie. Cast: Lupe Velez, Eddie Albert, Max Baer, Patsy Kelly.

BOMBARDIER, war drama; prod., Robert Fellows; dir., Richard Wallace; no writing credits; camera, Nick Musuraca. Cast: Pat O'Brien, Randolph Scott, Anne Shirley, Barton MacLane, Eddie Albert, Walter Reed, John Miljan.

I WALKED WITH A ZOMBIE, horrorer; prod., Val Lewton; dir., Jack Tourneur; no writing credits; camera, Roy Hunt. Cast: Frances Dee, Tom Conway, James Ellison, Edith Barrett, Richard Abrams, Theresa Harris.

THIS LAND IS MINE, drama; Jean Renoir Dudley production; dir., Jean Renoir; no writing credits, camera, Frank C. Redman. Cast: Charles Laughton, Maureen O'Hara, George Sanders, Walter Slezak, Philip Merivale, Nancy Gates, Una O'Connor.

MR. LUCKY, formerly **FROM HERE TO VICTORY**, war story; prod., David Hempstead; dir., H. C. Potter; no writing credits; camera, George Barnes. Cast: Cary Grant, Laraine Day, Charles Bickford, Erford Gage, Henry Stephenson, Paul Stewart, Kay Johnson, Gladys Cooper, Lorence Bates, Ariel Heath, Mary Stuart, Rita Corday.

PETTICOAT LARCENY, drama; prod., Bert Gilroy; asst. dir., Bill Dorfman; no story credit; camera, Frank Redman. Cast: Joan Carroll, Ruth Warrick, Walter Reed.

FREE FOR ALL, drama; prod., Frank Ross; dir., Henry Hathaway; asst. dir., Dewey Starkey; no story credits; camera, Ted Tetzlaff. Cast: Jean Arthur, John Wayne, Charles Winninger.

SKY'S THE LIMIT, dramatic comedy; prod., David Hempstead; dir., E. H. Griffith; asst. dir., Ruby Rosenberg; no story credits; camera, Russell Metty. Cast: Fred Astaire, Joan Leslie, Robert Benchley, Freddie Slack, Elle Mae Morse.

ESCAPE TO DANGER, formerly **FALLEN SPARROW**, drama; prod., Robert Fellows; asst. dir., Sam Ruman; no story credits; camera, Nick Musuraca. Cast: Maureen O'Hara, John Garfield, Martha O'Driscoll, Patricia Morison.

LEOPARD MAN, horror drama; prod., Val Lewton; dir., Jack Tourneur; asst. dir., Bill Dorfman; no story credit; camera, Robert De Grasse. Cast: Dennis O'Keefe, Harriett Hilliard, Jean Brooks, Margo.

GILDERSLEEVE'S BAD DAY, comedy; prod., Herman Schlom; dir., Gordon Douglass; asst dir., Harry Scott; no story credit; camera, Jack McKenzie. Cast: Harold Peary, Nancy Gates, Lillian Randolph.

THE AVENGING RIDER, western; prod., Bert Gilroy; dir., Sam Nelson; asst. dir., James Casey; camera, Roy Hunt; screenplay, Grant L. Hoyt; orig. story, Harry O. Hoyt. Cast: Tim Holt and Anne Summers.

RKO Pix in Production

A LADY TAKES A CHANCE, prod., Frank Ross; dir., Bill Seiter, no writing credits; camera Frank Redman. Cast: Jean Arthur, John Wayne, Charles Winninger, Jacqueline Dalya, Joan Blair, Dorothy Grainger, Grady Sutton, Ralf Haroide.

MEXICAN SPITFIRE'S BLESSED EVENT, prod., Bert Gilroy; dir., Les Goodwins; no writing credits; cameraman, Jack MacKenzie. Cast: Lupe Velez, Leon Errol, Lydia Bilbrook, Wally Brown, Margaret Landry, Joan Barkley, Margie Stewart, Patty Brill.

20th Century-Fox

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	46	30	5	7	4

Pictures in cutting room or awaiting release:

MY FRIEND FLICKA, drama in Technicolor; prod., Ralph Dietrich; dir., Harold Schuster; no writing credits; camera, unassigned. Cast: Roddy McDowall, Preston Foster, Rita Johnson.

CRASH DIVE, submarine, in Technicolor; prod., Milton Sperling; dir., Archie Mayo; no writing credits; camera, Leon Shamroy. Cast: Tyrone Power, Anne Baxter, James Gleason, Charles Grapewin.

TONIGHT WE RAID CALAIS, formerly **SECRET MISSION**, commando; prod., Andre Daven; dir., John Brahm; screenplay, Waldo Salt; camera, Lucien Ballard. Cast: Annabella, John Sutton, Beulah Bondi, Leo J. Cobb, Blanche Yurka.

CONEY ISLAND, musical, in Technicolor; prod., William Perlberg; dir., Walter Lang; screenplay, George Seaton; camera, Ernest Palmer. Cast: Betty Grable, George Montgomery, Cesar Romero, Phil Silvers, Frank Orth.

THEY CAME TO BLOW UP AMERICA, formerly **THE SCHOOL FOR SABOTAGE**, espionage; prod., Lee Marcus; dir., Edward Ludwig; screenplay, Michael Jacoby; camera, Lucien Andriot. Cast: George Sanders, Anna Sten, Ward Bond, Sig Rumann, Ludwig Stossel, Kurt Katch.

OX-BOW INCIDENT, western; prod., Lamar Trotti; dir., William A. Wellman; asst. dir., Ed Schaumer; story, Walter Van Tilburg Clark; screenplay, Lamar Trotti; camera, Arthur Miller. Cast: Henry Fonda, Dana Andrews, Mary Bath Hughes, Anthony Quinn, William Eythe.

STORMY WEATHER, formerly **THANKS, PAL**, musical; prod., William Le Baron; dir., Andrew Stone; asst. dir., Abe Steinberg; story, Jerry Horwin and Seymour Robinson; camera, Lee Garmes. Cast: Bill Robinson, Lena Horne, Fats Waller, Cab Calloway and his band, Dooley Wilson, Ernest Whitman, Nicholas Bros., The Tramp Band, Florence O'Brien, Shelton Brooks, Babe Wallace.

JITTERBUGS, comedy; prod., Sol Wurtzel; dir., Mal St. Clair; asst. dir., Paul Wurtzel; screenplay, Scott Darling; camera, Lucien Andriot. Cast: Stan Laurel, Oliver Hardy, Vivian Blaine, Douglas Fowley, Bob Bailey.

20th-Fox Pix in Production

BOMBER'S MOON, drama; prod., Sol. Wurtzel; dir., Ed Ludwig; asst. dir., Jasper Blystone; story, Leonard Lee; camera, Lucien Ballard. Cast: George Montgomery, Annabella, Kent Taylor, Walter Kingsford.

JANE EYRE, drama; prod., Kenneth Macgowan; dir., Robert Stevenson; asst. dir., Arthur Jacobson; screenplay, Aldous Huxley; camere, George Barnes. Cast: Orson Welles, Joan Fontaine, John Sutton, Peggy Ann Garner, Margaret O'Brien, Sara Allgood, Barbara Everest, Edith Barrett, Aubrey Mather, Agnes Moorehead.

HEAVEN CAN WAIT, comedy in Technicolor; prod.-dir., Ernest Lubitsch; asst. dir., Henry Weinberg; story, Samson Raphaelson; camera, Edward Cronjager. Cast: Gene Tierney, Don Ameche, Charles Coburn, Louis Calhern, Marjorie Main, Eugene Pallette, Reginald Gardiner, Spring Byington, Dickie Moore, Dickie Jones.

SWEET ROSIE O'GRADY, musical in Technicolor; prod., William Perlberg; dir., Irving Cummings; asst. dir., Ed Schaumer; screenplay, Ken Englund. Cast: Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardner, Virginia Grey.

WINTER TIME, comedy; prod., William Le Baron; dir., John Brahm, asst. dir., Sol Wurtzel; screenplay, Arthur Kober and Lynn Starling; camera, Chas. Clarke. Cast: Sonja Henie, Jack Oakie, Cesar Romero, Cornel Wilde, Woody Herman and his band, S. Z. Sakall.

United Artists

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Roach	8	8	0	0	0
Cagney	0	0	0	0	0
Korda	1	0	0	0	1
Balcon	1	1	0	0	1
Lesser	2	1	0	1	0
Loew-Lewin	1	1	0	0	0
Pressburger	3	2	0	1	0
Stromberg	3	1	0	1	1
Guiol	1	0	0	1	0
Tryon	1	0	0	1	0
Mayfair	2	1	0	0	1
Sherman	15	0	0	6	3
Rogers	1	1	0	0	0
Cinema Guild	3	3	0	0	0
Totals	43	25	0	11	7

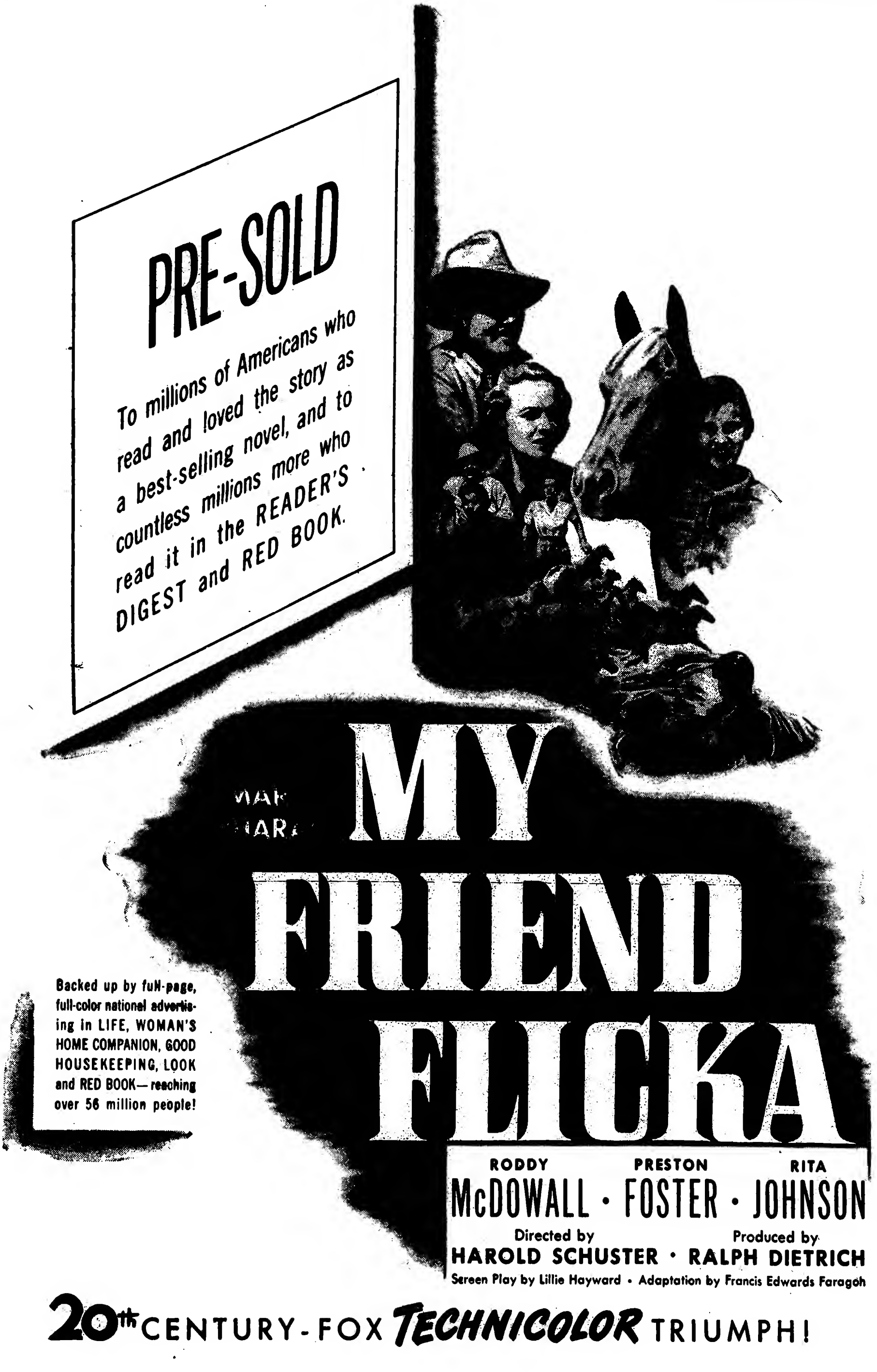
Pictures in cutting room or awaiting release:

HOPPY SERVES A WRIT, western; prod., Harry Sherman; dir., George Archainbaud; no writing credits; camera, Russell Harlan. Cast: Bill Boyd, Jan Christy, Jay Kirby, Andy Clyde, Victor Jory, George Reeves.

LEATHER BURNERS, western; prod., Harry Sherman; dir., Joe Henabery; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Bill Boyd, Andy Clyde, Jay Kirby, Victor Jory, Shelley Spencer, Bobby Larson, George Reeves, Forbes Murray, George Givot.

COLT COMRADES, western; prod., Harry Sherman; dir., Leslie Seelander; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Bill Boyd, Andy Clyde, Jay Kirby, Victor Jory, George Reeves, Gayle Lord, Earl

(Continued on page 23)


PRE-SOLD
To millions of Americans who read and loved the story as a best-selling novel, and to countless millions more who read it in the READER'S DIGEST and RED BOOK.
MY FRIEND FLICKA
Backed up by full-page, full-color national advertising in LIFE, WOMAN'S HOME COMPANION, GOOD HOUSEKEEPING, LOOK and RED BOOK—reaching over 56 million people!
RODDY McDOWALL · PRESTON FOSTER · RITA JOHNSON
Directed by HAROLD SCHUSTER · Produced by RALPH DIETRICH
Screen Play by Lillie Hayward · Adaptation by Francis Edwards Faragoh
20th CENTURY-FOX TECHNICOLOR TRIUMPH!

Zanuck's Breezy Book

Continued from page 3

assisted his soldiering chores because his first assignment from Gen. Clark was 'to forget making movies just now,' but to silence Radio Algiers. This Col. Zanuck did diplomatically and with minimum of misadventure. (Later the OWI reopened Radio Algiers under proper Allied auspices).

Breezy Writing

Zanuck reports his 'Tunis Expedition' in breezy, colloquial manner, never grousing, but in soldierly manner although side-observing, for instance, 'I wonder what Nick (the 20th-Fox commissary's maitre d'hotel) is serving Billy (Goetz) and Joe (meaning Schenck) and the gang at the studio for lunch. How I would like to dive into a plate of good American food! Garlic is all right, I suppose, but there is a limit to everything.'

Zanuck pictures his Tunisian chapter scenically in counterpart to the southern California terrain, the hills in San Fernando valley, etc., and thus makes it an even more graphic closeup for the show biz reader.

Lt. Kenneth Pier, U. S. N. R. (a former 20th-Fox man), Lt. Albert Klein, Lt. Jack Judge, Col. Robert Hopkins, Commander John Ford, U. S. N. R., Lt. John McClain, Major Anatole Litvak (the first Signal Corps officer to enter the city of Casablanca), Lt. Herbert Klein, Signal Corps; Randolph Churchill (son of Winston), and others known in pix and on Broadway, are intimately woven into the text, and apparently prime in importance in what they achieved.

From Nov. 2, 1942, when Col. Zanuck got his orders in London, to Dec. 6, when he and Generals Clark and Doolittle were ordered to go to Oran, and Zanuck thence to proceed to Gibraltar by plane, and from there fly back home via Trinidad, to Washington; the film exec-colonel gives a day-by-day account of his adventures. As Zanuck's foreword states, he wrote this report day by day in skeleton form for the purpose of identifying the film which had been exposed in action. As a member of the Advisory Council of the Chief Signal Officer, Zanuck was charged with the responsibility of photographing the initial phases of the North African campaign. Sixty-five U. S. Army and U. S. Navy cameramen were employed at Algiers, Oran, Casablanca and later on in Tunisia. When Col. Zanuck got his back-home orders, Dec. 6, he had supervised and produced for the War Dept. the first feature picture, 'At he Fron,' under acual battle conditions (released to the public last month, and reviewed in 'Variety' March 3, '43).

Runyon's Salute

Damon Runyon's foreword tees off, 'I consider this book one of the finest pieces of reportorial work that has so far come out of World War II,' and he is not overboard. Runyon's concluding paragraph is a salute to the show business which is constantly writing creditable addenda to its historic contributions to the war effort, and the vet author highlights this as follows: 'He (Zanuck) made the usual sacrifices of the successful American citizen who dedicates himself to patriotism—a charming wife, three lovely children, a fine home (his $5,000-a-week income was mentioned previously), and all the rest of it, but no man alive takes his duty to flag and country more seriously than Col. Darryl Zanuck. If I have drifted far from 'Tunis Expedition' to emphasize the author's own background, I do so only because he is symbolic of an industry whose contribution to the war effort is sometimes overlooked, and I feel that the story of Zanuck himself may be as illuminating on that point as is his narrative. . . .'

Zanuck's overall closeup on this war against the Nazis is historic and succinct—that it's fallacious not to hate all the Germans, because they are just as much to blame as their party leaders, just as they were to blame when they accepted the Kaiser, and now as they have accepted the Nazis, Hitlerism and all that goes with it.

Film Deferments

Continued from page 1

will be inducted into the armed forces by July 1.

Producers representatives were not alarmed over the new plan to call married men with children, pointing out that thousands of key men in the industry are above the 38-year old draft limit and that a large percentage are over 45. The list of 1,500 essential workers sent to the state selective service representatives is said to include all classifications from laborers to actors. The list was approved by Selective Service representatives sent here from Washington to make a survey of essential or critical jobs.

Tha Selective Service men remarked that the industry was setting a low figure in view of the fact that it had been declared an essential industry and employed more than 35,000 people. The lists prepared by the industry will be distributed by the State Selective Service director to various local draft boards for their guidance when men are called up. The general belief is that the requests will receive special consideration since they were prepared under instructions from Washington.

The draft situation will probably be one of the first matters discussed by the new labor-management committee when it holds its first meeting at the end of the week. Studios are also making plans to fill vacancies with women wherever possible. Film technicians local 683 already has some 400 femmes working in the labs either as regular members or on union permits. Other crafts are also considering the possibility of having to use women if necessary to fill lot calls.

Projectionists Nixed

Washington, April 6.

War Manpower Commission will not classify motion picture projectionists as 'essential' people, despite the plea made last Wednesday (31) by IATSE spokesmen. Plea was made by Louis Krouse and his attorney, Frank Murdock. The review sub-committee of the WMC essential activities committee said however, that projectionists would not be included in any listing of non-essential occupations.

Krouse and Murdock explained the morale value of picture houses and the difficulty of replacing trained projectionists. In some states, they said, licensing regulations call for as much as three years' training before a man can qualify as a licensed projectionist. The IATSE people asked for a compromise proposal, a letter from WMC which could be used in specific cases where the drafting of a projectionist will leave an unfillable hole. They will not get the letter because it would set a precedent.

Screen Writers Taking Stock of Own Manpower

Hollywood, April 6.

Meeting of 450 members of the Screen Writers Guild was held Monday night (5) to discuss and survey the manpower situation for factual pictures: the available supply of screen writers; their current job status; extent to which they are now employed and their work history.

Canvass is designed to provide Labor Management committee with data needed to determine most productive utilization of screen writing talent by industry, army and other Government agencies making films.

Factory Circuit

Continued from page 1

formances assumedly to be given in gymnasiums, assembly halls or other available space in the plants. Dates set are the Aluminum Corp. of America, Massena, N. Y.; shoe factory of Endicott-Johnson, Batavia; linseed oil plant of Spencer-Kellogg, near Buffalo and the Stromberg-Carlson carburetor factory near Rochester. The John E. Allen Co., of the latter city, arranged the bookings and additional time is being surveyed.

Stated that recreational needs were adequately taken care of formerly in small factory towns, but the influx of war workers has doubled the populations and a large percentage of residents have little opportunity for theatre diversion of any kind. Golden says that plant superintendents and personnel directors accepted his offer to play 'Claudia' and promptly arranged to pay the show's expenses. Manager says that, if the experiment pans out a factory theatrical circuit may eventuate.

Advance Production Chart

(Continued from page 21)

Hodgins, Douglas Fowley, Herb Rawlinson, Bob Mitchum.

BAR-20, western; prod., Harry Sherman; dir., Leslie Seclander; asst. dir., Glenn Cook; camera, Russell Harlan. Cast: Bill Boyd, Andy Clyde, Jay Kirby, Victor Jory, George Reeves, Dustine Farnum, Betty Blythe, Earl Hodgins, Francis McDonald, Bob Mitchum.

BUCKSKIN FRONTIER, western; prod., Harry Sherman; dir., Leslie Seelander; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Richard Dix, Jane Wyatt, Lee Cobb, Albert Dekker, Max Baer, Victor Jory, Lola Lane, Joe Sawyer, Harry Allen, Francis McDonald.

THE KANSAN, formerly **MEET JOHN BONNIWELL**, western; prod., Harry Sherman; dir., George Archainbaud; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker, Eugene Pallette, Robert Armstrong, Francis McDonald, Douglas Fowley, Willie Best, Hobart Cavanaugh, Rod Cameron, Ed Walker.

HANGMEN ALSO DIE, formerly **UNCONQUERED**, romantic drama; prod. Arnold Pressburger; prod.-dir., Fritz Lang; original story, Fritz Lang and Berthold Brechet; screenplay, Fritz Lang and John Wextey; camera, James Wong Howe. Cast: Brian Donlevy, Walter Brennan, Anna Lee, Dennis O'Keefe, Margaret Wycherley, Nana Bryant, Alexander Granach, Billy Roy, Hans Twardowski.

STAGE DOOR CANTEEN, drama; prod., Sol Lesser; dir., Frank Borzage; original screenplay, Delmer Daves; camera, Harry Wild. Cast: William W. Terry, Cheryl Walker, Marjorie Riordan, Lon McCallister, Fred Brady, Dorothea Kent, Margaret Early, Michael Harrison, Katharine Cornell, Katharine Hepburn, Edgar Bergen, Xavier Cugat, Benny Goodman, Kay Kyser, Gertrude Lawrence, Helen Hayes.

LADY OF BURLESQUE, former title **G-STRING MURDERS**, mystery-drama; prod., Hunt Stromberg; dir., William A. Wellman; screenplay, James Gmo; based on novel by Gypsy Rose Lee; camera, Bob de Grasse. Cast: Barbara Stanwyck, Eddie O'Shea, Iris Adrian, J. Edward Bromberg, Gloria Dickson, Stephanie Bachelor, Victoria Faust, Marion Martin, Claire Carleton, Janis Carter, Frank Fenton, Charles Dingle, Eddie Gordon, Pinky Lee, Gerald Mohr, Bert Hanlon, Frank Conroy, Lew Kelley, George Chandler, Frank Conroy, Freddie Walburn, Isabel Withers, Lee Trent and Don Lynn, Elinor Troy, Virginia Gardner, Carol Carrolton, Dallas Worth Mary Call, Barbara Slater. Dancing 'ponies': Jane Allen, Valmere Barman, Patts Brilhanti, Gerry Goonan, Joan Dale, June Eberling, Midgie Dare, Georgina LeMoyne, Jean Longworth, Margaret Lee, Patricia Mace, Carmen Moreno, Gwynne Norys, Noel Neal, Marjorie Raymond, Joet Robinson, Lynne Sterling, Melba Snowden, Pat Styles.

Universal

	Pramised '42-43	Completed	Shooting	Now Cutting	To ga
Features	36	31	6	12	4
Serials	4	3	0	1	0
Westerns	7	5	0	2	0
Totals	67	42	6	15	4

Pictures in cutting room or awaiting release:

WE'VE NEVER BEEN LICKED, drama; prod., Walter Wanger; dir., John Rawlins; no writing credits; camera, Milton Krasner. Cast: Richard Quine, Anne Gwynne, Noah Berry, Jr., Martha O'Driscoll, Harry Davenport, William Frawley, Edgar Barrier, Bill Stern, William Bleese.

GOOD MORNING, JUDGE (tent. title), comedy; asso. prod., Paul Malvern; dir., Jean Yarbrough; no writing credits; camera, John Boyle. Cast: Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes, J. Carroll Naish, Louise Beavers, Samuel S. Hinds, Oscar O'Shea, Marie Blake, Don Barclay, Murray Alpers, Frank Faylen, Ralph Peters, Ruth Warren.

COWBOY IN MANHATTAN, formerly **COWBOY FROM MANHATTAN**, musical; asso. prod., Paul Malvern; dir., Frank Woodruff; no writing credits; camera, Elwood Bredell. Cast: Robert Paige, Frances Langford, Leon Errol, Walter Catlett, Dorothy Granger, George Cleveland, Lorin Raker.

SON OF DRACULA, formerly **DESTINY** (tent. title), horror; asso. prod., Ford Beebe; dir., Robert Siodmak; no writing credits; camera, George Robinson. Cast: Louis Allbritton, Robert Paige, Eveyln Ankers, Frank Craven, J. Edward Bromberg, Samuel S. Hinds and Lon Chaney.

LARCENY WITH MUSIC (tent. title), formerly **CROSS YOUR FINGERS** (tent. title), musical; asso. prod., Howard Benedict; dir., Edward Lilley; no writing credits; camera, Hal Mohr. Cast: Allan Jones, Kitty Carlisle, Leo Carrillo, William Frawley, Lee Patrick, Gus Schilling, Samuel S. Hinds, Alvino Rey and His Orchestra and The King Sisters.

FOLLOW THE BAND, formerly **TROMBONE FROM HEAVEN** (tent. title), musical; asso. prod., Paul Malvern; dir., Jean Yarbrough; no writing credits; camera, Elwood Bredell. Cast: Leon Errol, Mary Beth Hughes, Skinnay Ennis, Eddie Quillan, Anne Rooney and Frances Langford, Ray Eberle, Alvino Rey and The King Sisters, Kings Men, Hilo Hattie, The Bombardiers.

ALWAYS A BRIDESMAID, musical comedy; asso. prod., Ken Goldsmith; dir., Erle C. Kenton; no writing credits; camera, John Boyle. Cast: The Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert, Edith Barrett and The Jivin' Jacks and Jills.

HIT THE ICE, formerly **OH, DOCTOR** (tent. title), comedy; prod., Alex Gottlieb; dir., Charles Lamont; screenplay by Robert Lees, Frederic Rinaldo and John Grant; original story by True Boardman; camera, Charles Van Enger. Cast: Bud Abbott and Lou Costello, Ginny Simms, Patric Knowles, Elyse Knox, Marc Lawrence and Johnny Long and His Orchestra.

WHITE SAVAGE, romantic drama in Technicolor; prod., George Waggner; dir., Arthur Lubin; screenplay, Richard Brooks; original story, Peter Milne; camera, Lester White. Cast: Jon Hall, Maria Montez, Sabu, Don Terry, Turhan Bey, Thomas Gomez, Sidney Toler, Constance Purdy.

CAPTIVE WILD WOMAN (tent. title), horror; asso. prod., Ben Pivar; dir., Edward Dmytryk; screenplay by Henry Sucher and Griffin Jay; original story by Ted Fithian and Neil P. Varnick. Cast: Evelyn Ankers, John Carradine, Acquanetta, Milburn Stone, Lloyd Corrigan, Martha MacVicar, Vince Barnett and Grant Withers.

FOR ALL WE KNOW, formerly **FLESH AND FANTASY**, co-prod., Charles Boyer and Julien Duvivier; dir., Julien Duvivier; no writing credits; camera, Stanley Cortz and Paul Ivano. Cast: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Robert Cummings, Betty Field, Gloria Jean, Alan Curtis, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Dame May Whitty, Edward Fielding, June Lang, Frank Mitchell, Charles Winninger, Grace McDonald, Lane Chandler, Clarence Muse, Mary Ann Hyde, Frank Cravan, Erville Alderson and Kate McKenna.

YOU GO TO MY HEART, musical; asso. prod., Bernard Burton; dir., Felix Feist; no writing credits; camera, Paul Ivano. Cast: Patric Knowles, Evelyn Ankers, Rosemary Lane, Neil Hamilton.

SCHOOL FOR JIVE, formerly **OH, SAY, CAN YOU SWING**, musical; asso. prod., Ken Goldsmith; dir., Charles Lamont; no writing credits; camera, George Robinson. Cast: Gloria Jean, Donald O'Connor, Peggy Ryan, Elyse Knox, Robert Paige, Bobby Scheerer, Ray Eberle, Shemp Howard, Jivin' Jacks and Jills, The Ben Carter Choir, Eddie Miller and His Band, Mary Ellen Dunohue, Samuel S Hinds, Dickie Love.

NEVER A DULL MOMENT, comedy; prod., Howard Benedict; dir., Seward Webb; no writing credits; camera, Charles Van Enger. Cast: The Ritz Brothers, Frances Langford, Mary Beth Hughes, Stuart Boyd Crawford, George Zucco, Franklin Pangborn, Elisabeth Risdon.

RAIDERS OF SAN JOAQUIN, western; asso. prod., Oliver Drake; dir., Lewis D. Collins; screen play, Elmer Clifton, Morgan B. Cox; original story, Patricia Harper; camera, William Sickner. Cast: Johnny Back Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakeley Trio.

THE LONE STAR TRAIL, outdoor-adventure; asso. prod., Oliver Drake; dir., Ray Taylor; screenplay, Oliver Drake; original story, Victor Halperin; camera, William Sickner. Cast: Johnny Mack Brown and Tex Ritter, Fuzzy Knight, Jennifer Holt, The Jimmy Wakeley Trio.

Universal Pix Now in Production

PHANTOM OF THE OPERA, operatic drama in technicolor; prod., George Waggner; dir., Arthur Lubin; original story based on composition, 'Phantom of the Opera,' by Gaston Lareaux; camera, Hal Mohr. Cast: Nelson Eddy, Susanna Foster, Claude Rains and Edgar Barrier, Jane Farrar, Hume Cronyn, J. Edward Bromberg, Fritz Feld.

CORVETTES IN ACTION, melodrama; prod., Howard Hawks; dir., Richard Rosson; no writing credits; camera, Tony Gaudio. Cast: Randolph Scott, Noah Beery, Jr., James Brown, Barry Fitzgerald, Andy Devine, Thomas Gomez, Fuzzy Knight, Richard Lane and Ella Raines.

HERS TO HOLD (tent. title) comedy with songs; prod., Felix Jackson; asso. prod., Frank Shaw; dir., Frank Ryan; camera, Elwood Bredell. Cast: Deanna Durbin, Joseph Cotten, Ludwig Stossel, Irving Bacon, Nydia Westman, Charles Winninger, Nella Walker, Gus Schilling, Phil Warren, Charles Sherlock, Eddy Chaudler, Eddie Dunn, Eddie Acuff, Billy Young.

GET GOING, formerly **HEADS UP**, comedy with songs; asso. prod., Will Cowan; dir., Jean Yarbrough. Cast: Grace McDonald, Robert Paige, Vera Vague, Walter Catlett, Milburn Stone, Jennifer Holt, Maureen Cannon, Lois Collier, Nana Bryant and Frank Faylen.

TWO TICKETS TO LONDON, mystery drama; prod.-dir., Edwin L. Maren; camera, Milton Krasner. Cast: Michele Morgan, Alan Curtis, C. Aubrey Smith, Dooley Wilson, Torquin Ollvier.

ADVENTURES OF THE FLYING CADETS (serial); asso. prod., Henry MacRae; co-directors, Ray Taylor and Lewis D. Collins. Cast: Robert Armstrong, Jennifer Holt, Johnny Downs, Regis Toomey, Joan Blair, Ward Wood and Bobby Jordon.

Warners

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features					
Studio	No set number	23	2	12	0

Pictures in cutting room or awaiting release:

ARSENIC AND OLD LACE, drama; prod.-dir., Frank Capra; screenplay, Julius J. and Philip G. Epstein; from stage play by Joseph Kesselring; camera, Sol Polito. Cast: Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre, Jack Carson, Joseph Hull, Jean Adair, John Alexander, Charles Lane, Edward McNamara, Edward McWade.

THE CONSTANT NYMPH, drama; prod., Henry Blanke; dir., Edmund Goulding; screen play, Kathryn Scola; from the novel by Margaret Kennedy and the play by Margaret Kennedy and Basil Dean; camera, Tony Gaudio. Cast: Charles Boyer, Joan Fontaine, Brenda Marshall, Alexis Smith, Charles Coburn, Dame May Whitty, Jean Muir, Peter Lorre.

WATCH ON THE RHINE, drama; prod., Hal B. Wallis; dir., Herman Shumlin; screen play, Dashiell Hammett; from stage play by Lillian Hellman; camera, Merritt Gerstad. Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Hendy Daniell, Donald Buka, Eric Roberts, Janis Wilson, Mary Young, Kurt Katch, Edwin Kaiser, Robert O. Davis, Clyde Fillmore, Frank Wilson, Clarence Muse.

DESERT SONG, drama; prod., Robert Buckner; dir., Robert Florey; no writing credits; camera, Bert Glennon; technicolor director, Natalie Kalmus. Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Victor Francen, Lynne Overman, Gena Lockhart, Faye Emerson, Marcel Dallo, Felix Basch, Gerald Mohr, Joole Johnson, Curt Bois, Albert Morin, Jack LaRue, William Edmunds, Wallis Clark.

PRINCESS O'ROURKE, drama; prod., Hal B. Wallis; written and directed by Norman Krasna; camera, Ernie Haller. Cast: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Copper, Minor Watson, Nan Wynn, Curt Bois, Ray Walker.

ADVENTURES OF MARK TWAIN, drama; prod., Jesse L. Lasky; dir., Irving Rapper; no writing credits; camera, Sol Polito. Cast: Fredric March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine, Bill Henry, Robert Barrat, Walter Hampden, Joyce Reynolds, Whitford Kane, Percy Kilbride, Nana Bryant.

BACKGROUND TO DANGER, drama; prod., Jerry Wald; dir., Raoul Walsh; screenplay, W. R. Burnett; from novel by Eric Ambler; camera, Tony Gaudio. Cast: George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre.

THANK YOUR LUCKY STARS; prod., Mark Hellinger; dir., David Butler; no writing credits; camera, Arthur Edeson. Cast: Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, George Raft, Alexis Smith, John Garfield, Ann Sheridan, Julie Bishop, Jack Carson, Alan Hale, Sydney Greenstreet, Gig Young, Irene Manning, Gene Lockhart, George Tobias, Jane Wyman.

ACTION IN THE NORTH ATLANTIC, drama; prod., Jerry Wald; dir., Lloyd Bacon; screenplay, John Howard Lawson and W. R. Burnett; camera, Ted McCord. Cast: Humphrey Bogart, Raymond Massey, Alan Hale, Peter Whitney, Julie Bishop, Sam Levene.

OLD ACQUAINTANCE, drama; prod., Henry Blanke; dir., Vincent Sherman; screenplay, John Van Druten and Lenore Coffee; from stage play by John Van Druten; camera, Sol Polito. Cast: Bette Davis, Miriam Hopkins, John Loder, Gig Young, Dolores Moran, Roscoe Karns, Esther Dale, Phillip Reed, Anne Revere, Ann Doran.

MISSION TO MOSCOW, drama; prod., Robert Buckner; dir., Michael Curtiz; screen play, Howard Koch; camera, Bert Glennon. Cast: Walter Huston, Ann Harding, George Tobias, Eleanor Parker, Richard Travis, Jerome Cowan, Barbara Everest, Maria Palmer, Felix Basch, Leigh Whipper, Minor Watson, Vladimir Sokoloff, Oscar Homolka, Moroni Olsen, Roman Bohnen, Ray Walker, Maurice Schwartz.

DEVOTION, drama; prod., Robert Buckner; dir., Curtis Bernhardt; screenplay, Keith Winter; camera, Ernie Haller. Cast: Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Montagu Love, Arthur Kennedy, Victor Francen, Elliot Griffies, Dame May Whitty, Odette Myrtil, Forrester Harvey, Marie De Becker, Edmund Breon.

Warners Pix in Production

SARATOGA TRUNK, drama; prod., Hal B. Wallis; dir., Sam Wood; asst. dir., Phil Quinn; screen play by Casey Robinson from the novel by Edna Ferber; camera, Ernest Haller. Cast: Gary Cooper, Ingrid Bergman, Flora Robson, Jerry Austin, Curt Bois.

IRVING BERLIN'S THIS IS THE ARMY, musical; prod., Jack L. Warner and Hal B. Wallis; dir. Michael Curtiz; screen play, Casey Robinson; camera, Bert Glennon. Cast: Joan Leslie, Charles Butterworth and Army cast. Cast: George Tobias, Alan Hale, Una Merkel, George Murphy, Stanley Ridges.

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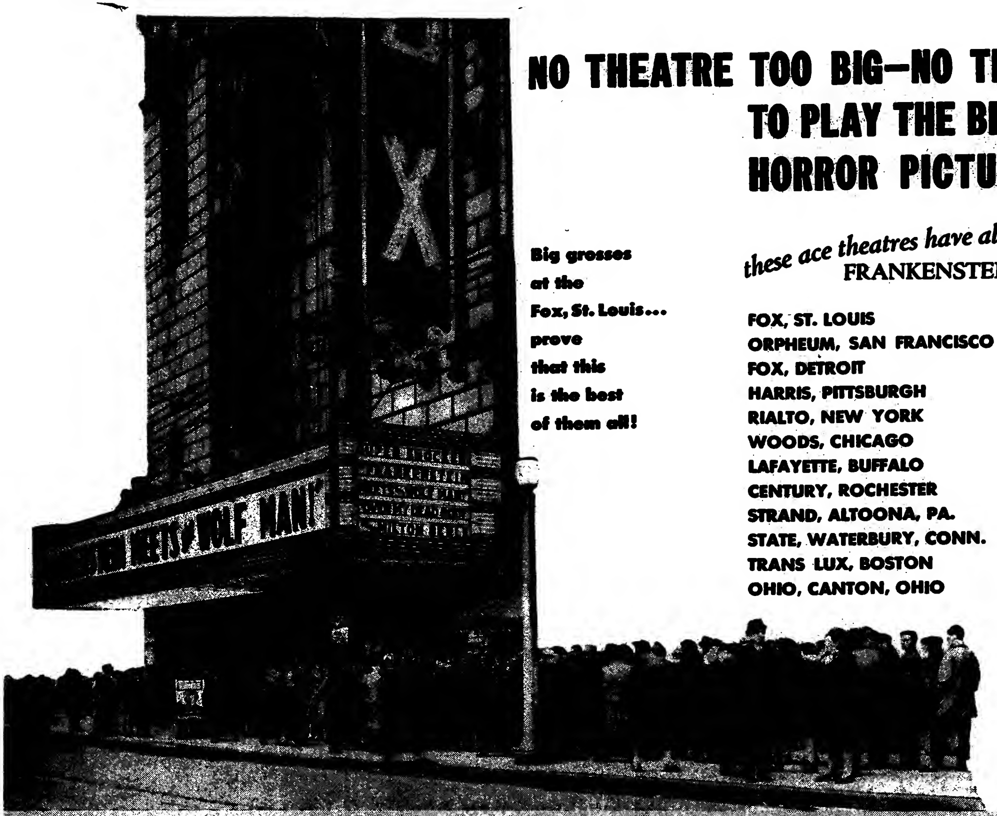

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MARIA OUSPENSKAYA
and LON CHANEY in his most terrifying role!
Original Screen Play, Curt Siodmak
Directed by ROY WILLIAM NEILL · Produced by GEORGE WAGGNER

RED CROSS WEEK—April 1-7

Dedication to a Cause

Continued from page 2

ING) Hey, shut up a minute! What's that?

1ST SOLDIER: What? (THEN) Geez—we must be moving up!

2ND SOLDIER: Naw—it's the crowd around the PX. (CALLS) Hey, Jackson—What's cookin'?

JACKSON: (OFF . . . CALLING . . . EXCITED) Girls! Girls!

1ST SOLDIER: Girls? Where? Let's go!

BUS: (FADE IN CROWD NOISES)

JACKSON: (FADING IN) Come on—ain't you heard? It's Joan Edwards.

1ST SOLDIER: Joan Edwards? You're kiddin'!

2ND SOLDIER: Yeah! How'd she get here? By carrier pigeon?

JACKSON: Yeah — by carrier pigeon, smart guy—she flew . . . all the way from New York in a Clipper.

1ST SOLDIER: What's she gonna do—sing?

JACKSON: Naturally, stupid—that's what she's here for—to sing for us.

2ND SOLDIER: Geez—somebody from home—all the way out here. (THEN) What're we waiting for? Come on—let's go!

BUS: (FADE CROWD NOISES FULL ONTO MIKE . . . THEN SUDDEN TERRIFIC BURST OF APPLAUSE)

EDWARDS: Thank you. Thank you very much fellows.

BUS: (DURING ABOVE LINE APPLAUSE DIES DOWN)

EDWARDS: I'm happier to see you than you are to see me. But we'll talk about that later. Right now I'm here to sing for you.

EDWARDS: SONG.

MUSIC: IMMEDIATEY AFTER EDWARDS SONG ORCHESTRA INTO SCENE MUSIC FADE FOR...

LYTELL: . . . *if I help ease the pains of an American boy* . . .

MUSIC: UP AND FADE BEHIND OPENING SPEECH OF DIALOGUE.

BILL: (READING) ". . . and so as you asked, I'm not worrying about you. I thank God that you will be well soon. And God Bless you and keep you. All my love—Mother. P.S. I'm smiling dear—no tears.' (BURIES HIS HEAD IN PILLOW) Oh gosh!

NED: (AFTER A SLIGHT PAUSE) What's up, Bill? Something wrong at home? (NO ANSWER)

NED: Don't you want to talk about it.

BILL: Sure—why not?

NED: Shoot, then.

BILL: Well, it's just that...everytime I get a letter from mom I can tell she's got the tough job. We haven't half the—guts mom has.

NED: I know. I think of what my mother will do when she finds out I'll never be able to see her again.

BILL: Ned, don't talk like that. They told you they'll fix up your eyes as good as new.

NED: I'm not thinking of that now. That's extra gravy if they can help me. But I know what my mother will do—whenever she's around me—she'll smile—she'll never let me know if she's been crying.

BILL: That was the last line of my letter...'I'm smiling, dear—no tears.'

NED: Sometimes I think I'll go crazy lying here—thinking...not seeing at all.

BILL: Yeah...If they'd take the bandages off my hands I could hold a book and read...I could do something to help you and me.

BUS: SOUND OF CASTERS ROLLING ON FLOOR.

NED: What's that noise?

BILL: They're rolling a piano up the aisle.

NED: For what?

BILL: I don't know. There're a couple of civilians walking in with it. (SUDDENLY) Quiet, Ned—they're coming towards us.

CROOKS: (FADING IN)—Hello, boys.

NED & BILL: Yes, sir?

CROOKS: My name is Richard Crooks, fellows.

NED: Richard Crooks? Hey, Bill, he's not kidding, is he?

BILL: I don't know, Ned. I've never seen him.

NED: I have—loads of times in opera—and I have all his records back home. What's this man look like Bill?

CROOKS: I didn't come here to be seen, Ned. I want to sing for you.

NED: I'll know if you're Richard Crooks by the first note. And, gee, if you are—will you sing something for me. Sing 'Eternal Father.'

CROOKS: Song.

MUSIC: Immediately after Crooks' song...up and fade for...

LYTELL: ...*I am wherever there is an American soldier, sailor or marine.*

MUSIC: UP AND OUT WITH BUSINESS OF SCENE.

BUS: SOUND OF SHIPS BELLS STRIKING FOUR BELLS.

1ST SAILOR: Four bells. You on watch?

2ND SAILOR: No. I had it last night.

1ST SAILOR: Yeah — me too. (PAUSE...THEN) Hey, what're you doing? Hanging up another picture?

2ND SAILOR: I'm beautifying this ship, sailor. Ain't you heard I got an artistic nature?

1ST SAILOR: Pinning movie stars on the wall is my idea of nothing to do.

2ND SAILOR: I can dream, can't I?...Besides if you ain't on watch what else is there to do?

1ST SAILOR: Well, we could start another argument about where the hell we are!

2ND SAILOR: Nuts, brother—everytime I bet two bucks that we're headed for home we end up in the Solomons.

1ST SAILOR: One of these days it'll be home, Jimmy...

2ND SAILOR: (REMEMBERING) Hey, four bells! For Pete's sake, turn on the radio!

1ST SAILOR: Yeah...Imagine, talkin' about home and forgettin' that!

BUS: (CLICK OF RADIO BEING SWITCHED ON)

1ST SAILOR: It's part of home anyway...

ANN'R: (OVER RADIO) And now Alec Templeton...(INTRO TO BE WRITTEN)

1ST SAILOR: (AFTER TEMPLETON'S NAME HAS BEEN ESTABLISHED — ANNOUNCER CONTINUES TO TALK IN BG.) Alec Templeton...My old lady is nuts about him. I bet she's listening right now.

2ND SAILOR: It gives you a funny feeling—kinda—as if you were right back home.

1ST SAILOR: This sounds corny—but I mean it...I wish there was some way my mom could know what it means to a guy way out here to listen to Templeton just like she is.

2ND SAILOR: Don't worry she knows...They all know.

ANN'R: (OVER RADIO) And here is Alec Templeton.

TEMPLETON: *TEMPLETON SPOT.*

MUSIC: IMMEDIATELY AFTER TEMPLETON SPOT ORCHESTRA IN WITH SCENE MUSIC...FADE FOR...

LYTELL: ...*if I persuade a man to buy his limit in war bonds...*

MUSIC: UP AND SEGUE INTO BRASS BAND...THEN SUDDEN APPLAUSE.

BUS: (APPLAUSE DIES DOWN ...BAND STOPS)

MAYOR: Before we get under way with the business at hand, Alfred Wallenstein will conduct the orchestra in the playing of...

MUSIC: 'The Thunderer'

BUS: APPLAUSE UP...DIES DOWN.

MAYOR: Well, folks, I been doin' nothin' all week but talk about Miss Jane Cowl, so it seems I don't need to do any more introducin' up here.

BUS: (AUDIENCE LAUGHS.)

MAYOR: We're here to buy war bonds, and we're here to listen to Miss Jane Cowl tell us why we should. So now let me introduce to you one of the great actresses of the American Theatre—who is now devoting most of her time to being cochairman of the famous Stage Door Canteen in New York City. Here she is—Miss Jane Cowl.

BUS: APPLAUSE...BAND...ALL DIES DOWN.

COWL: Your distinguished Mayor, Mr. Burrows, has just announced that I'm going to tell you why we should all buy bonds. I'm afraid that sounds as if I'm going to give you a lecture...but that is not true. I would rather tell you something about the men for whom we buy bonds. I am sure that during the past year I have met many of your sons, whether they be from here, from Maine, Minnesota or from New Mexico. You know, we of the theatrical profession entertain and feed three thousand boys a night at the Stage Door Canteen in New York. We also are privileged to meet these young men and talk with them—yes, to become their friends. You mothers and fathers can rightfully be proud of your sons. And they in turn can be proud of their priceless heritage, the education you have given them, their health, their vigor, their opportunities. You know, as we all know, that they are equipped for victorious battle; but—there is far more to their equipment than that. Despite all that you have given them, they need more. To your love for them, to all the intangible things you have given them, you must now add cold, realistic things...bullets for the Japs—bombs for Hitler—planes—tanks—guns to wipe out the enemy. These boys—our boys—will pay you back. For your purchase of war bonds for them means they will pay you back with Liberty. And the more bonds you buy, the sooner you will have them home. I don't think I have to say any more. Now, who will be the first to buy a thousand-dollar bond?

MUSIC: UP...FADE FOR

LYTELL: *I am the spirit of all actors...For this work I ask no plaudits, no eulogies. I am a soldier in greasepaint, serving a free country and freedom-loving men. This service is the actors' imperishable memorial.*

MUSIC: UP AND FADE FOR

LYTELL: *To the tens of thousands of the theatrical world who are in the armed forces...to your sons who are fighting side by side with them...we pledge to continue our work. Those soldiers in greasepaint who have already given their lives in their line of duty...wherever they are, they know that we are carrying on until Victory is ours.*

MUSIC: TO FINISH.

LYTELL: And now Miss Lucy Monroe.

MONROE: Thank you, Mr. Lytell. May I ask that everyone wherever you are stand and sing with me our national anthem.

MUSIC: 'STAR-SPANGLED BANNER.'

ANNR: (COLD) Heard on today's program were....

(List of actors appearing in dialog).

The music was conducted by Alfred Wallenstein.

Directed by Roger Bauer.

Script by Robert Shaw.

Program under supervision of Lloyd K. Rosamond.

Raw Film

Continued from page 5

ated reel even though the Army, Navy, Marines and Coast Guard either have or are grooming their own newsreel.

Some 1,000 theatres buy two to five of U. S. newsreels, and any combined reel obviously would affect these seriously.

No More Technicolor For War Action Pix

Washington, April 6.

The Army Signal Corps has discontinued the use of Technicolor action films and will concentrate on black and white, it was reported here today. Lighting difficulties encountered by battle line cameramen shooting 'At the Front' were the reasons given by the Army.

At the same time the Army indicated that the newsreel pool operating in the North African war zone will be given additional privileges to film action shots. The brass hats were enthusiastic over the dive bomb scenes made for the pool by Jack Barnett, of Movietonews. They are now convinced that the commercial photographers are capable of making first class pictures which can be used for Army as well as general release.

Mickey on 'Velvet'

Hollywood, April 6.

Metro assigned Mickey Rooney to the star role in 'National Velvet,' to be produced by Pandro Berman in late summer.

Picture, based on a novel by Enid Bagnold, is being scripted by Theodore Reeves.

Red Cross Benefit B.O. Wow

Continued from page 4

Nelson and Harriet Hilliard, King Sisters, Charles Boyer, Willie Howard, Dick Powell, the combined Tommy Dorsey and Duke Ellington bands with Ethel Waters at the helm, the Ritz Bros., Janet Blair, George S. Kaufman and Moss Hart (and very funny, too), Mary Small, Ray Milland, Dean Murphy, Paul Haakon, Patricia Bowman, Fred Waring's choir, Constance Bennett, Gil Lamb, Major Bolton and Air Cadets, the stirring 'Creed of the Rifles' read by Marine hero Pfc. Dana Babcock, Joan Merrill, the Russian Merchant Marine (there Jimmy Walker repeated his handkerchief wave-salute as in last year's tribute to our own Merchant Marine)—whew, wotta show.

Sullivan and Bob Weitman (N. Y. Paramount) co-chairmened the show; Judge Ben Shalleck was executive chairman; Ralph Tapscott, George V. McLaughlin and Mrs. Vincent (Minnie) Astor headed the patrons committee; all under Barney Balaban, chairman of this year's Red Cross War Fund Week in the nation's theatres. Marvin Schenck, Jesse Kaye, Gus Eyssell, Leon Leonidoff, Nat Karson, Bert Lytell, Jimmy Cagney, Erno Rapee, Jim Sauter, Madeleine Carroll, Fred Waring, Bob Goldstein, Constance Bennett were the theatrical committee. Other pertinent behind-the-scenes assists came from Hassard Short, Irving Evans, Lou Wolfson, Larry Puck, Harry Levine, Milton Berger, Al Wilson, Phil Bloom, Leo Cohn, Nat and Harry Kalcheim, Alan Corelli, Sonny Werblin, Charlie Miller, Herman Potsdam, et al. Carl Erbe, Jack McInerney, Douglas Leigh and John Krimsky handled the press.

Abel.

Backstage Sidelights

From the standpoint of backstage mechanics, the Red Cross benefit was one of the smoothest-running shows of its type in recent years at the Garden. It appeared like the entire Broadway show bunch was lending assistance.

Many of the topflight personalities hung around after their stints to watch the show, but more notable was the fact that not a single performer raised a squawk for having to wait around to go on. Charles Boyer sat quietly in a dark corner backstage, nervously smoking cigaret after cigaret, but patient with the production staff, nevertheless. Ditto Major Raymond Massey and the host of other w.k.s.

Show moved as scheduled until the halfway mark, when Ed Sullivan inserted Joan Merrill out of turn. From then on until the finale it was impossible to get the talent complement back on the pre-arranged clock-like routine.

Michael Todd was a nervous gent backstage, what with ensembles and principals of his two musicals, 'Star and Garter' and 'Something for the Boys' waiting to go on, but all attention was being paid to the girls from the shows. Especially the 'Garter' ensemble, a host of lookers parading around in their very brief costumes.

Highlights

Professionals handling and watching the show from the stage sidelines got the biggest kick out of the strip-tease routine, especially the scene-stealing (probably unconscious) by Alfred Lunt and the enthusiasm displayed by Howard Lindsay in his work.

Fact that the show was for the Red Cross brought out two personalities who rarely perform at benefits. They were Fred Allen, who m.c.d part of the show, and Ethel Merman.

100 WORDS FOR TWICE THE COST OF A 10 WORD FULL RATE TELEGRAM

NEW Postal Telegraph

LONGRAM

SAVE TIME AND MONEY

New York Theatres

BEG. FRIDAY, APRIL 9th
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit!
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT • Ethel WATERS
And His Orchestra
Super Songstress of the Century
Also
THE BERRY BROS. • Bob DUPONT
Buy War Bonds
STRAND
B'way & 47th St.

10th WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

RADIO CITY MUSIC HALL
"KEEPER OF THE FLAME"
Spectacular Stage Productions

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St.
Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St.
Mats. Thurs. & Sat.

LOEW'S STATE Times Sq.
ON SCREEN
Charles LAUGHTON
Robert TAYLOR
Brian DONLEVY
'STAND BY FOR ACTION'
IN PERSON
Sheila BARRETT
SMITH & DALE
Extra!
JOHN KIRBY & ORCH

Alice FAYE • John PAYNE
Jack OAKIE • Lynn BARI
"Hello, FRISCO, Hello"
A 20th CENTURY-FOX PICTURE IN TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS
ROXY
7th AVE. 50th ST.

"HAPPY GO LUCKY"
A Paramount Picture
IN PERSON
LES BROWN
AND HIS ORCHESTRA
GIL LAMB
THE 4 KING SISTERS
PARAMOUNT—Times Square

Doors open 10 A.M.
Capitol
B'way & 51st St.
2nd WEEK
LANA TURNER
ROB'T YOUNG
in M-G-M's
"SLIGHTLY DANGEROUS"
In Person
Charlie BARNET and ORCH
Mary SMALL
Victor BORGE
& Others

RKO PALACE B'WAY & 47th St.
Bob HOPE • Dorothy LAMOUR
"THEY GOT ME COVERED"
—and—
"THE FALCON STRIKES BACK"
with TOM CONWAY

"ONE OF THE GREAT ENTERTAINMENTS OF ALL TIME."—Coleman, Mirror.
50c $1 & $1.50 PLUS TAX
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STARS ON ICE
CENTER THEATRE Rockefeller Center
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America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—Mats. Today, Sat., Sun.
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M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
Continuous Popular Prices
ASTOR

AFRA Deal with E. T. Cos. Off Until Sept. 1, When Live Scale Will Be Asked

With the rejection by the American Federation of Radio Artists last week of the transcription companies' offer of a 10% raise in scale under the transcription code, the matter will probably not come up again until Sept. 1. That is the starting date for negotiations, as specified under the existing code, expiring Nov. 1. Indications are that AFRA will demand at that time a scale of transcription fees equal to that for live programs.

AFRA's probable rejection of the 10% offer was indicated in last week's 'Variety.' The union's national administration in New York had recommended that the locals turn down the companies' bid. Previously, AFRA had asked for the 10% raise, but the transcription people had replied with a 5% offer. After that was nixed they came forward with the 10% proposal, but AFRA had in the meantime reconsidered.

Outcome of the companies' current battle with James C. Petrillo, American Federation of Musicians president, may affect their negotiations with AFRA.

All That Trouble

Having passed his preliminary physical exam for his local draft board, Michael Fitzmaurice, one of the more active radio actors, gave up running parts on several commercial programs last week and sold his house in Westchester County, N. Y. In addition, his wife took a job. When he reported for induction he failed to pass his final physical and was reclassified 4-F.

This week he started in the leading part in the new 'Highway Petrol' serial sustainer on WOR-Mutual.

AFRA Disputing Co-op Programs

Question whether 'cooperative' programs broadcast jointly by a network and a commercial firm should be regarded as sustaining or commercial has been raised by the American Federation of Radio Artists. The case, involving the 'My True Story' series on WJZ-Blue, will be decided in arbitration proceedings before an American Arbitration Assn. panel within the next few weeks.

'My True Story' is classified by the Blue network as a sustainer show, but AFRA claims it should be rated a commercial because of the announcements on the show. The point was brought up by actors on the show, after the following announcement was read over the air, 'This program is brought to you with the cooperation of the editors of True Story Magazine. If you enjoy hearing it, you will enjoy reading similar stories in True Story Magazine.'

After George Heller, AFRA associate executive-secretary, complained to Blue network officials, Mark Woods, president, and Phillips Carlin, program vice-president, appeared before the AFRA national board to argue that the series should be classified a sustainer. When the AFRA board voted to rate it a commercial, requiring higher pay scales, the Blue executive demanded arbitration.

AFRA CONVENTION IN CHI AUG. 28-29

The American Federation of Radio Artists will hold its annual convention Aug. 28-29 in Chicago. Site of the confabs and other plans are being set by the union's Chicago local.

It had previously been decided not to hold a convention this year because of wartime travel difficulties.

Tags Fulton Lewis, Jr., With 100G Damage Suit

Boston, April 6.

Fulton Lewis, Jr., radio commentator, is the target of a $100,000 lawsuit filed in the Federal Court here by Professor Louis G. Balsam, of Cambridge, former regional food rationing officer for New England with the OPA, and a teacher in several schools and colleges.

Professor Balsam alleges that Lewis 'made statements concerning the plaintiff, falsely, maliciously, wilfully and wrongfully, in a radio program on Jan. 14, 1943, and again on March 17,' as the result of which the plaintiff allegedly suffered great damage.

The radio comment involved the activities of Prof. Balsam at Reed College, Oregon, and in his duties connected with the OPA in Boston, as the result of which Prof. Balsam complains that he lost his OPA job.

Ted Collins Appeals Unemployment Ins. Payments to Actors

In a case involving an important legal precedent, attorneys for Ted Collins last week appeared before the Unemployment Insurance Appeals Board in Albany to argue for reversal of a referee's decision regarding unemployment insurance payments to actors. The Board reserved decision.

Although the actual money involved in the present case is comparatively small, the legal question at stake would cover large amounts and, in case of reversal of the referee's ruling, would upset the existing procedure of unemployment insurance payments. In essence, the case involves interpretation of an actor's status on package programs. The referee's ruling classified the actor as an employe and held Collins responsible for the unemployment insurance payments. Collins is seeking to reverse this order on the ground that the actor is an 'independent contractor.'

The actor involved is Jay Velie, who had a small part on the 'My Son and I' serial, which the Ted Collins Corp. produced as a package for General Foods, through the Young & Rubicam agency. The program has since gone off the air. Myron Engelman argued the case for Collins, with Oscar McPeak representing General Foods, and Mortimer Becker, of the firm of Jaffe & Jaffe, representing Velie for the American Federation of Radio Artists.

Gillette Buys Derby On CBS for 4th Year

Gillette Safety Razor Co., will sponsor the Kentucky Derby May 1 for the fourth consecutive year over CBS. The broadcast will be heard over the full U. S. CBS network from 6:15-6:45 p.m., EWT. CBS outlets in Montreal, Honolulu, Hilo and San Juan will also carry the Derby, which has been an exclusive Columbia feature for eight years.

As in the past, Ted Husing, assisted by Jimmy Dolan, will handle the color angle, while Clem McCarthy will broadcast the actual running of the event. Maxon is the agency.

OWI'S NEW DOMESTIC RADIO BUREAU SETUP

Washington, April 6.

Shakeup in the OWI Domestic Radio Bureau, made necessary by the resignation of Doug Meservey, deputy chief, shows the following setup for the future: Philip H. Cohen, former chief of the Government Liaison Division, moves up into Meservey's spot when the latter's resignation becomes effective on April 17.

William M. Spire, chief of the Allocations Division, will add the liaison work to his duties. Station relations will be under Richard F. Connor; and production and editorial work under George Zachary. Under Spire, there will be five key program executives to coordinate radio activities. Three of the jobs will be handled by Lee House, Charles Harrell and William Fairbanks, with the other two men to be named shortly.

The New York and Hollywood offices of the Domestic Radio Bureau will continue to operate as at present, the former under Merritt Barnum, with the West Coast job still held by Nat Wolff.

MBS OFF 8.5% IN 1ST QUARTER

Mutual Network grossed $941,533 from time sales last month, as compared with the $1,053,444 it showed for March, 1942. The margin is a minus 10.6%.

On the first quarter of '43 the network is off 8.5%. The accumulative gross for the January-March period this year is $2,759,722, while last year the initial three months figured $3,016,141.

Raymer Tossing Party On 10th Anni As Station Rep

Paul H. Raymer celebrates his 10th anniversary in the station representative field with an 'auld lang syne' dinner at Sherry's tonight (Wednesday). His guests will consist of persons with whom he came in business contact during those early years, and three office associates who have been with him since he founded the company.

The invitees, besides Fred Brokaw, Peirce Romaine and Madeleine Vose of his own organization, are Elizabeth Black, Joseph Katz agency; Linnea Nelson, J. Walter Thompson agency; Reggie Schuebel, Duane Jones agency; Margaret Jessup, formerly with McCann - Erickson agency; Hubbell Robinson, Jr., Young & Rubicam agency; Jack Latham, formerly with Y. & R., now with Mutual; Wilfred King, J. M. Mathes agency; Jack Davidson, Federal agency; Ned Midgley, formerly with B.B.D. & O., now with CBS, and Ben Bodec, of 'Variety.'

Chicago—Ted Doescher, formerly assistant to the president of the Gulberson Diesel Engine Co., joined the Mutual sales staff here. He succeeds Tom Harker, who switched to the Blue.

Inside Stuff—Radio

With Elgin Watch underwriting 'The Man Behind the Gun' (CBS), it occurred to B. B. D. & O. that its own watch account, Hamilton, might be interested in also taking an institutional flier in radio. Before making the approach the agency obtained from CBS a price on 'Report to the Nation.' Hamilton explained that it never spent over $300,000 in any one year for advertising and that anyway theirs was a craftsman business and not one dependent on mass production. The annual cost of 'Report' alone would be around $160,000 a year, while an average night time hookup would figure an additional $450,000 annually.

Broadway and Hollywood press releases that usually find their way into columnists' wastebaskets are wanted by Paula Stone, who conducts the 'Broadway Beam' over WNEW, N. Y. Miss Stone has found a market for the reams of copy. Servicemen, she discovered, are hungry for news of any sort from home, even if its a p.a.'s pipe dream. She therefore gathers the material into a letter called the 'Broadway Beam' and sends mimeographed copies to the boys. At present the demand exceeds the supply, so she is asking all columnists and editors to forward their unused releases to the station.

After CBS had decided to change the call letters of WJSV, Washington, the network recalled that there already existed a set of call letters that would fit in perfectly. The latter were held by WCBS, Springfield, Ill. WCBS was then asked if it would be interested at making a change for a price. The Springfield, Ill., outlet quoted a price of $20,000. The network didn't even make a counter proposition, proceeding, instead, to pick a set of its own.

National Association of Broadcasters reports it has compiled a registry of available radio technicians in 37 States and the District of Columbia. NAB invites stations which find it impossible to make replacements locally to apply to the association. Names of available men will be forwarded.

Do You Need Strength?

Employees of CBS, in New York, will take Vimm vitamin-B tablets daily at the company's expense, under a new plan announced yesterday (Tuesday) by Frank White, vice-president, in a memo to all personnel. Decision whether or not to take the pills will be voluntary with each individual, the memo said, adding that 90% of the employees had approved the idea in advance.

Ruthrauff & Ryan and J. Walter Thompson agency employees already take the Vimm tablets daily, but at their own expense. Vimms are manufactured by Lever Bros., a client of both CBS and R. & R. However, B.B.D. & O., which has the Vimm portion of the Lever Bros. account, tops everyone, supplying each employee with three of the tablets a day. At both agencies a girl brings around the cellophane-wrapped pills and a glass of water to each person, who is expected to take it on the spot.

Draft Bds. Told to Stop Discrimination Between Big and Small Station Help

Washington, April 6.

Small radio stations have the same 'essential status' as large ones, Paul V. McNutt, chairman of the War Manpower Commission informed James L. Fly, chairman of the Federal Communications Commission in a letter yesterday (5). The WMC boss added that he has requested Selective Service headquarters to notify its field personnel that all stations must be treated alike.

This letter was in reply to Fly's complaint that some local draft boards are indiscriminately drafting small station personnel, while leaving the staffs of the larger outfits untouched. Fly wrote to McNutt after receiving such reports from WLIB, Brooklyn; WOLF, Syracuse, and a number of other small stations.

McNutt's letter stated that 'neither the list of essential activities nor the activities and occupational bulletin relating to broadcasting services give any basis of differentiation in the essentiality of one radio station against another. Insofar as the character and content of broadcasting services are similar as between individual radio stations and such services are deemed related to the war effort, no distinction can be drawn between particular stations.

'You, recognize, of course,' he continued, 'that this interpretation does not assure automatic deferment for all persons in essential occupations in broadcasting services. Requests for occupational deferments are made by local selective boards on an individual basis, and not on the basis of particular radio stations in which an individual may be employed. Needs of the armed forces are such as to require withdrawal in some instances of persons in essential occupations in essential activities.'

NAB Warns Delegates This Yr.'s Convention Is Strictly Business

Washington, April 6.

Because of Federal requests that there be no unnecessary travel, National Association of Broadcasters has requested networks and stations to plan attendance at NAB convention April 26-29 by their staff members according to the following yardstick:

'Will the persons who go to Chicago contribute constructively to assist the broadcasting industry in more effectively aiding the war effort.

'Will the persons who to to Chicago attend the serious sessions arranged for them and gain a clearer understanding of their responsibility and thus be able to serve more effectively the national interests through radio.'

NAB urges none to attend merely for a social get-together, and explains that no invitations are being extended to wives this year, nor are any arrangements being made for their entertainment. Also eliminated this year is any display of promotional material.

WTOP's Big Ballyhoo On Call-Letter Change

Washington, April 6.

The CBS Washington station which changed its call letters from WJSY to WTOP yesterday (5) is engaged in an all-out promotion campaign to acquaint the public with the new call letters.

Washington dailies have carried ads featuring the new slogan, 'It's the TOP,' which was also used in a special Sunday night program. Since April 3, the city's street cars and buses have been carrying advertising car cards, and 250,000 program guides are being distributed in the vehicles during April. Some of the guides are also found on the counters of WTOP's retail trade local sponsors. Loose-Wiles, cracker manufacturers, which has a program on the station, is distributing 50,000 cards among grocery stores, plugging the program and new call letters.

A local dairy which buys air time featured WTOP collars on its milk bottles for three days, and a special printing of outside car cards has been distributed among 273 District Grocery Stores, a co-op chain. Warners' Earle theatre is plugging the shift on the screen and in the lobby this week. Potomac Electric Co., another time buyer, is advertising the change on the reverse side of its bills.

'Bond Wagon' to Open MBS' Guild Theatre May 1

The Mutual-WOR playhouse on West 52nd street, the ex-Guild Theatre, will be formally opened to radio May 1. Dedicatory program will be the Treasury Department 'Bond Wagon,' which will be extended an additional 15 minutes to fill the 10:15-11 p.m. period.

Newton to Midwest

William L. Newton, head of the news and special events department in the New York office of the British Broadcasting Co., has been assigned to the newly created post of midwest representative.

Another personnel move in BBC's New York office is the designation of Stephen Fry as head of traffic and John Hooley as his senior assistant.

CBS' Textbook For Novitiates

With the idea of introducing stenographic and clerical newcomers in the business departments of the organization to the fundamentals of radio operation, CBS will soon publish a little booklet covering all steps, questions and circumstances that come up in sales and servicing. The booklet will also contain a lexicon of terms used in the business. This list so far runs to 350 words.

Because of the huge demand for femme personnel in the field, the network and its various subsidiaries have of late had to go outside the business for its office help. The booklet, it is hoped, will not only expedite efficiency among the newcomers, but eliminate that stenographic furrowing of the brows when the dictator of a letter reels off a phrase or a word of industry usage with which the steno is unacquainted. The booklet will deal in detail with network, spot and local sales.

Copies of the primer may be made available to ad agencies which have had to cope with a similar personnel situation.

Tube Brands Stay, 'Victory Line' Out

Washington, April 6.

The War Production Board today granted radio tube manufacturers the right to continue labeling their products with brand names instead of affixing the proposed 'Victory Line' tag, which was to apply to all brands.

This privilege has been extended for 90 days, and covers all tubes manufactured for home set use.

LEVER O.O.'S BLUE'S E.T. IDEA

AFRA Indicates It Will Nix New CBS Contracts Tying Up Talent

New kind of exclusive talent employment contract being used by CBS, although conforming to present regulations of the American Federation of Radio Artists, will probably be tabooed by the union. Existence of the term pacts was discovered by AFRA yesterday (Tuesday) and will be submitted to the organization's national board for action at its regular meeting tomorrow (Thursday).

Terms of the contract are somewhat similar in general outline to the pacts used by film companies on the Coast. Artists are guaranteed a minimum weekly salary, for which they moy be used on CBS sustainer programs. In addition, a clause worded in highly involved legal language stipulated that if the artist takes outside employment, whether in films, legit, vaudeville, niteries, or elsewhere, he must pay the network a substantial percentage of his earnings from that source. There is also a complicated formula for the company to share the artist's earnings from commercial programs.

According to AFRA officials, CBS executives assert the contracts conform fully with the union rules. They also explain that the pacts are necessary if the network is to be able to compete with picture companies for talent. Hollywood invariably ties up artists so tightly that radio must pay excessive fees to get them, it's claimed.

However, union officials declare that conditions in the film industry are not within AFRA's province. They state emphatically that regardless of what conditions may prevail in the film business, no such contracts will be tolerated in radio. The situation will be thrashed out at tomorrow's national board meeting and, unless the wishes of several influential members are overruled, a flat ban will immediately be placed on any such sweeping contracts for radio talent.

It's pointed out that the CBS employment pacts are distinct from management contracts. Under present FCC regulations, forbidding network from engaging in the talent agency business, both CBS and NBC some time ago disposed of their artist bureaus.

LESTER ATLASS PAYS 80G FOR WLOL, MPLS.

Minneapolis, April 6.

Charles Winton, local lumber magnate, and the estate of the late John P. Devaney, have sold local radio station WLOL, Mutual's 1,000-watt affiliate, to Lester Atlass, Chicago, for approximately $80,000. Atlass will take over April 10.

He is the brother of Ralph Atlass, CBS v.p. in charge of station WBBM, Chicago, and is owner of WIND and WJJD, Chicago. WLOL was launched five years ago and is one of seven Twin City stations.

Atlass has offered post of WLOL g.m. to Sam Kaufman, WCCO sales promotion manager.

Elton Producing Cantor Show; Josoloff to OWI

Hollywood, April 6.

Dave Elton, of NBC production staff, joins Young & Rubicam next week to produce the Eddie Cantor program.

Stanley Josoloff leaves after the April 14 broadcast to take a berth with Office of War Information in Frisco.

Bab-O Adds on NBC

Bab-O-Cleaner (B. T. Babbitt, Inc.) will have two morning quarter-hours on NBC instead of the present singleton, starting in May. It will retain 'David Harum' in NBC's 11:45-12 noon spot and lodge another serial, yet to be selected, in the same web's 10-10:15 niche.

The account's CBS version of 'David Harum' (3-3:15) has been cancelled, effective May 12. Babbitt is giving up this Columbia period.

Coast Guard Gets 1st Net Show on Blue

Washington, April 6.

The first Coast Guard weekly network show begins Saturday (10). It will be aired by the Blue and will originate at WMAL, the web's local outlet.

The series will feature Coast Guard activities and Bill Schallen's Curtis Bay Training Station orch. Schallen is a former Alvino Rey vocalist.

Quizz Vice 'Duffy' For Summer

Hollywood, April 6.

Haven MacQuarrie's NBC quiz sustainer, 'Noah Webster Says,' will pinchhit as summer replacement for 'Duffy's Tavern,' which goes off in June. Young & Rubicam, had insisted on 'Noah' despite NBC's desire to see the show on its own net instead of the Blue.

'Date With Judy,' light comedy fare, has also been taken by Young & Rubicam as a summer replacement, possibly for Eddie Cantor. Package deal was consummated by James Saphier, with the agency assigning its own producer. Program has done utility duty for Bob Hope for the past two midyear quarterlies.

Coca-Cola O.O.d Kid Shows for Summer Spot Vice Kostelanetz

Andre Kostelanetz's CBS program for Coca-Cola (Sunday, 4:30 p.m.) will continue through the summer, along with the soft drink's other shows, D'Arcy agency, which handles the bottling account, was 'fussing around with several juvenile programs' as a possible hot weather replacement for Kostelanetz, but none was deemed worthy by the client.

Other Coca-Cola shows which hold are the 'Spotlight Bands' series on the Blue six nights weekly, and Morton Downey, on the same chain five afternoons a week.

'SAINT' COMES HIGH

Radio Deal Snags When Author Asks $500 Per Program

Efforts by a couple ad agencies to obtain the network rights for 'The Saint' detective series have struck a snag due to the price being asked by the author, Leslie Charteris, and his insistence that he supervise the scripts. Charteris wants $500 per program.

Rex Stout is getting $200 a program for the radio rights to his 'Nero Wolfe' character, while Dashiell Hammett is reported to be collecting $750 a week on 'The Thin Man' series (General Foods). The J. B. Williams Co. is breaking in its version of the 'Nero Wolfe' figment on the New England Network.

Tuttle Can't Get In

Wilson Tuttle, talent and script head of the Ruthrauff & Ryan radio department, was turned down by the Army last week on physical grounds, and was given a 4-F classification.

He had previously applied for commissions in both the Army and Navy.

Watch Co. Buys Hughes

Harvel Watch Co. will take the credit for John Hughes Sunday evening comment (15 minutes) on Mutual, starting this weekend (11). It's following the trend toward radio started by Elgin.

Hughes is sponsored by Anacin two other nights of the week.

NITE PROGRAMS IN DAYTIME SPAN

The Blue Network has evolved a sales plan for broadcasting the transcribed versions of nighttime commercial programs during the 3 to 5 o'clock span of its daytime schedule and the idea is beginning to meet with a favorable response from national advertisers.

Lever Bros. has already indicated its willingness to buy such an hour on the Blue for the rebroadcasting of the Bob Burns and Burns and Allen shows, while General Foods is giving the proposition considerable study. It's the first time that the Blue has offered to make its daytime facilities available for the repetition by the recording route of nighttime shows.

The Blue's plan does not limit these recorded broadcasts to the Blue's nighttime clients. As happens in the case of Lever Bros., all of that account's show are at present on either Columbia or NBC. The Blue is basing its sales approach on the recorded repeat idea on a mass of statistical data seeking to show (1) that the rebroadcasts would reach an audience not available during the late evening periods, (2) that 24-hour shifts in war plants has revised listening quotas to the degree that the potential daytime audience is far greater than it has ever been, and (3) that there is an unlimited daytime listening audience for Class A variety entertainment.

A barrier that the Blue Network has yet to hurdle before it can actually accept any orders for such recorded comedy or variety shows is the recording ban which the American Federation of Musicians has had in effect since last August. There is also the matter of getting together with the American Federation of Radio Actors on the payment of extra fees to the other entertainers in these shows. As the Blue sees it, the AFRA angle could easily be bridged, but much doubt existed as to whether anything can be done with the AFM until the entire recording situation has been cleared up.

AFM Disc Ban Stymies Rexall

Rexall finds that it cannot get around the American Federation of Musicians' ban on transcriptions and so it will use one-minute announcements instead for the plugging of its spring 1c sale. The account had figured on using the masters of quarter-hour musical programs it had made last summer for the fall 1c sale, paying the musicians involved a second fee for the job, but the union tabooed the idea. The union pointed out that the recordings had been used for a previous campaign (the fall sale) and that a repetition of the same shows would be in violation of the ban which has been in effect since last Aug. 1.

It will make the first time in 10 years that a Rexall radio campaign has been without the support of a transcribed musical show. The Rexall announcement schedule will be split into two sections. The first 14 announcements will be run off between April 11 and 17 and the batch of 14, between May 9 and 15. The list of stations will exceed 200.

SQUIBBS BUYS SUN. P.M. ½-HR. ON CBS

Squibbs has contracted for the Sunday 8-8:30 p.m. slot on CBS, starting June 13. The program will be an expanded version of the account's 'Keep Working, Keep Singing, America' stint, now cleared over the same network at 6:30-6:45 p.m. four times a week.

The Sunday night spot will meanwhile be occupied by 'Corliss Archer,' originating from the west coast.

Networks Ponder Discrimination In Selling News, Commentaries; Wary of Idea-Dispensing Firms

By BEN BODEC

The makers of policies within the networks have raised the question as to whether it wouldn't be to the best interests of radio if those who have nothing but ideas to sell were excluded from the sponsorship of straight news or news comment programs. The thinking on this question is sparked by a sense of foresight and self-protection.

The proponents of the exclusion plan contend that the time has come when broadcasting must adopt safeguards against any possible use of its news for propaganda purposes, or the creation in the minds of the listeners of an association of the news content of the program with the idea-project that the sponsor is trying to sell.

If this proposal is stringently adopted, the types of advertisers that would find themselves barred from news or news comment sponsorship include magazines, film companies, banking and insurance institutions, trade associations and any organization with a political, economic or promotional tinge. The advocates of the policy argue that the very structure of radio broadcasting makes the line of demarcation necessary, and that the latter should have been instituted long ago.

The makeup of a newspaper or magazine allows for a clear distinction between the text and the advertising. The possibility of reader confusion or misleading is typographically safeguarded or reduced to a minimum, whereas in radio the listener receives the news, views and advertising in a steady stream, all of which could induce the average mind to accept an interpolated bit of promotion or propaganda as part of a news comment or the news.

Few have been the repercussions from such mistaken associations, but the advocates of the policy feel that radio, as a medium of news and views, has now achieved a stature which makes it imperative that the industry review the advertiser's connection with this class of programing, and set up whatever protections that are necessary for the avoidance of all future criticism from either the press, pressure groups or politico-economic factions.

Nelson Joins WOR, N. Y., As Daytime Director

Ray Nelson, former announcer and for a time eastern production manager of NBC, has joined WOR, New York, as director of daytime programs.

He reports to Julius F. Seebach, the station's program vice-president.

AFM Nixes Army Band Exchange

American Federation of Musicians has asked the national networks to cease exchanging any programs with the Canadian Broadcasting Corp. which involve the use of armed service bands. Mutual bowed to the request yesterday (Tuesday) by calling off the weekly relay it had arranged with the CBC for the Royal Canadian Air Force band.

The AFM's 'suggestion' was limited to across-the-border hookups. The AFM's home office indicated that the proposal had come from James Murdock, the international's v.p. located in Toronto. There was no further explanation.

CBS Holding Back Scott's Deal to Front 50-Piece Orch for Soaper on NBC

Raymond Scott's projected debut on NBC with a 50-piece orchestra sponsored by Palmolive-Peet is being stymied by the reluctance of CBS to let Scott, who's a CBS house conductor, go to work on another network. It's said that Scott's negotiations with Palmolve to occupy the Saturday 10-10:30 p.m. spot on the Red are virtually complete, except for CBS' attitude.

On CBS Scott leads a six-piece popular style orchestra. He fills a number of 15-minute periods weekly throughout daytime hours. He disbanded his dance orchestra last fall to take the CBS position.

CBS had a parallel problem some time ago, with Frank Sinatra. Sinatra, tied to CBS contract, was sought by Lucky Strike for its 'All Time Hit Parade' on NBC. CBS refused to allow the singer on the opposite chain, so he was spotted on the current-tune 'Hit Parade' on CBS and Barry Wood was shifted to the newer program. Wood quit and Jerry Wayne replaced.

CBS SALES DEPARTMENT SWITCHES PERSONNEL

Several executive and personnel shifts were announced yesterday (Tuesday) in the radio sales division of the CBS sales and promotion departments. George Dunham, supervisor of promotion for the network's owned and operated stations, becomes account executive in radio sales. William S. Rayburn, a sales promotion copywriter, becomes promotion manager of radio sales.

George Mateyo, assistant to the director of research, is upped to supervisor of research, and Joyce Farnham, a secretary in the department, becomes an assistant in promotion of radio sales.

Metro Hears Pearce

The Blue Network will play today (Wednesday) for Metro a recorded audition of Al Pearce. The quarter-hour event was put together in Hollywood.

Pearce would replace Victor Borge, who is slated for induction in the Army.

Indie Station May Beef To FCC on Mme. Chiang Broadcast Freezeout

San Francisco, April 6.

KLX, the Oakland indie station that was given the bum's rush out of the Frisco Civic Auditorium for attempting to broadcast a speech by Madame Chiang Kai-shek that was reserved exclusively for NBC is pondering the filing of a complaint with the Federal Communications Commission.

Adriel Fried, station manager, said the FCC may be asked to decide the question of whether the nets 'can agree to deny an independent station its right to broadcast public events.'

The station has sent letters to the FCC about the incident and Fried said the complaint may follow, dependent upon outcome of the correspondence.

Lesueur Leaves Soon For London Assignment

Larry Lesueur, currently writing the final pages on his book about his recent stay in Russia, leaves within the next couple of weeks to join the CBS staff in London. He'll be followed in another month or so by William L. Shirer.

Edward R. Murrow, previously slated to return to the U. S. for vacation, will remain in London indefinitely as head of the network's European staff. Bob Trout, Paul Manning and John Daly, also in the British capital, will also stay there.

Taking No Chances

The J. R. Kupsick agency, of New York, is offering to stations a variation of the you-plug-the-article-until-the-investment-pays-off proposition. The article in this case is a book, 'Practice for the Army Tests,' which retails for $1.

Kupsick will spend as much as $500 on a single station, providing the station will not quit advertising the book until the account has sold enough books to cover the time expenditure. The results are to be on the basis of 75c. per sale. In other words, if a station gets a contract for $500 covering a week of broadcasts it is obligated to produce orders for 600 books. If the returns are over that figure, the station collects an additional 75c. per copy. If at the end of the week the 600-quota hasn't materialized the station either goes on talking about the book or forfeits the $500.

MBS Prexy McClintock Going On Prestige Jaunt Among Advertisers

Plans are under way within Mutual to give prexy Miller McClintock a buildup among regional advertisers and at the same time develop a closer esprit de corps between the network and its affiliates. Immediately following convention of the National Association of Broadcasters in Chicago (April 26-29), McClintock will go on a 'chautauqua tour,' appearing before local advertising clubs in the midwest and westcoast, with all the arrangements for receptions and speaking dates left to Mutual affiliates. It will give the latter their first opportunity to introduce the head of their network to the community's leaders and business people.

Miller's speaking tour, as currently laid out, will start in Los Angeles and wind up in Columbus. The Mutual affiliates, in most cases, will have made their initial acquaintance with the web's new prez during the NAB meet. At the various stops the individual affiliates will also arrange for a reception or dinner at which McClintock will meet the station's staff. During his stay in Los Angeles, McClintock will also talk to the local branch of the Advertising Council, of which national setup he had formerly been executive director. Lester Gottlieb, Mutual's publicity director, will accompany McClintock on the tour.

Miller's speaking circuit, as it now stands, provides for the following stops:

May 2-4: Los Angeles.
May 5: San Francisco.
May 7: Denver.
May 10: Kansas City.
May 11: St. Louis.
May 12: Cleveland.
May 13: Cincinnati.
May 14: Columbus.

RCA Redeeming All 'B' Preferred Stock July 1

Radio Corp. of America directors last week voted to redeem all outstanding 'B' preferred stock July 1 at $100 per share and accrued dividends on the redemption date. With this cost figured at $101.25 per share, redemption will cost the corporation about $1,203,964. The 11,891 shares of 'B' preferred now outstanding represent the balance remaining after the recap plan went into effect in 1936 and represent about 2% of total preferred.

It was pointed out that after these preferred shares are redeemed, the entire capitalization of RCA will consist of 900,824 shares of $3.50 first preferred and 13,881,016 shares of common.

Directors also declared the regular quarterly dividend of 87½c on first preferred for period from April 1 to June 30. It is payable July 1 to stock on record June 11.

Special Theatre Program Salutes New NBC Outlets

Boston, April 6.

WBZ-WBZA originated a special 'Salute to Worcester,' broadcast from Capitol theatre stage, Worcester, as part of ceremony whereby the Westinghouse stations became the exclusive NBC outlet in that town, although transmitting on 50,000 from Boston and Springfield in synchronization.

In the shuffling of networks by Worcester stations, WTAG joined Columbia, WORC to the Blue, and WAAB remained with Mutual.

Heading the Worcester tribute were Norman 'Henry Aldrich' Tokar, Jackie 'Homer Brown' Kelk, of the 'Aldrich Family'; Kay Ivers, Hum and Strum, Chester Gaylord from WBZ, plus Teddy Laine's orchestra from Worcester.

Result of Rationing

Blue Bonnet Oleomargerine, reacting to the food rationing situation, is making its debut in radio next week as a spot time customer. The schedule calls for three announcements a day, five days a week. Contracts are for 13 weeks.

Ted Bates is the agency.

NBC Sponsors 2d Radio Institute at Northwestern University This Summer

Chicago, April 6.

Northwestern University Summer Radio Institute, conducted last summer for the first time under the sponsorship of NBC, will again be operated this summer from June 21 through July 31. NBC believes that the radio industry can solve at least part of its problem of securing trained personnel by training them in such a venture as this. Of the 100 graduates of last summer's course, nearly all have connected in some branch of radio.

Enrollment this year will again be confined to 100 selected men and women, and the faculty will devote special attention to preparing women for jobs formerly held by men.

Faculty will be composed of six NBC and two Northwestern University staff members. Course will cover public service programs, announcing, acting, continuity and dramatic writing, directing and control room techniques. Classes will be held on the Northwestern Campus while laboratory work will be conducted at the NBC Chicago studios.

On the staff will be Judith Waller, who will teach course in public service programs; William Kephart, NBC chief announcer, and Lois Crews of Northwestern School of Speech, announcing; Arthur Jacobson, of NBC production staff, radio acting; Martin Magner, also of production staff, advanced radio acting; Albert Crews, of Northwestern University, advanced course in dramatic writing; Charles C. Urquhart, NBC Production head, directing techniques; and Beverly F. Fredendall, NBC transmission engineer, will teach control room technique.

WOODS IN G.M. POST FOR CENTRAL STATES

Omaha, April 6.

Jud Woods, for several years manager of KFOR and KFAB, Lincoln, Neb., is the new general manager of the Central States Broadcasting Co., succeeding Don Searle, who left to manage KGO, San Francisco. Woods expects to announce the new manager of KOIL, Omaha soon.

All three stations, KOIL, KFAB and KFOR, are units of CSBC.

Gale's Radio Dept.

Moe Gale agency is installing a radio department under the supervision of Ben Pratt, independent agent formerly with NBC. Pratt will join Gale in New York within the next two weeks.

Gale recently put in a cocktail combo division to add to his band and vaude departments.

WSJS UPS POWER

WSJS, NBC's 250-w.tt outlet in Winston-Salem, North Carolina, has been authorized by the Federal Communications Commission to increase its power to 5,000 watts, retaining its present frequency to 6,000 kilocycles.

New facilities are expected to be ready for use about April 1.

Payroll Traffic

Philadelphia — Dennis (Duke) Doughty resigned from the WFIL engineering department to take post as radio engineering instructor at Temple University.

Peter Arnell, former program director of WJLS, Beckley, W. Va., has joined announcing staff of WPEN. He succeeds Carl Goodwin, resigned.

New York—Robert I. Garver has been appointed sales manager of WJZ, N. Y., John McNeil, station manager, announced last Wednesday (31). Garver has been a member of the WJZ sales staff since Jan., 1942.

Ruth Rodenheuser has joined the engineering office staff of WOR, New York, succeeding Leone Greenwood-Adams, resigned. Emdon Fritz joined the station's sales department as an account executive.

Albert Lipton and Clifford Forbes have joined the announcing staff of WBYN, New York.

Ft. Wayne—Harold Stout, guitarist, and Madge Roemer, continuity department, are recent additions to the staff of WOWO-WGL.

Denver—Austin Williams, production manager of KLZ, CBS affiliate, has resigned to accept a position with WMBJ, Blue outlet in Youngstown, Ohio. Roger Rambeaux, former football star of Denver University, has become publicity director of KLZ, replacing Elmer Fondren, who was drafted. Earl McKain, former Denver newspaperman, has taken over the KLZ news bureau, replacing the late Fred Fleming.

Boston—Sherman Feller, WEEI announcer, reported for induction at Fort Devens Thursday (1).

Paul S. Levin left WHAI, Greenfield, Mass., to join WEEI's engineering staff, replacing Walter E. Lannen, recently inducted.

Walter Murphy, former WEEI publicity director, struck paydirt when the Army sent him from his initial training at Camp Upton to Fort Hamilton, N. Y., in the special service office. Hamilton is only a mile from his home, while his duties will be in the public relations field.

New York—Eric Norman joined the WOR announcing staff last week. He had previously been with WTAX, Springfield, Ill., and with WHAS, Louisville.

Gerry Murray is resigning her editorial position with Printer's Ink to join the WOR press department as copy editor and writer April 15.

Woodrow Leafer and Joseph Boley have recently been added to the WQXR announcing staff, replacing Richard James and Chester Santon.

Lawrence Hasbrouck joined the Blue national spot sales staff last week, replacing Philip Fuhrmann, who has been transferred to the sales staff of WJZ.

Wamboldt's New Job

M. P. (Bob) Wamboldt, a program supervisor with the Compton agency, has been made account executive on the Socony-Vacuum account. The firm sponsors Raymond Gram Swing nightly on the Blue network.

Before joining Compton about 18 months ago, Wamboldt had various agency and network jobs.

Premieres

(April 7-18)

April 12

Perry Como, songs; 4:30-4:45 p.m., Mondays-through-Fridays; WABC-CBS; sustaining.

'Manpower, Ltd.,' forum, with Theodore Granik, Fowler V. Harper; 9:15-9:30 p.m., Mondays; WOR-Mutual; sustaining.

'Pay Off News,' with Fulton Oursler answering news questions from listeners; 9:15-9:30 p.m., Mondays-through-Fridays WOR, New York (local); Feigenspan brewing; Maxon agency.

April 14

'Carnival,' music, with Morton Gould orch and guests; 10:30-11 p.m., Wednesdays, WABC-CBS (moves from WOR-Mutual); Cresta Blanca wine; Weintraub agency.

April 18

Buddy Clarke, music, with Jim Ameche, David Broekman orch, written and directed by Gordon Auchincloss; 6:05-6:30 p.m., WJZ-Blue; Bourjois cosmetics; Foote, Cone & Belding agency.

Primer on Handout Writing

Leo T. Heatly, head of the CBS publicity slot, has gone school of journalism on the boys and girls in his department. Last week he passed around among them the first of what promises to be a series of lectures on the art of writing handouts like newspaper folk. Following are couple of extracts from Heatly's dissertation No. 1:

'I'm constantly being astonished at the apparent paucity of imagination in handling some of our better shows. When you have an Arch Oboler thriller to write about, take the time to put some guts into your copy. Go and reread the first paragraph of Poe's 'The Fall of the House of Usher' and learn how an expert writes of the weird and terrible.'

'And when you have a love drama to write about, give it lace and stuff. I don't mean you should pad your story with adjectives; try for beauty of phrasing, clarity and colorful expression. You might read the Book of Ruth for a bit of this, by the way.'

CBS Curtailing Band Remotes to Make Room for Sustaining Program Buildup

CBS is about to embark on a policy of sustaining program building during the later evening hours, which for some time has been the aim of William S. Paley, president. CBS has notified several name orchestras that its wires will not be available to them soon for remote broadcasting, and assertedly intends eliminating all such pickups with the exception of a few of the most popular bands.

In their stead, the network is preparing a series of musical and other type sustaining shows, some emanating from New York, others from Philadelphia, Chicago, Seattle and possibly California. One, titled 'Romance,' in the 11:30 to midnight slot, was supposed to start from N. Y. Monday (5), but it was postponed. 'Invitation to Music' was debuted last night (Tues.) in the same period.

With much of CBS time closed to dance band remotes, only the Blue network and Mutual are open. NBC's Red chain has used orchestra remotes infrequently for some time.

SEP Buys Radio Time

The Saturday Evening Post has bought the 5:35-5:45 p.m. piece of the WNEW, N. Y. 'Make Believe Ballroom' Monday, Wednesday and Friday. The contract is for 52 weeks, effective April 14.

For the past three weeks the Post has been conducting a test spot campaign over the station, but this contract represents the magazine's first venture into radio. MacFarland, Aveyard, of Chicago, is the agency.

NLRB Orders WOV, N.Y., To Reinstate 26, And $40,000 in Back Wages

The National Labor Relations Board on March 31 charged the Greater New York Broadcasting Co., operators of WOV, N. Y., with violations of the National Labor Relations Act and ordered the reinstatement of 26 employees 'with full back pay from Dec. 5, 1940, to the day when they are rehired.' It is estimated that the back pay will amount to between $40,000 and $50,000. The broadcasting co. has 10 days, from March 31, to file an appeal, which it will do, company attorneys said.

Station management was also ordered to 'cease and desist' from discouraging membership in the American Communications Association, CIO, which was designated exclusive bargaining agent for all employees at WOV 'on an industrial basis.' This includes clerical and office help as well as technicians, announcers, engineers, etc. The only employees excluded from the bargaining unit are musicians, salesmen and executive managers.

The labor dispute between the ACA and the broadcasting Co., which is owned by the Bulova Watch Co., began early in 1940 when WOV refused to bargain collectively with employee representatives, precipitating a strike in Nov. 1940, and the filing of an appeal by the union with the NLRB.

Brown in Gov't Post

Spartanburg, S. C., April 6.

Walter Brown, v.p. and general manager of the Spartanburg Advertising Co., owner of WSPA and WORD, joins the staff tomorrow (8) of James F. Byrnes, director of economic stabilization, in Washington. Brown was granted an indefinite leave of absence from the Advertising Co.

Roger A. Shaffer, assistant g.m., will take over Brown's duties in his absence, while J. W. Kirkpatrick continues as station manager in charge of WSPA, and G. O. Shepherd as manager of WORD.

Peterson to No. Africa

Ralph Peterson, formerly connected with NBC's Washington news office, has been transferred to the web's foreign service and will leave shortly for North Africa. He will broadcast under the name of Ralph Howard to prevent confusion with Elmer Peterson, of NBC's London staff, who is heard here in daily broadcasts from the British capital.

Peterson came to NBC in 1941 from the Washington bureau of the International News Service.

Eric Norman, formerly with WTAX, Springfield, Ill., and WHAS, Louisville, has joined the announcing staff of WOR, New York. Floyd Mack, a news editor of WOR, has resigned to join the overseas branch of the OWI.

5-Hour Show to Tee Off WIP's Radio Bond Drive

Philadelphia, April 6.

WIP will tee off 'Radio Day of the Treasury Department's new war bond drive next Monday (12) with a five-hour show at the studios, utilizing all available show biz talent in town.

The show will open with a special concert by the Philadelphia Orchestra at 10:30 p.m. and will last until 3:30 a.m. Listeners will be asked to telephone their war bond subscriptions to the station during the broadcast.

Lima Station Gives CBS 97 Latin America Outlets

Radio America, Lima, Peru, joined the CBS Network of the Americas Thursday (1). This addition brings to 97 the total number of outlets in the CBS Latin-American network (Cadena de las Americas).

The web now has stations in each of the 20 southern republics.

Moss Off 'Enemy'

After 45 weeks as narrator of 'This Is Our Enemy' for the Office of War Information, Arnold Moss has relinquished the assignment. Reason is that with the shift of the Mutual series from Sunday nights to Tuesday nights it now conflicts with some Spanish language shortwave shows for the Coordinator of Inter-American Affairs.

He continues on the OWI's recorded 'Uncle Sam' program and on several recorded commercial spot stanzas.

Soaper's Coast Quiz

The Manhattan Soap Co. has signed for six NBC Coast outlets to promote Sweetheart Soap on a half hour quiz show titled, 'Scramby Amby' to be aired Wednesdays 9:30 p.m. PWT., starting April 21.

The stations to be used are KFI, Los Angeles; KMJ, Fresno; KPO, San Francisco; KGW, Portland; KOMO, Seattle, and KHQ, Spokane. Franklin Bruck, N. Y., is the agency.

$100 NIP FOR WEE NIPPY

Detroit, April 6.

There isn't much in a name.

The Wee Nippy Club, of Battle Creek, Mich., was fined $100 by the State Liquor Commission here for serving big portions to non-members in the drive against private clubs poaching on the rights of niterics.

WTOP *is the new name of Washington's most powerful station*

For over 14 years the station bore the name WJSV.

During those 14 years it climbed to beat the band to a top position in the nation's capital (W for Washington)—TOP in programs, TOP in power—at the TOP of the dial.

As a notable CBS station, it became about as easy to listen to as anything you can imagine. Only one thing promised to make it even easier to dial to. That one thing was a new name, but above all, a precisely appropriate name, easy to remember.

Obviously, it had to be WTOP.

So—now it is WTOP.

Same place on the dial—1500. Same flawless signal.

Same superb programs. Same times of day and night—day in, day out.

Same service to advertisers in a great market, a great market growing daily to beat the band, just like WTOP.

P.S. We have already printed the new letters WTOP on our contract forms.

WTOP *Washington • 50,000 watts*

Owned and operated by Columbia Broadcasting System. Represented nationally by Radio Sales with offices in New York, Chicago, Los Angeles, St. Louis, San Francisco, Charlotte

'DEDICATION TO A CAUSE'
Bert Lytell, Jerry Lester, Morton Downey, Joan Edwards, Richard Crooks, Alec Templeton, Jane Cowl, Alfred Wallenstein, Lucy Monroe, Golden Gate Quartet, Bob Stanley.
Director: Roger Bower
Writer: Bob Shaw
Sustaining
Sunday, 3:30 p.m.; 30 Mins.
WOR-Mutual, New York

A troupe of actors and entertainers gathered before a WOR-Mutual mike last Sunday afternoon (4) and paid a moving tribute to those of their own ranks who have and are devoting themselves and their talents to the varied needs of the war. The event was marked by anything but pomp. It was the actor's story told with an air of quiet simplicity and solemn appreciation of the other fellow's contributions to the cause. The pointing was not one of self-adulation or for the records. It was, rather, a warmish gesture toward member craftsmen who have given freely and without thought of personal hardship or hazard.

The program's philosophy, continuity and entertainment contents were motivated by a tribute, 'Dedication to a Cause' which Joe Schoenfeld, of 'Variety,' wrote and this paper carried in its March 3 issue. Bert Lytell, president of Actors Equity Association, opened the program with a full reading of Schoenfeld's composition and each sequence that followed was an enactment of some attestment contained in the prose piece.

By dialog and performance the half-hour dramatized the part that the actor has played and is playing in the bolstering of morale and easing the task among our armed services and war plants; in assuaging the spirit among the wounded in Navy and Army hospitals and in aiding the sale of war bonds. Joan Edwards, Morton Downey, Jerry Lester, Richard Crooks and Alec Templeton each were fitted neatly into the narrative sequence. Jane Cowl did royally by a bond selling speech. Alfred Wallenstein led the orchestra through a rendition of 'The Thunderer' and Lucy Monroe and the Golden Gate Quartet brought the program to a close with the singing of the national anthem. Bob Stanley conducted the accompaniment for the vocalists. Lloyd K. Rosamond was credited with supervising the production. *Odec.*

'FASHIONS IN RATIONS'
Cast: Billie Burke, Clayton Collyer, Frank Wilson, Agnes Young, Wallace Kadderly, Muriel Pollock, Ted Jewett, Prentiss Brown
Writer: Nancy Hamilton
Director: Homer Fickett
30 Mins.; Saturday, 11:30 a.m.
SERVEL
WABC-CBS, New York
(B.B.D. & O.)

Billie Burke, cast for a brief legit engagement, repeats her skillful but familiar dilly characterization for this new institutional series for Servel refrigerator. The show takes the form of offering dope on the current food situation, including revised rationing regulations and the best available buys for shopping housewives.

The opening installment Saturday morning (3) attempted with only partial success to combine two distinct elements—serious information and comedy. As the basis of the one broadcast, the show seemed too long and offers likely prospects for improvement as an effective commercial series.

The comedy portions of the show, all from New York, involve Miss Burke's frantic entanglements and mixups with rationing. Beneath all her scatterbrain antics, of course, is considerable authentic information, but the laughs merely serve as sugar coating. Nancy Hamilton, former actress and legit sketch writer, scripts these sequences, in which Clayton Collyer, Frank Wilson and Agnes Young participate.

Regular feature of the series is a remote by Wallace Kadderly, speaking from the Department of Agriculture in Washington, on food news. Eeach stanza will also have a guest expert piped in from the Capital. In this instance it was Prentiss Brown, Office of Price Administration director.

Ted Jewett reads the Servel copy about how the refrigerator company is now engaged in making war equipment, and there is a local cut-in (in New York by Agnes Young as 'Alice White, home economics expert') about marketing conditions. Muriel Pollock is organist. The series moves to the Coast in a few weeks. *Hobe.*

Follow-up Comment

Jimmy Durante gave the impression of riding on all cylinders during last Thursday's (1) installment of the Camel-NBC series. Garry Moore, the Schnoz' regular partner here, showed signs of more apt schooling for this particular chore and his timing and material were good until he took an intermission for a recitation on the theme of 'Time on My Hands.' Georgia Gibbs, who was missing on opening night (25) because of laryngitis, got in some swell vocal licks and Hope Emerson proved an asset as a stooge in the early portion of the program's give-and-take. The long, dull plugs which came toward the closing minutes was deserving of a booby prize. When a plug seeks to be funny and fails it's deploringly depressing.

'In Which We Serve,' fared poorly as the 'Philip Morris Playhouse' offering via CBC Friday night (2). It wasn't so much the fault of director Charles Martin or of the cast, which included Cedric Hardwicke, Lady Hardwicke and Roland Young, but the limitations imposed by a 30-minute radio show that made adaptation difficult. Just to present highlights of this epic Noel Coward film was insufficient. Hardwicke, who portrayed Coward's captain of the H. M. S. Torrin, had no opportunity to develop the character, nor did the home scenes preceding the commissioning of the vessel convey the class cross-section of British pre-war sentiment, as did the film. Hardwicke and Young were difinitely limited by script and medium, and Young did little more than mumble a few words as the chief petty officer. The supporting players, however, were more impressive, revealing a better understanding of radio acting technique. The sound effects were also tops.

'Radio Readers Digest' (CBS) stanza on Sunday (4) was a mixture of lush sentiment, stark horror and Red Army fortitude, whose overall dramatic content at no time measured up to the narrator's straight pose. From a production standpoint, only the dramatization of 'The Last Days of St. Pierre,' which recounted the tragic fate of 40,000 inhabitants on the island of Martinique who were wiped out in the 1902 volcanic eruption, was effective. The opening bit, describing the Russians' ingenuity in bridging a stream in freezing weather in full view of the Nazis, was singularly lacking in suspense. For a windup the program went maudlin with a brief sketch of a kid refugee seeking to tie up with a corner lot gang. Guesters included James Monks, Sydney Smith, Stefant Schnabel and Allister Kyle, all of whom handled their roles adequately, but it remained for Conrad Nagel in his narration job to give the sequences their most dramatic punch.

'The Free World Theatre' presented a unique and provocative script starring Claudette Colbert as narrator as its seventh offering Sunday (4) via the Blue 6:05-6:30 p.m. It was an Arch Oboler adaptation of 'Fountain of Dancing Children,' poem by Fanya Foss Lawrence, based on an idea of Ivy Litvinoff, wife of the Russian Ambassador. The script bore a superficial resemblance to Edna St. Vincent Millay's epic poem 'Lidice,' insofar as it dramatized peacetime activities centering about a fountain in Stalingrad and featured snatches of dialog hinting of things to come. But when war did come, Stalingrad, unlike Lidice, was able to fight back and conquer the would-be conquerers. It was a human, restrained document, made doubly effective by Oboler's deft radio touch and Miss Colbert's dramatic narration. It was a credit to all who participated.

'Day of Reckoning' series, presented by NBC Saturdays (7-7:30 p.m.) in cooperation with the Council for Democracy, aired as its fifth offering April 3, 'The People vs. Quisling,' by Kenneth White and Paul Green and starred Eva Le Gallienne. At first the script seemed tailored for Miss Gallienne, but as she, 'the voice of Norway,' intoned line after line without letup, the final effect was one of monotony.

Sergei Rachmaninoff, who died March 28, was the subject of a number of touching memorials Sunday (4) on the various networks. One of the simplest, and at the same time most moving, was Deems Taylor's tribute to him during the intermission comment period of the Philharmonic Symphony broadcast over CBS from Carnegie Hall, N. Y. Tastefully avoiding any gushing about his personal affection for the Russian pianist-composer, Taylor's remarks sounded sincere, candid and yet complimentary in a genuine sense.

During her Prudential 'Family Hour' program on CBS, Gladys Swarthout also spoke feelingly of the late musician and then sang his 'In the Silence of the Night' song in glowing fashion. In the ensuing Coca-Cola show, with Andre Kostelanetz, likewise on CBS, Jan Peerce devoted one of his two guest solo selections to a Rachmaninoff composition.

Robert Russell Bennett's symphonic arrangement of selections from George Gershwin's 'Porgy and Bess' proved an interesting but uneven highlight of the Philharmonic Symphony Orchestra concert Sunday (4) from Carnegie Hall, N. Y., via CBS. The entire piece was skillfully arranged, its effectiveness apparently depending on the comparative suitability of the original to symphonic treatment. Thus, the 'Summertime' and 'Bess, You Is My Woman' songs were enjoyable, while the 'I Got Plenty of Nuttin' arrangement with banjo, while ingenious, did not fare so well with the Philharmonic players and conductor Fritz Reiner. Several parts were smoothly pleasing and others sounded merely like theatre music. However, the selection was an excellent one for the orchestra and once more demonstrated Gershwin's enormous talent.

'Stage Door Canteen' stanza Thursday night (1) on CBS was far from being the ingratiating package of entertainment one would expect from such a cavalcade of names as Paul Lukas, Ethel Waters, William Bendix and Frank Fay, not to mention Bert Lytell and Raymond Paige, regulars on the weekly 9:30-10 p.m. series. The program's slow-paced moments far outnumbered its punchy interludes, with Miss Waters' rendition of 'Taking a Chance on Love,' from 'Cabin in the Sky,' and 'Stormy Weather,' and an all too-brief banter routine between Fay and Bendix, providing the stanza with its lone high spots. The remainder was more or less of a sprawling affair. The attempt to telescope into three or four minutes the adventures of a Viennese refugee walking the streets of N. Y. in fear of the Gestapo stripped the dramatic portion of the show of any intensity or conviction, despite the unusually fine delivery of Lukas. For the rest, Lytell handled his 'Officer of the Day' chore in impressive style, but unfortunately Paige's orch were relegated to an unimportant niche.

'CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET'
Cast: Milton Cross, Jack McCarthy, Jimmy Blair, Ernest Chappell, Paul Lavalle Orch
Writer: Jay Somers
Director: James Andrews
15 Mins.; Sun., 9:15 p.m.
WOODBURY
WJZ-Blue, New York

After several years as a sustainer, the Blue network has finally found a bankroller for its jive travesty of long-hair music, the 'Chamber Music Society of Lower Basin Street.' Cut from a half-hour to 15 minutes, the show has replaced 'The Parker Family' for Jergens (Woodbury soap) in the 9:15 slot Sunday nights, following Walter Winchell. Otherwise, it's about the same as before; and likely to get a fair rating.

Being satire, a program of this kind is easy of conception and difficult of realization. In the case of 'Basin Street,' which is now far from fresh and was anything but a new idea even when it started, the effort at whimsy seems definitely labored. It's essentially the same old jokes, of swing music lingo expressed in mock-serious chamber music language. After several years' repetition, the humor has worn pretty thin, so 'Basin Street' must depend more and more on originality of writing and real quality of performance. Unfortunately, on these two points it's distinctly not outstanding entertainment, without singling out anyone for individual blame.

The cut to 15 minutes hasn't hurt the show appreciably, but the coy Woodbury commercial copy, given a studiously whimsical reading, is no help. Apparently everyone concerned with the series could profit by a hefty breath of fresh air and a change of perspective. *Hobe.*

NEWS & WHAT TO DO ABOUT IT
15 Mins.; Friday; 7:30 p.m.
Sustaining
WLIB, Brooklyn

New York Newspaper Guildsmen, who feel that their papers prevent them from telling all they know about national, labor, and international conditions, can now spill the beans on this series, whipped up by the Guild's education and publication committee. Carried as a war service feature by WLIB, the program mentions no names except those of its guests.

The first show, Friday (2), had N.Y. Guild prexy and PM film critic, John McManus, as its guest. McManus outlined the purpose of the series, which is to give the public a clearer picture of the war effort and to present labor in a more truthful and favorable light. McManus was introduced by Richard A. Yaffe, chairman of the education and publication committee. No punches were pulled in the discussion of Ford's Willow Run, a strike of food canning corporations against grade labeling, and Captain Rickenbacker that followed McManus' remarks.

The speakers who contributed to this discussion lacked radio polish, but their statements were to the point and convincingly presented. There was a tendency, however, to force the issues, which at times made the stanza grimmer than the exposes warranted.

Program exhorted its listeners to send penny postcards to the specific public officials named in the show, asking them to perform or curb definite political acts.

Now Available . . .

SPOTS in

THE YANKEE NETWORK

6:00 P.M. NEWS

It's New England's best buy—the most popular news broadcast at the peak hour for your news audience. Participations are rarely open and have not been available for some time.

Boston Rating 7.2

Hooper Fall and Winter Survey (from October, 1942, through February, 1943) gives WNAC, key station of The Yankee Network, a rating of 7.2, far the highest among Boston stations for the 6:00 to 6:15 P.M. time.

Here is the choice period to capture your New England audience—in the first relaxed mood of the day while members of families are together for the dinner hour and before they have separated to follow their individual evening activities.

$310 per announcement over 21 stations, subject to the regular frequency discounts.

Ask your Petry man for complete details

THE YANKEE NETWORK, Inc.
21 Brookline Avenue, Boston, Mass.

EDWARD PETRY & CO., Inc.
National Sales Representative

'tis spring!

and "red" Barber's play-by-play reporting of the action and the antics of the "brooklyn dodgers" on

WHN

becomes the extra audience-magnet making *whn programs* the greatest buys in your greatest market, today!

50,000 WATTS
1540 Broadway
New York City
Chicago Office:
360 N. Michigan

From the Production Centres

IN NEW YORK CITY . . .

Elaine Carrington has returned from Florida, completely recovered from her recent illness, and is back in harness scripting 'Pepper Young's Family' and 'When a Girl Marries'....Ray Knight, Blue production chief, received 50 letters of application for the position of junior production man, the week following mention in 'Variety' March 17, that he was training men for his staff. Of the 50 applicants, only one looks promising, Knight said....Howard Fenton, ex-CBS announcer, joined WNEW last week. Fenton had received an honorable discharge from the Army.

Jan Peerce has been renewed by the Celanese Corp. (CBS) for a fourth 13-week cycle, effective today (7)....Milton Cross, as conductor of the 'Lower Basin Street' program, has been signatured by the Blue Network to a contract running for four years and 38 weeks.

Nila Mack now directing 'Meet Corliss Archer' on CBS....Bess Johnson in Reno....Ira Avery, assistant to Julius F. Seebach, WOR program vice-prez, resigned to enter the service....Richard McDonagh will script the Raymond Paige show for Goodyear, because Ranald MacDougall, who wrote the audition, is under contract to author 'The Man Behind the Gun' for Elgin watch....Lester Vail directing 'Just Plain Bill,' succeeding Arthur Hanna, who had to give up the serial to manage his Pennsylvania farm (in addition to directing 'David Harum' and 'Amanda of Honeymoon Hill')....John Gibbs, producer of 'Lone Journey,' is farming his Greenwich (Conn.) estate this summer....Virginia Clark, title actress of 'Helen Trent,' east from Chicago for two-week vacation with her husband, who's with the Government.

Actress Mary Shipp to the Coast with her husband, Harry Ackerman, Young & Rubicam radio production head. She's considering an offer to play the ingenue lead in the Chicago company of 'Kiss and Tell' for George Abbott....Walter Gorman to Coast to direct the first few Kate Smith originations there. Francis Van Hartesveldt preferring to remain with 'Aldrich Family' in New York....Bob Novak directing 'Bright Horizon,' and Eric Pinker assisting Sam Fuller on 'Duffy'....Ralph Butler is producing the new Quincey Howe show for Borden's....Mrs. Jack Hurdle in Reno....Florence Malone off the 'Mr. Keen' serial because of illness....Hal Brown back with 'Just Plain Bill' after week's illness....David Davidson, former writer of 'Second Husband,' in town from Quito, Ecuador, before joining Coordinator of Inter-American Affairs in Washington....Howard Claney still in Roosevelt hospital after three-week tussle with pneumonia.

Ed Kobak, Blue vice-prez, dined the network's general service department Monday night (5) at Town Hall club, having previously given feeds for the publicity, sales and promotion-research staffs. He's in Detroit today (Wednesday) and tomorrow, but returns to town Friday (9)....Reynolds Evans, who played Rev. Gline in 'Snow Village' in 1931, returns to the part today. He's currently appearing on the stage in 'Doughgirls'....Harold McGee directs 'Snow Village'....Paul Adams, of the 'We, the People' writing staff, will be inducted into the Army next week....Casting: Mildred Robin, Elspeth Eric ('Second Husband'); Ed Begley, Eric Dressler, Herbert Evers ('Stella Dallas'); Barbara Fuller ('David Harum'); Vivian Holt, Edward Pawley ('Just Plain Bill'); Tess Shechan, Ogden Miles ('Front Page Farrell'); Charles Webster, Ethel Wilson, Peggy O'Donnell, Lois Holmes ('Mr. Keen').

Frieda Hempel, former Met soprano, is currently giving a concert series, Sundays at 6 p.m., over WNYC....Floyd Mack left the WOR news staff last week to take a job with the Office of War Information Overseas Branch.

IN HOLLYWOOD . . .

Jack Benny in from the desert to unhorse Orson Welles from his Grape-nuts show April 11....Bob Coleson taking time out from his radio duties for the War Department to give technical advice on 'The Army Hour' sequence in 'We've Never Been Licked' at Universal....It's a father and son combo that has been turning out 'People Are Funny' for Raleigh cigarets. Pop, Walter Guedel, is the scripter, and sonny boy, John, produces....Jess Oppenheimer and Charlie Isaacs, Hollywood gagwriters, now doing Coast Guard duty on the S. S. Taft (the building where Office of War Information is located) and turning out scripts for OWI, WAVES and SPARS. Oppenheimer is also producing the shows....Jose Rodriguez forgetting about radio for the time being to lend a hand to the scripting of Walt Disney's half-and-half (live and cartoon) version of 'Victory Through Air Power'....NBC setting great store by its 'morning serial with an afternoon release,' tabbed 'Gallant Heart.' Airhanger is about a sweet young thing who wound up with the WAACS when the boy friend wound up with her. Earl Ebi produces and Virginia Cooke gives out with the daily heartbreaks....Bob Hope and his camp followers will be on the prowl again after last night's (Tuesday) broadcast from San Diego Naval Hospital. Route takes them through the south and east until June 1 and then, mebbe, England for two programs to be shortwaved to this country. Stuart Sherman (& Marquette) here for Coast take off of Jolson-Woolley opus....NBC's C. L. Enger here for confabs on recordings with Coast Headman Jack Richardson....George Putnam, NBC announcer, flew in from the east for a bit in the Universal picture, 'We've Never Been Licked'....Rudy Vallee's Coast Guard band and Mary Astor helping to recruit for the WAVES and SPARS with a weekly program on KNX....Phil Harris back in civvies after waving a baton in the Merchant Marine on Catalina Island.

IN CHICAGO . . .

Bert Wilson, Indianapolis sports personality, will assist Pat Flanagan on WJJD baseball broadcasts this summer....Harry Burge, former Blue Network announcer, has joined the WGN announcing staff....Lt. Comdr. Eddie Peabody, featured banjo soloist on the Blue Network broadcasts of 'Meet Your Navy,' broke a finger changing a tire, and will be off the program for several weeks....Dan Cubberly, WLS announcer, and Jerry Campbell, conductor of the WLS 'Bunkhouse Jamboree,' are now seen as well as heard over the Balaban & Katz television station W9XBK Monday nights at 7:30 p.m. in 'Radio News Room'....The April 9 script of the 'Ma Perkins' serial will be Orin Tovrov's last for a while. Tovrov, who has written the series for nearly five years, will soon report as a j.g. lieutenant in the U. S. Navy....Eddie and Fannie Cavanaugh celebrated their 22nd year on the air last week. Their current show is 'Rhymster Time,' heard over WLS and sponsored by the Sawyer Biscuit Co., Chicago....Mary Patton, of NBC's 'Lone Journey' cast, is playing a part and understudying three roles in 'The Doughgirls' company at the Selwyn theatre....WBBM notes: Frank Steel, formerly head of his own advertising agency, has joined the sales department....Franklin Ferguson, now at WWJ, Detroit, joins the announcing staff on April 15....James Murphy, of the newsroom, has resigned to take charge of the Chicago Tribune News Bureau at Milwaukee, which covers the State of Wisconsin.

CONGRATULATIONS TO

ARTHUR TRACY

THE STREET SINGER
IN A NEW RADIO PRESENTATION

TOM KENNEDY

607 Fifth Avenue, New York. Tel. EL. 5-1877

Wally Butterworth Sets Up Theatrical Corporation

Albany, April 6.

Wally Butterworth Enterprises, Inc., has been chartered to conduct a theatrical business, with offices in Great Neck, L. I. Capital stock is $25,000, $100 par value. Directors are: Wallace Butterworth, Antoinette B. Butterworth and James M. Butterworth.

Wally Butterworth, who started as a radio announcer in 1929 after singing with small operatic companies, teamed for some years with Parks Johnson on 'Vox Pop.' Last fall Butterworth went off 'Vox Pop,' Warren Hull eventually receiving the assignment.

Butterworth, who lives in Great Neck and who has announced other network programs, is currently plugger-referee on the Saturday night Frank Crumit-Julia Sanderson 'Tums' quiz, via CBS, between teams of men and women.

FRISCO SUSTAINER ON NBC COAST-TO-COAST

San Francisco, April 6.

This city became originator last week of its only five-day-a-week coast-to-coast program, when KPO started piping 'Mirth and Madness,' variety-comedy show, over the NBC web at 9:30 a.m. (PWT).

Airer branched out from the Pacific NBC circuit, where it started its career recently as 'Morning Madness,' with Jack Kirkwood, Tommy Harris, Lillian Leigh, Barbara Lee, and Tony Freeman's orch.

'Midnight' to Coast

'Manhattan at Midnight' goes to the Coast for tonight's (Wednesday) broadcast with Virginia Bruce in 'The Awakening' by Theresa Lewis. Glenhall Taylor will direct the show, as Dave Levy, the regular director, is remaining east to handle his other show, 'We, the People.'

True Boardman's 'Expert Opinion' will be aired on 'Manhattan at Midnight' next week, April 14, with the program back in New York under Levy's direction. The following week, April 21, the vehicle will be Paul Franklin's 'Mary Had a Little,' and the program April 28 will offer Milt W[illegible]'s 'My Kid Brother.'

Small Indie Broadcasters See Chance To Share D.C. Subsidy of Newspapers

Washington, April 6.

Little broadcasting independents, who have been finding the going rough because of the war, have perked up their ears and are all attention to the new proposal in Congress for an informal Federal subsidy to help small daily and weekly newspapers. If anything is done along these lines, they see a chance to cut a piece of the melon for themselves.

Senator John H. Bankhead, Alabama Democrat, is drafting a bill which would authorize the Treasury to spend from $25,000,000 to $30,000,000 to plug bond sales in the newspapers. A chunk of this cash would come like manna from heaven for small sheets that are losing advertising while expenses are mounting.

On Friday (2), Senator Raymond E. Willis, Indiana Republican, said he also was interested in some means whereby the Government could pay newspapers—especially the little ones—'to channel information to the people without compromising the editorial policy of the newspapers or establishing the embarrassing influence of a subsidy.' Willis, himself a weekly publisher, has talked the matter over with Bankhead.

Problem of the little broadcast independents has been worrying the FCC for some time. James L Fly, Commission chairman, has expressed concern on several occasions and has urged national radio advertisers to spend part of their appropriations on the small stations. However, he has shied away from anything smacking of Federal subsidy of the stations. He said he was opposed to the Government placing advertising with the stations, for fear of repercussions that the Government was attempting to exploit and control the station policies.

If the Bankhead bill should pass, there would undoubtedly be great pressure from the radio industry for a similar cut from the Treasury. Radio, relatively, is doing as good a job as the newspapers in plugging all Government war activities, it's held.

Milwaukee—Don Seymour and J. Lloud Schuh have joined the announcing staff of WTMJ, Milwaukee Journal station.

Round-the-Clock Preem For 'Air Force' in Philly

Philadelphia, April 6.

A round-the-clock premiere of 'Air Force' was held at the Stanley-Warner Mastbaum on Thursday (1) to tie in with the current round-the-clock aerial offensive over Hitler's Europe.

The stunt gave the picture a shot-in-the-arm sendoff, grossing approximately $8,000 in the first 24 hours.

The preem was attended by Army, Navy and Marine notables as well as city officials. Warners also synchronized the opening of the picture with the start of a drive for volunteers for the aircraft warning center of the Fighter Command. A booth was set up in the Mastbaum lobby. Guest of honor was Capt. William Turner, who received the Distinguished Flying Cross in action in the Southwest Pacific.

Wingo Indicted

Washington, April 6.

Otis T. Wingo, Jr., Washington publicist and former announcer at local stations here, was indicted by the Federal Grand Jury yesterday (5) on charges of failing to register as an agent for foreign governments.

Indictments charged he represented Finland and the Swedish industries fund and that he prepared Finnish propaganda for release to American radio and newspaper interests. Wingo denies the charges.

WOR's Tobacco Pitch

Larus & Brother Co. will launch a campaign on WOR, N. Y., beginning Monday (13) for Edgeworth Tobacco, Chelsea and Domino Cigarettes. The company will use three one-minute announcements weekly.

The contract is for 39 weeks. Warwick & Legler is the agency.

BIG BOOST

WFTL, Mutual's Fort Lauderdale, Fla., affiliate, had its wattage upped from 250 to 10,000 March 30.

It will operate on this basis full time.

Spring Comes to Mutual

And so does a lot of new business. For example:

***Sinclair Refining Co.*, starting March 16 on *102* stations Tuesday, Thursday, Saturday at 7:45 p.m.**

***Kellogg Company*, starting April 12, Monday through Friday at 5:45 p.m., on a hookup expanding to *202* stations by June.**

***Lehn & Fink Products Corp.*, starting April 28 on *208* stations every Wednesday at 8:30 p.m.**

Spring is a wonderful season for the crocus, the robin, and the move to Mutual.

THE MUTUAL BROADCASTING SYSTEM

Barnet Sock $62,000, N. Y.; Spitalny Record 22G, New'k, Cugat 28G, Hub

(Estimates for This Week)

Mitchell Ayres, Detroit (Michigan; 4,000: 55-75)—With 'Hit Parade of '43' (Rep) and Andrews Sisters. Andrews combo is big marquee but band and picture also strong. Sock $48,000.

Charlie Barnet, New York (Capitol: 4,620; 35-$1.10)—With Mary Small and Victor Borge in person. 'Slightly Dangerous' (M-G). Barnet and stage bill counting heavily in support of picture, with about $62,000, socko, for first week.

Les Brown, New York (Paramount; 3,864; 35-$1.10)—With Gil Lamb and King Sisters on stage, and 'Happy-Go-Lucky' (Par). Wound up second stanza last night (Tuesday) at strong $49,000 and holds.

Bob Chester, Pittsburgh (Stanley: 3,800; 30-66)—Plus 'Crystal Ball' (UA), and Carol Bruce, Block & Sully, others, on stage. While Chester is not the complete lure, he's a factor in excellent $21,000 because more popular every visit here.

Xavier Cugat, Boston (RKO-Boston; 3,200: 44-99)—With 'Tarzan Triumphs' (RKO), others, on stage. Big magnet is the Cugat aggregation, and pushing this to great $28,000.

Tommy Dorsey, Los Angeles (Orpheum: 2,200; 33-65)—With 'Calaboose' (Rep) (1st run). Dorsey bouncing this to terrific $27,000, coming close to old record set by Amos 'n' Andy several years ago.

Ina Ray Hutton, New York (Strand: 2,756; 35-$1.10)—With Irene Manning and Jerry Lester on stage and 'Hard Way' (WB). Currently on fourth-final week, looks $31,000, okay, for fine profits on 28-day run.

Gene Krupa, Philadelphia (Earle; 2,768; 35-75)—Doing sensational $31,000, with only mild help from 'How's About It?' (U).

Johnny Long, Providence (Metropolitan: 3,200; 30-55)—Plus 'War Dogs' (Mono). Band responsible for snappy $6,500 on three-day weekend run.

Chico Marx, New York (Roxy; 5,886: 40-$1.10)—With Marion Hutton, Modernaires, Mary May, Johnny Drake on stage, 'Hello, Frisco' (20th). Smash, with the second week ended last night (Tuesday) tallying very big $74,000.

Vaughn Monroe, Washington (Capitol: 3,434; 30-75)—Plus 'Three Hearts Julia' (M-G). Nifty $24,000, with the band the chief lure.

Joa Reichman, Chicago (Chicago; 4,000: 35-75)—Plus 'Hello, Frisco' (20th) and Tito Guizar. Strong $47,000, leaning heavily on picture.

Noble Sissle, San Francisco (Golden Gate: 2,850; 44-75)—With 'Tarzan Triumphs' (RKO) and Dunham Dancers. Mills Bros., others, on stage. Stage layout credited for most of stout $30,000.

Phil Spitalny, Newark (Adams; 1,950; 25-$1.25) — Bracketed with 'Johnny Doughboy' (Rep). Most potent band attraction ever to play this Indie house, new record at tremendous $22,000. Tilted scale in effect over weekend is boosting ante.

Charlie Spivak, Indianapolis (Circle: 2,800; 30-55)—With 'Aldrich Gets Glamour' (Par). Band gets credit for nice $14,000. Spivak's illness over week-end undoubtedly held gross down.

Joe Venuti, Cleveland (Palace; 3,700; 35-85)—With 'Something to Shout About' (Col), and Connee Boswell on stage. Swell $28,000, with all three helping total.

Lawrence Welk, Minneapolis (Orpheum: 2,800; 40-55)—Plus Edgar Kennedy, others, on stage, 'Lucky Jordan' (Par). Band popular here and main factor in big $16,000 draw.

Songsheet Pub Faces 2 Infringement Actions

Ira Rosenberg, Inc., publisher of Hollywood Song Hits, was hit with two copyright infringement actions in N. Y. federal court last week.

Five music publishers, Santly-Joy, Chappell, Famous Music, Paramount Music and Crawford Music in the first action charge that the songsheet publisher infringed on 10 of their copyright songs which, according to the complaint, they used in their February or March, 1943 issues. The music publishers seek $250 for each alleged infringement.

The second action was brought by Shapiro, Bernstein & Co. against Rosenberg and the song sheet. Complaint alleges that three copyrighted Shapiro-Bernstein songs were used without permission. Company seeks damages of not less than $5,000, including the impounding of all copies and molds of the alleged infringed songs.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	49	775	53,025
Reggie Childs	Commodore (500; $1-$1.50)	0	†850	850
Lani McIntire*	Lexington (300; 75c-$1.50)	60	1,775	94,275
Sonny Dunham*	New Yorker (400; $1-$1.50)	13	1,950	25,350
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	8	3,500	28,050
Carmen Cavallero*	Waldorf (550; $1-$2)	12	2,650	30,700
Abe Lyman	Lincoln (275; 75c-$1)	11	1,200	13,700
Guy Lombardo	Roosevelt (400; $1-$1.50)	3	1,300	5,700

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Alec Templeton, King Sisters (4). † 4 days.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Williams and floor show headed by Cabot and Dresden accounted for 4,500 people last week.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Patronage continued good last week. Kassel drawing around 2,900 people.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Bondshu, last five days of Tito Guizar and two days of Georgie Tapps and Mary Howard, who opened Friday (2), attracted 2,100 customers.

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Calloway fans flocked to this room; around 4,800 on the week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Business away off due possibly to Morgan being out ill. Down to 1,800, mostly weekends.

Boston

McFarland Twins (Main Ballroom, Hotel Bradford; 1,750 85c. admission); McFarlands ran up the best week of the season with 5,100 customers. They are local faves. They stay a second week.

Milt Herth (Colonial Room, Copley Plaza; 325; 50c-$1 cover). On ninth week of good run, Herth drew big 713 covers.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). The Hart-

(Continued on page 34)

...A Busy Future!!!

BOOKED: To appear for return engagements at all the RKO and Warner Theatres.

BOOKED: To open at HOTEL ASTOR, New York on August 9 for an Indefinite Engagement.

BOOKED: For a return Engagement at the Strand, New York, already.

A Real Boxoffice Attraction

INA RAY HUTTON

AND HER ORCHESTRA

Featuring STUART FOSTER

ROGER ELLICK JACK PURCELL

GEORGE PAXTON ARRANGEMENTS

Currently Appearing at the STRAND, NEW YORK

Now in 4th week with a gross of

$173,000

Personal Management, CHARLES V. YATES

Exclusively Booked by FREDERICK BROS.

WALD-ALLEN DO $3,500 2-NITES, RAYMOR, HUB

(Estimates)

Peter Cutler (Totem Pole B., Auburndale, Mass., April 3). Cutler's repeated dates here growing stronger. Past weekend he played to 2,000 at $1.50 couple for fine $1,500.

Kay Kinney (Shubert theatre, New Haven, Conn., April 4). One-day stand, plus vaude, drew estimated 3,700 admissions, okay at 75c top.

Jerry Wald-Bob Allen (Raymor-Playmor B., Boston, April 2-3). Wald is an old fave here due to many dates; teamed with Allen he drew 1,800 at 85c-75c for $1,440 Friday and 2,100 at 99c Saturday for $2,079. Good.

Band Bookings

Mitchell Ayres, April 18, week, Stanley theatre, Pittsburgh; 23, week, Palace theatre, Cleveland; 30, week, Buffalo theatre, Buffalo.

Gracie Barrie, April 10, Palais Royale, South Bend, Ind.; 11, Paramount theatre, Hammond, Ind.; 13, Orpheum theatre, Madison, Wis.; 15, Masonic Temple, Freeport, Ill.; 16, week, Chicago theatre, Chicago; 24-28, Grand theatre, Evansville, Ind.; 30, Joyland Park, Lexington, Ky.

Sonny Dunham, April 11-14, Lyric theatre, Bridgeport, Conn.; 15-21, RKO theatre, Boston; 24, Valencia B., York, Pa.; 25, Turner's Arena, Washington, D. C.; 28, Masonic Temple, Scranton, Pa.; 28, Seina College, Londonville, N. Y.

Woody Herman, April 29, week, Orpheum theatre, Oakland, Cal.

Jack Jenney, April 18-17, Citadel, Charleston, S. C.

Louis Jordan, April 16-22, Oriental theatre, Chicago; 23-29, Riverside theatre, Milwaukee; 30-May 6, Paradise theatre, Detroit.

Stan Kenton, April 13, Michigan Shore C. C., Evanston, Ill.; 14, Nu-Elm B., Youngstown, O.; 16-22, Maryland theatre, Baltimore; 23-28, Central theatre, Passaic, N. J.; 29, Sherman hotel, Chicago.

Johnny Long, April 15-17, State theatre, Easton, Pa.; 19-21, State theatre, Harrisburg, Pa.; 23-29, Michigan theatre, Detroit; 30, week, Stanley theatre, Pittsburgh.

Clyde Lucas, April 13, Valentine theatre, Defiance, O.; 16, Beverly Hills C. C., Cincinnati.

Jay McShan, April 16, Jam Room, Milwaukee; 17, Miramar B., Gary, Ind.; 18, Parkway B., Chicago.

Charlie Spivak, April 18-18, Paramount theatre, Toledo; 19, Palace theatre, South Bend; 22-28, Adams theatre, Newark, N. J.; 29, Armory, Wilmington, Del.; 30, week, Earle theatre, Philadelphia.

Jimmie Lunceford, April 27, Madrid B., Harrisburg, Pa.; 28, Hill City Aud., Pittsburgh; 29, Memorial Hall, Columbus, O.; 30, Main Arena, Cleveland.

1,000,000 POP-DISC SALES

Inside Stuff—Orchestras

According to prospective purchasers of some of the current hit recordings, of which there is always a shortage, many New York disc retailers will not sell a single item much in demand. If a customer wants a copy of, for example, Harry James' 'Heard That Song,' Tommy Dorsey's 'There Are Such Things,' Glenn Miller's 'Black Magic,' etc., one will be available if other, slower-moving platters are also purchased. And by the latter sometimes is meant discs that have been on the shelf for months.

Counter men have been known, it's said, to openly suggest other purchases before parting with a copy of something hot. In this way many retailers have succeeded in clearing away a goodly percentage of dead stock. In some instances, also, there have been reports of increased prices. For a disc selling at 50c, 75c and more has been paid.

Jimmy Dorsey's is the orchestra involved in Frank Dailey's contemplated reopening of his Meadowbrook, Cedar Grove, N. J. If Dorsey can be secured to push-off the now-dark roadhouse it will be reopened sometime in June, following Dorsey's date at the Roxy theatre, N. Y.

Dorsey allegedly owes Dailey a two-week date stemming from the closing of Meadowbrook this past January. He was supposed to play the spot early in February, but instead played for Dailey the first three days of the latter's New Terrace Room, Newark, N. J., in addition to a promise of two later weeks.

Charlie Spivak's deal with 20th-Fox to play in 'Pin-Up Girl,' with Betty Grable, has been delayed due to latter's current illness. Spivak was to begin on the film May 10, and finish mid-June. Now 20th-Fox wants to roll it June 20, which would interfere with the band's scheduled return to the Pennsylvania hotel, N. Y. Date confliction hasn't been ironed out as yet.

Spivak is currently ill of intestinal flu, at St. Vincent's hospital, Indianapolis. His band is playing the Circle theatre there. He entered the hospital last Friday (2), day the band opened.

Opening day of Charlie Barnet's orchestra at the Capitol theatre, N. Y., Thursday (1) was repetition of the reaction other jump bands have gotten at the Paramount and Strand theatres. Excited youngsters cut up all over the house. When the show was completed, some 20 of them hopped over the bandstand railing as the pit dropped and had to be ejected via the stage door.

House is now stationing a line of ushers across the first row of orchestra seats, at the end of each stage show, to prevent a recurrence.

Abe Lyman is peremanently solving one void about to be left in his band by conscription. He has hired a musician with a wooden leg to replace a man who goes into service within the next six weeks.

Lyman has another unusual draft situation in his outfit. Marty Gold, a violinist with the band for years, has been placed in 1-A. Gold is 37 and has a son-in-law in the army. Married 20 years, Gold has a daughter 18.

Report Petrillo Mulling Change In Local Rules On Card Transfers

James C. Petrillo, head of the American Federation of Musicians, is said by intimates to be mulling a change in the rules governing the movement of musicians from one AFM local to another. He aims to lessen or eliminate entirely the period of time men have to wait before they can become active in a local different than their own. For example, a musician moving from Los Angeles to N. Y. deposits his L. A. card with N. Y.'s 802, then is obliged to wait six months. In this period he can do club jobs, but cannot join an organized 802 band. Neither can he join a travelling outfit, because he must remain in 802 jurisdiction.

With the increasing shortage of musicians, this rule (it's 18 months in Los Angeles) is working hardships on musicians and leaders. It has been frequent of late that a leader could not find a capable man available within certain locals, yet couldn't hire one from another jurisdiction because of this time bar to his immediate use.

Petrillo himself is said to have waived the waiting period recently for several bands playing in Chicago. He's president of that local as well as national prez.

It isn't probable that Petrillo can regulate the time periods set by individual locals, but he can recommend revisions.

Sherwoods May Disband

Plagued by conscription and other war-time ills, Bobby Sherwood has told intimates that he will disband his orchestra after completing a current date at the Roseland Ballroom, N. Y. Eddie Green, band's manager, and several of its sidemen are in 1-A.

Sherwood's outfit, a Coast product, came east last fall to open at Glen Island Casino, New Rochelle, N. Y., in a blaze of publicity. Music Corp. of America, which books it, knows nothing of his plans to break up.

Toonerville Himber

Bands have used all sorts of transportation lately to get to and from one-nighters, but Richard Himber has come up with a new wrinkle. He has chartered a trolley car to get himself and band from Connellsville, Pa., where he debarks from a train, to Uniontown, Pa., where he plays a Warner theatre tonight (Wed.). Distance is about 12 miles and car will return them after the date to the depot.

Couple months ago Tommy Tucker's orchestra used a trolley to travel 25 miles into Pittsburgh to catch a train, but that was a mode of movement forced upon the band by circumstances. Himber has his jitney under contract.

Muggsy Spanier Ill With Flu; Out of Apollo, N. Y.

'Muggsy' Spanier collapsed, after playing one show with his orchestra at the Apollo, N. Y., Friday morning (2) and was rushed to Medical Arts hospital. Leader, suffering from flu, was found to have a temperature of 104.

Spanier was able to leave the hospital Monday (5), but is out of the Apollo show for the week. 'Fats' Waller, also on the Apollo bill, is doubling as the fill-in maestro in addition to doing his single.

Spanier rests until he sets out on a six week USO-Camp Show tour April 16.

Aragon Ballroom, Ocean Park, near Los Angeles, is going in for a name band policy. Spot has bought Count Basie's orchestra for six weeks, opening June 1.

ACE BANDS' PEAK TALLIES

Just a few months ago 500,000-copy sales of click name band recordings were becoming fairly common. In the short period since then the average has steadily been extended until it is now close to 1,000,000. In the past month or so two hit discs have reached that figure and at least a half-dozen others are approaching the mark.

Until Bing Crosby's 'White Xmas' (Decca) surpassed 1,000,000 sales during the past holidays, only two discs, Glenn Miller's 'Chattanooga Choo-Choo' and Jimmy Dorsey's 'Maria-Elena'-'Green Eyes' were credited with selling 1,000,000 copies in modern record annals.

Two highest selling discs on the market at the moment are 'There Are Such Things' (Tommy Dorsey, Victor) and 'I Heard That Song Before' (Harry James, Columbia). Former has surpassed 1,100,000 and 'Song' is over 1,000,000. However, both of these are fading and 'It Started All Over Again' (Tommy Dorsey) and 'Old Black Magic' (Glenn Miller, Victor) are catching up. 'Started' has already sold over 800,000 and 'Magic' about 750,000.

James' version of 'Velvet Moon' is approaching 825,000, and this, combined with 'Song' and Dorsey's two tunes mentioned above, gives the two leaders a current total of 3,700,000 disc sales between them on four tunes. Dorsey is approximately 80,000 ahead with a total of 1,900,000, against James' 1,820,000.

Other current hits accounting for considerably over 500,000 include 'Why Don't You Do Right' (Benny Goodman, Columbia) 872,000; 'Brazil' (Xavier Cugat, Columbia, and Jimmy Dorsey, Decca); 'Touch of Texas' (Kay Kyser, Columbia); 'When the Lights Go On Again' (Vaughn Monroe, Victor).

Sales of this kind, strangely enough, are based on the lack of recording materials. Manufacturers have been forced to forego marketing lesser-band releases, many of which never sold, to concentrate on top bands to get the greatest profit from the materials on hand. Narrowing the available recording names naturally bunches buying.

SEVERAL OFFSHOOTS DUE FROM JOHN KIRBY ORCH.

When John Kirby's small orchestra breaks up after its leader goes into the Army during the coming summer, several new bands will spring from it, according to plans. Charlie Shavers, Kirby trumpeter, is understood readying blueprints of a combo patterned after the one he's now a member of; Buster Bailey, clarinetist, is also said to be mulling a similar group.

O'Neill Spencer, drummer, ill in N. Y. for the past few weeks and consequently not now with Kirby, is also reported planning a small outfit of his own.

BOYS WILL PLAY

Harry James Short Two Men, Victims of Sports Accidents

Harry James' orchestra left Hollywood last week two men short, due to sports accidents. Claude Bowan, trumpeter, suffered a ruptured kidney while playing baseball on the band's team against another orchestra nine. Covering second base, he collided with a runner. Fred Waldron, also a member of the band, gave Bowan two blood transfusions.

Second mishap concerned Victor Stern, viola player, who fractured a wrist when he fell off a horse. He will be out of action indefinitely. Bowan will be hospitalized at least four weeks.

James is currently in Chicago, on his way east to open at the Paramount theatre, N. Y.

Ted Fio-Rito opens the Flagler Gardens Restaurant, new Art Childers ballroom operation in Miami, April 24. Date is for four weeks.

Phil Spitalny's Femme Band Booked For Cap., N. Y., After Strand Dispute

Phil Spitalny has completed negotiations to play his all-girl orchestra at the Capitol theatre, N. Y., opening about June 1. This makes the third band that the Strand theatre, N. Y., has lost to either the Capitol or Roxy, both opposition houses, in the past couple months. Warner Bros. is said to have taken the Spitalny matter to the American Federation of Musicians, which ruled for Spitalny when WB couldn't produce a contract.

Spitalny's move away from the Strand was based on a disagreement over salary.

Spitalny's orchestra was signed last week by Metro to do a film with Red Skelton titled 'Co-Ed.'

Kearney With Lincoln

Jack Kearney joined the Lincoln Music as professional manager Monday (5).

He had been with Mills Music, Inc., for the past several months.

N. Y. MUSICIANS MAY HALT DOUBLING

New York local 802 of the American Federation of Musicians has called a membership meeting for next Monday (12) at Carnegie Hall, N. Y. It is possible that this meeting will produce a new rule barring the doubling of local musicians into two jobs at once. A proposal to prevent this will be put to a vote under the slogan 'One man to one job.'

Another item to be discussed and voted on is a proposal to abolish the 3% R. & O. tax, a relief fund measure which 802 has had on its books for some time. Under this regulation 802 men are obliged to donate 3% of their earnings, over and above dues, to a fund for the support of unemployed. This item doesn't jibe with the proposal outlined above.

NEW YORKER PROTESTS BG'S DATE AT ASTOR, N.Y.

New Yorker hotel, New York, has objected strongly to Music Corp. of America's booking Benny Goodman's orchestra into the Astor hotel, N .Y., this summer, prior to Goodman's third consecutive Fall date in its own Terrace Room. Goodman follows Harry James onto the Astor Roof, opening about July 1 for four weeks, and goes into the New Yorker about the first week in October. So far both bookings still stand.

Tommy Dorsey, another MCA outfit, opened the Astor season the past two summers, but this year he is contracted to the Pennsylvania, opening about the same time as Goodman opens at the New Yorker.

Savitt Follows Monroe Into N. Y. Commodore

Jan Savitt's orchestra has been set, but not yet signed, to follow Vaughn Monroe at the Commodore hotel, N. Y., opening the spot's summer season. Monroe opens tomorrow night (Thursday) for four weeks, heading coastward thereafter to begin work on a film for Metro. Savitt will open May 6 for six weeks.

Commodore has long contemplated operating its Century Room during the coming summer. Until it began negotiations with Savitt, an MCA band managed by Joe Glaser, it was unable to secure suitable talent. Spot is a William Morris exclusive, through which the deal went.

Savitt goes into the Strand theatre, N. Y., Friday (9).

Gilbert Books Hawkins

Dick Gilbert, WHN's singing disc jockey, who has had two wins and two losses (the latter attributable to snow and rain) at the Royal Windsor, New York, will try again this Saturday (10) night with Erskine Hawkins' band, plus Ella Fitzgerald and the Four Keys as added features to the dance promotion.

Scheduled two weeks later (24) is another dance with Jimmie Lunceford's band and guest stars.

Juke Operators Talk to Pubs On Recording Setup

Persons describing themselves as identified with the operation of jukeboxes have in recent weeks been contacting publishers on the matter of issuing them licenses so that their principals (jukebox operators) could, if they so elected, go into the recording business. None of the pubs, so far as it is known, has even gone into business details with such callers. The pubs as a rule have been referring them to their agent and trustee, Harry Fox, and none of the inquirers has ever followed through to Fox's office.

Some of these callers informed publishers that they had recording studios all lined up and had already obtained options on record-pressing machines in Chicago. They did not disclose whether they would use musicians that hold membership in the American Federation of Musicians, whose ban on recording has been in effect since Aug. 1 last.

STEEL PIER, PALISADES SET SEASON OPENERS

Two of the east's name band summer operations get underway Easter Saturday, both confined to weekend bookings for the present. Steel Pier, Atlantic City, brings in Les Brown's orchestra April 24-25, and Palisades Amusement Park, Fort Lee, N. J., will have Mal Hallett. Whether the Million Dollar Pier, A. C., will be opened this summer is said to be still indefinite.

Brown follows the Steel Pier job with the first vacation he has had in several years, thereafter going into the Bradford hotel, Boston, (May 3) for two weeks and the Sherman hotel, Chicago (May 21), for four.

Krupa to Add 6 Strings For Sinatra in N. Y. Date

Because strings enhance Frank Sinatra's singing style, Gene Krupa's orchestra will be augmented by six fiddles when the two names open together at the Paramount theatre, New York, May 19. Added men will be paid for by the house itself and will be onstage only during Sinatra's turn.

Sinatra will also have the benefit of stringed accompaniment during his three-week stay at Frank Dailey's Terrace Room, Newark, N. J., where he opens May 5 with Gracie Barrie's orchestra. In this instance there will be only three extra men added to Miss Barrie's outfit, paid for by both Sinatra and Dailey, since the singer is playing the spot on a guarantee and percentage basis.

Govt., Music Biz Nearer Accord, Facilitate OWI Radio Clearance

Washington, April 6.

Relations between Government agencies and the music industry have apparently reached a more cordial status. The Office of War Information announced today (Tuesday) that it has entered into a music clearance agreement with ASCAP, Broadcast Music, Inc., Associated Music Publishers, Inc., and SESAC, covering the OWI's weekly transcribed show, 'Uncle Sam.' A Government agency is now able to obtain complete clearance for music contained in its transcriptions direct from the administrators of the performing rights and without going through a mass of red tape.

The grant from the performing rights administrators on 'Uncle Sam' covers both sustaining and commercial uses. The agreement is as follows:

'Any station, whether a licensee or not, may use 'Uncle Sam' sustaining without payment of copyright license fees.

'Licenses of the above organizations which sell 'Uncle Sam' for local sponsorship may use such music in accordance with the terms of their license.

'If a station has no license for commercial use and desires to use 'Uncle Sam' on a commercial basis, we are assured by each organization that a very reasonable agreement can be worked out between the station and the organization which will cover the sale and use of 'Uncle Sam.'

Mills Music, Inc., has sold the British right to 'Chi Chi Castenango' to Campbell-Connelly and obtained the American rights to 'God Keep You in My Prayer' and 'Shy Serenade' from Lawrence Wright, London publisher.

15 Best Song Sellers

Week Ending April 3

As Time Goes By	Harms
Heard Song Before	Mayfair
For Me and My Gal	Mills
Old Black Magic	Famous
It Can't Be Wrong	Harms
Don't Get Around	Robbins
Comin' In On a Wing	Robbins
Nice to Come Home	Chappell
Star Spangled Banner	Miller
Army Air Corps	Fischer
A Chance On Love	Feist
Kissed Your Picture	Crawford
Saving Myself For Bill	Chappell
Brazil	Southern
Please Think of Me	Witmark

KORNHEISER BACK HOME; POST WITH ROBBINS-M-G

Phil Kornheiser, veteran music man, whose peak years were identified with the late Leo Feist and Edgar F. Bitner, heads of Feist, Inc., has returned to his home base, only this time it's a Jack Robbins-Metro property. Kornheiser will be a general utility man for all three firms—Miller, Robbins and Feist Music—trouble-shooting, plugging, selling, managing, etc.

In the heyday of vaudeville, Kornheiser advised many a big-league star. His identity with the early days of Paul Whiteman is now Tin Pan Alley history, nurturing 'the big fat fiddler,' as he fondly called him, through his formative Atlantic City and Palais Royal, N. Y. (1918) days and into post-war prosperity.

Robbins has assigned Kornheiser to concentrate on 'Time On My Hands,' Vincent Youmans - Harold Adamson - Mack Gordon revival, which Kate Smith is giving renewed impetus.

Jack Robbins Sets Up Mexican Pub Subsid; Coordinate With Cuba

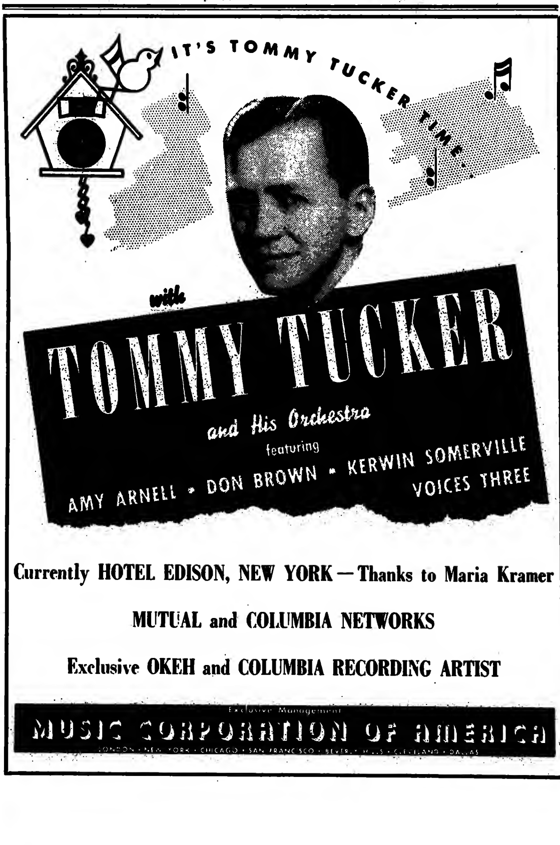
Jack Robbins, back from two months in Mexico City, has set up still another foreign subsidiary, the Robbins Music Corp. de Mexico, which will interchange copyrights with the Robbins Music Corp. of Cuba, Havana outfit formed by the music publisher two winters ago. Both Latin firms will coordinate and cooperate, supervised, in turn, from a business viewpoint, by the local Metro branch managers, since the film company owns 51% of all Robbins, Feist and Miller firms.

The Marquez Bros., Mexico City musicians-publishers, who have their own firm, will be sales rep and agents for Robbins de Mexico. Latter firm has already joined SMACEM, the Mexican counterpart of ASCAP, with a three-year retroactive contract whereunder Robbins can benefit for his past Mexican works. SMACEM, comparatively new, collects some 500,000 pesos annually for local music performing rights, which is quite an item for the country, although in U. S. dollars it's 20c on the dollar.

Robbins de Mexico has already absorbed some 50 copyrights from the blacklisted Wagner & Levine company, a German-owned outfit (Nazis ousted the original Wagner & Levine some time ago), hence non persona grata in the land south of the border. Nonetheless, says Robbins, he found that German interests dominated Mexican music for 50 years, which, he adds, 'gives you an idea how much other more important business must have been under German control before we suddenly discovered our good neighbors.'

Salvador Iglesias & Son has been named Cuban representative for the Robbins Music Corp.

The Havana firm will put out its own editions of Robbins compositions and also line up Cuban writers for Robbins.



10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Heard That Song Before (11) (Morris)	Harry James	Columbia
2. Old Black Magic (6) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
3. So Nice Come Home To (8) (Chappell)	Dinah Shore	Victor
4. Don't Get Around Much (3) (Robbins)	Inkspots	Decca
5. Brazil (11) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
6. Moonlight Becomes You (15) (Famous)	Bing Crosby	Decca
7. There Are Such Things (19) (Yankee)	Tommy Dorsey	Victor
8. For Me, My Gal (2) (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
9. Why Don't You Do Right (10) (Mayfair)	Benny Goodman	Columbia
10. Started All Over Again (1) (Embassy)	Tommy Dorsey	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Craziest Dream (17) (BVC)	Harry James	Columbia
As Time Goes By (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
Touch Texas (Southern)	Freddy Martin	Victor
Taking Chance on Love (Feist)	Benny Goodman	Columbia
	Sammy Kaye	Victor
Please Think Me (Witmark)	Shep Fields	Bluebird
	Russ Morgan	Decca
Velvet Moon (Witmark)	Harry James	Columbia

Bands At Hotel B. O.

Continued from page 32

mans' second big week found biz greater than ever with 2,291 covers; overflow on Saturday into neighboring Sheraton Room. Newman's fifth week. Hartmans' stay extended another two weeks to eight, a record for spot. Newman played to 400 covers at an afternoon concert in the main ballroom Sunday (4). Though successful he won't continue the series in order to give his men a day off.

Jack Edwards (Terrace Room, Hotel Statler; 450; $1 cover). Edwards' first week of return trip drew 700 covers over Friday-Saturday, only late nights, plus excellent dinner trade throughout week.

Los Angeles

Harry Owens (Ambassador; 900; $1-$1.50). Running ahead of Freddy Martin's average and nicely paced at 4,000 covers.

Matty Malneck (Biltmore; 900; $1-$1.50). With floor show backing should get the usual 3,500 tabs.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Room finished the week with the clocking of 3,950 guests. Clientele still strong for the baton waver and his tooters. Fred Roner, legalized pickpocket, currently headlining floor show.

Minneapolis

Bud Waples (Minnesota Terrace; 600; $1.50). Newcomers and unknown here, band is catching on nicely. Below par floor show support, comprising Bob Neller, Charm Singers and Dancing Andrews. Good nightly average attendance of 500.

Location Jobs, Not in Hotels

(Los Angeles)

Benny Goodman (Palladium B, Hollywood, sixth week). Summery weather cut in on what looked like a record week but finished off with a strong 25,000 count. Glen Gray and the Casa Lomans opened last night (Tues).

Freddy Slack (Casa Manana B, Culver City, sixth week). Strictly a one-night affair here, Saturday from dusk to dawn, and that accounts for nearly all of the 3,500 admishes; good under circumstances.

Louis Armstrong (Trianon B, Southgate, fourth week). No worries here and banging the gong around 7,500, plenty snappy.

Noble Sissle (Casino N, Hollywood, second week). Backed by his own sepian revue and will ring up around 2,500 stubs.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Combination of Joe E. Lewis and Breese plays to standing room only most of time; 4,500 again last week.

Gracie Barrie (Blackhawk; 500; $1-$2.50 min.). Last weeks of Gracie Barrie's band drawing only fairish crowds. About 1,700 last stanza.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). First time here for this little known band, but it is winning public favor. Healthy nightly crowds averaging 650.

Music Notes

Ralph Freed and Frederick Hollander collaborated on 'I'm Afraid of You' for 'Tornado' at Paramount.

Herbert Stothart assigned to score 'White Cliffs of Dover' at Metro.

Freddie Rich winding up the score for Sol Lessar's 'Stage Door Canteen.'

Constantin Bakaleinikoff composing the score for 'Mexican Spitfire's Blessed Event' at RKO.

David Snell assigned by Metro to the score of 'Lost Angel.'

Irving Berlin's new tune, 'What Does He Look Like?', will be sung by Frances Langford in 'This Is the Army.'

Milton Rosen and Everett Carter cleffed four songs for two Universal pictures, 'Good Morning, Judge' and 'Cowboy In Manhattan.'

Phil Boutelje assigned as musical director of 'High Diddle Diddle,' Andrew Stone production for United Artists.

Frohlich West to Defend ASCAP in Bibo's Suit

Louis Frohlich, of ASCAP's local counsel, leaves for Los Angeles today (7) to direct the defense in the trial of the accountancy suit brought by Irving Bibo, a writer member. The trial opens Monday (12), Bibo having received a calendar preference on the ground that his interests in the Society were threatened.

Bibo in his complaint attacked the internal operations of ASCAP as being in violation of the consent decree, which the Society obtained from the Government in 1941.

RENEWALS IN OPEN MARKET

'Irish Eyes' Decision

Following are excerpts from the U. S. supreme court's decision on the 'Irish Eyes Are Smiling' renewal case as delivered by Justice Felix Frankfurter:

By providing for two copyright terms, each of relatively short duration, Congress enabled the author to sell his 'copyright' without losing his renewal interest. If the author's copyright extended over a single, longer term, his sale of the 'copyright' would terminate his entire interest. That this is the basic consideration of policy underlying the renewal provision of the Copyright Act of 1909 clearly appears from the report of the House committee which submitted the legislation. . .

We agree with the court below, therefore, that neither the language nor the history of the Copyright Act of 1909 lend support to the conclusion that the 'existing law' prior to 1909, under which authors were free to assign their renewal interests if they were so disposed, was intended to be altered. We agree, also, that there are no compelling considerations of policy which could justify reading into the Act a construction so at variance with its history. The policy of the copyright law, we are told, is to protect the author—if need be, from himself—and a construction under which the author is powerless to assign his renewal interest furthers this policy. We are asked to recognize that authors are congenitally irresponsible, that frequently they are so sorely pressed for funds that they are willing to sell their work for a mere pittance, and therefore assignments made by them should not be upheld. .

It is important that we distinguish between two problems implied in these situations: whether, despite the contrary direction given to this legislation by the momentum of history, we are to impute to Congress the enactment of an absolute statutory bar against assignments of authors' renewal interests, and secondly, whether, although there be no such statutory bar, a particular assignment should be denied enforcement by the courts because it was made under oppressive circumstances. The first question alone is presented here, and we make no intimations upon the other. It is one thing to hold that the courts should not make themselves instruments of injustice by lending their aid to the enforcement of an agreement where the author was under such coercion of circumstances that the enforcement would be unconscionable. . . It is quite another matter to hold, as we are asked in this case, that regardless of the circumstances surrounding a particular assignment, no agreements by authors to assign their renewal interests are binding.

It is not for courts to judge whether the interests of authors clearly lie upon one side of this question rather than the other. If an author cannot make an effective assignment of his renewal, it may be worthless to him when he is most in need. Nobody would pay an author for something he cannot sell. We cannot draw a principle of law from the familiar stories of garret-poverty of some men of literary genius Even if we could do so, we cannot say that such men would regard with favor a rule of law preventing them from realizing on their assets when they are most in need of funds. Nor can we be unmindful of the fact that authors have themselves devised means of safeguarding their interests. We do not have such assured knowledge about authorship, and particularly about song writing, or the psychology of gifted writers and composers, as to justify us as judges in importing into Congressional legislation a denial to authors of the freedom to dispose of their property possessed by others. While authors may have habits making for intermittent want, they may have no less a spirit of independence which would resent treatment of them as wards under guardianship of the law.

We conclude, therefore, that the Copyright Act of 1909 does not nullify agreements by authors to assign their renewal interests. We are fortified in this conclusion by reference to the actual practices of authors and publishers with respect to assignments of renewals, as disclosed by the records of the Copyright Office. Since the enactment of the Copyright Act of 1870, 16 Stat. 198, 213, assignments of copyrights must be recorded in the office of the Register of Copyrights. The records of the Copyright Office, we are advised, show that during the period from July, 1870, to July, 1871, the first period in which assignments were recorded in the Office, 223 assignments were registered. Of these 14 were assignments of renewal interests. Similarly, during the first six months of 1909, immediately preceding the enactment of the Copyright

(Continued on page 36)

SUP. CT. BENEFITS MODERN WRITERS

In holding that a writer may dispose of his renewal rights at any time he elects, the U. S. Supreme Court has settled the most heatedly debated of all copyright questions. The inestimable value of older copyrights has been secured for the older line of music publishers, and while the writers of these yesteryear songs have suffered a great blow the decision has its compensations for the modern writer.

The latter is now free to get the maximum return on his renewal rights. The high tribunal's decision, by which it held that M. Witmark, one of the Warner Bros. group, is owner of the renewal rights to 'When Irish Eyes Are Smiling,' was by a vote of five to three.

Still another quarter of Tin Pan Alley is doomed to feel the pinch of the supreme court's majority decision in this case, which had George Graff, Jr., one of 'Eyes,' writers, and the Fred Fisher Music Co. on the defending end. The other 'victims' will be those publishers who in recent years have been quite active in buying up the renewal assignment of old pop hits, many of which were under dispute at the time. These buyer-uppers will not only lose out on the advances they had made for the rights, but they are subject to the payment of damages to the original publishers of the tunes in question. The decision will also have the effect of disposing of numerous pending suits between writers and publishers on the same issue.

Other catalogs that are figured to benefit from the decision, besides Witmark's, are Harms, Inc., Remick, Leo Feist, Inc., Mills Music, Inc., Shapiro-Bernstein and Irving Berlin, Inc. The owners of these catalogs hold hundreds of contracts for renewal rights which were signatured many years before the termination of the original copyright.

Can Cash In at Peak

Where the modern writer may derive his compensation from the court's majority finding is the circumstance that he will be able to cash in on his renewal rights when the market for such rights are at their peak. The writer will be able to pick his own time of sale and it will be hereafter unnecessary to wait until the end of the 27th year of the original copyright term to dicker for the second term's assignment and take what the current market will offer.

It turns out to be one of those rare cases where a court ruling affects the same class of craftsman with extremely diverse results. The older songwriter finds himself compelled to stick to a bargain, paltry as it may have been, that he made before the music industry itself

(Continued on page 36)

Taylor's 2d Term As ASCAP Prez Mere Formality After Placid Annual Meeting

The members of ASCAP are apparently well satisfied with the way things have been running in the organization during the past year. The fireworks which had been anticipated at last Wednesday's (31) annual meeting of the Society's membership did not materialize and the indications are that the election of Deems Taylor to a second term as ASCAP president is merely a matter of formal action by the directorate. Both the business session and the dinner following were held at the Ritz Carlton hotel, N. Y.

A supporter of Gene Buck, Taylor's predecessor, had come on from the west Coast for the purpose primarily of introducing a resolution urging

(Continued on page 36)

Popular Composer
Famous Pianist
Top Arranger

VAN ALEXANDER

AND HIS ORCHESTRA

Just Concluded 3 Weeks
At CAPITOL, New York
with
BOB CROSBY

Opening Bradford Hotel
Boston, April 12

Columbia Broadcasting System

Exclusive Management
JOE GLASER, Inc.
30 Rockefeller Plaza, New York

FEIST HAS THE BIG TRIPLE-HIT MUSICAL SCORE!
3 SMASH SONG HITS FROM M-G-M's SPECTACULAR PICTURE, "CABIN IN THE SKY"

CABIN IN THE SKY
Lyric by John Latouche — Music by Vernon Duke

HAPPINESS IS A THING CALLED JOE
Lyric by E. Y. Harburg — Music by Harold Arlen

TAKING A CHANCE ON LOVE
Lyric by John Latouche and Ted Fetter — Music by Vernon Duke

LEO FEIST, Inc., 1629 Broadway, New York
HARRY LINK, Gen. Prof. Mgr. LON MOONEY, Prof. Mgr.

UNANIMOUSLY AGREED THE MOST INSPIRED SONG OF THE TIMES!
COMIN' IN ON A WING AND A PRAYER
Lyric by HAROLD ADAMSON Music by JIMMY McHUGH
ROBBINS MUSIC CORPORATION, 799 Seventh Avenue, New York, N. Y. MURRAY BAKER, Prof. Mgr.

Inside Stuff—Music

Tin Pan Alley has yet to come up with a song inspired by the 'Victory Garden' drive. This observation brings into sharper focus than ever the almost total absence so far in 1943 of songs with themes based on domestic problems, or curiosities growing out of the war. Publishers point out that the reception given numbers of that species in 1942 was of such a discouraging nature as to veer them away from investing in any more of them.

Irving Berlin, Inc., has released the song, 'A Pink Cocktail to a Blue Lady,' to its writers, Ben Oakland and Herb Magedson, so that they could turn the rights over to Mills Music, Inc. The number had already been recorded by Glenn Miller for Victor and by Hildegarde for Decca. The Berlin firm found that other commitments prevented it from concentrating on the song.

'Comin' In on a Wing and a Prayer' (Robbins) makes the first song to attain ranking among the first 10 best sheet sellers without the benefit of any form of mechanical reproduction since the American Federation of Musicians imposed its recording ban. The tune, first performed on the air in mid-February, has already sold over 90,000 copies.

Millionth Victor recording of 'There Are Such Things' by Tommy Dorsey was goldplated by Harry Meyerson, Coast rep of Victor, for presentation to the band leader on his Raleigh broadcast from the stage of the Orpheum theatre (Los Angeles) last week (31).

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Mar. 29-Apr. 4 from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Brazil—†'Saludos Amigos'	Southern	31
I've Heard That Song Before—†'Yth on Parade'	Mayfair	29
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	29
As Time Goes By—†'Casablanca'	Remick	29
Taking a Chance on Love—†'Cabin in Sky'	Feist	26
There's a Harbor of Dreamboats	Shapiro	25
It Can't Be Wrong—†'Now Voyager'	Harms	21
Don't Get Around Much Anymore	Robbins	21
Could It Be You?	Chappell	19
What's the Good Word, Mr. Bluebird	Berlin	16
Canteen Bounce	Marks	16
Let's Get Lost—†'Happy Go Lucky'	Paramount	17
Nice to Come Home to—†'Something to Shout'	Chappell	16
For Me and My Gal—†'Me and Gal'	Mills	15
My Dream of Tomorrow	Santly	15
Cabin In the Sky—†'Cabin in Sky'	Feist	15
You'll Never Know—†'Hello Frisco'	BVC	14
I Just Kissed Your Picture Goodnight	Crawford	13
I Heard You Cried Last Night	CLP	12
It's Always You	Famous	12
Four Buddies	Broadway	11
Wait For Me Mary	Remick	11
Do I Know What I'm Doin'?	Melodylane	11
That's My Affair	Leeds	11
There's a Ray of Sunshine	Lincoln	10
There Are Such Things	Yankee	10
Weep No More My Lady	Dorsey	10
Old Man Romance	Witmark	10
I Never Mention Your Name	Berlin	10
Blue Skies	Berlin	10
I Don't Believe in Rumors	BMI	9
Don't Cry	National	9
Never a Day Goes By	Miller	9
Giddap Mule	Advance	9
Johnny Zero	Santly	9
Three Dreams—†'Powers Girl'	Remick	6
No, No, No	World	6
Hey Good Lookin'	Chappell	7
Moonlight Becomes You—†'Road to Morocco'	Famous	7
Comin' In on a Wing and a Prayer	Robbins	7
It Started All Over Again	Yankee	7
Murder He Says—†'Happy Go Lucky'	Paramount	6
When Shepherd Leads Sheep Back Home	BVC	6
Nevada	Dorsey Bros.	6
Saving Myself For Bill	Chappell	6
Why Don't You Do Right?	Mayfair	6
My Heart and I Decided	Warock	6
Right Kind of Love	Witmark	6
This Day	Jewel	6
Please Think of Me	Witmark	5
Can't Get Stuff In Your Cuff	Dorsey	5
Mary's a Grand Old Name—†'Yankee Doodle'	Vogel	5
We Mustn't Say Goodbye	E. H. Morris	5
Just to Be Near You	Forster	5

†Filmusical.

'Irish Eyes' Decision

Continued from page 35

Act of that year. 304 assignments were recorded, and of these 62 were assignments of renewal interests. In the six-month period following the enactment of the Copyright Act of 1909, there was no significant change: 404 assignments, of which 68 were transfers of renewals. And, to round out the picture, in the most recent complete volume of records (covering the period from January 27, 1943, to February 12, 1943), 135 assignments were recorded, and of these 29 were assignments of renewals. Many assignments have thus been entered into in good faith upon the assumption that they were valid and enforceable.

In addition to all other books and pamphlets relevant to our problem, we have consulted all of the 20 treatises on the American law of copyright available at the Library of Congress. Eight of these state, without qualification, that an author can effectively agree to assign his renewal interest before it has been secured; two state the rule with some reservations; ten are either silent or ambiguous. And the forms of assignment of copyright in treatises and standard form-books generally contain a provision designed to transfer the renewal interest.

The available evidence indicates, therefore, that renewal interests of authors have been regarded as assignable both before and after the Copyright Act of 1909. To hold at this late date that, as a matter of law, such interests are not assignable would be to reject all relevant aids to construction.

Marks Suit Stalemates, Vogel Co. Gets Costs In 'Kissing Her Now' Action

New York federal judge John C. Knox, on Friday (2) awarded the Jerry Vogel Music Co., Inc., $1,020 as counsel fees and costs in dismissing a copyright infringement action brought by Edward B. Marks Music Co., Inc., involving the song 'I Wonder Who's Kissing Her Now.' Judge Knox ruled that both Marks and Vogel were the copyright owners of the tune.

Marks, according to the complaint, alleged that Vogel infringed on its copyright, which was granted Marks by Joe E. Howard, the composer. Vogel stated it obtained copyright from Will M. Hough and Frank R. Adams, who wrote the lyrics. Howard did the music.

Taylor's 2nd Term

Continued from page 35

that Buck be restored to the Society's helm. The supporter found the atmosphere of the meeting not quite conductive to the sort of pro-Buck stampede he had aroused at a meeting of ASCAP writers on the Coast several weeks ago and so the resolution remained in his pocket.

Perhaps a speech by Billy Rose in the early phase of the membership meeting had something to do with the supporter's inaction. Rose spoke warmly of the business regime which was now ASCAP's. He said that a year ago he was not in accord with certain official changes made in the society, but that he now realized it was for the best of the organization. Rose rendered tribute to Buck's contributions to ASCAP in the past and then asked Buck whether he cared to address the meeting. Buck replied, 'No, there is nothing I want to say.'

The members passed a resolution exempting ASCAPites serving in the armed forces from paying dues. Another resolution expressed thanks to Taylor and the administration for its services during the past year.

The guests at the dinner included David Sarnoff, RCA prez; Niles Trammell, NBC prez; Frank Mullen, NBC general manager; Alfred McCosker, chairman of the Mutual Network's board; Miller McClintock, Mutual prez; Fred Weber, Mutual general manager; James L. Fly, chairman of the Federal Communications Commission Paul Keston, CBS general manager; Joseph Ream and Frank White, CBS v.p.'s; Edgar Kobak, executive v.p. of the Blue Network; Neil F. Deighan, president of the National Tavernkeepers Association, and Neville Miller, president of the National Association of Broadcasters.

Renewals

Continued from page 35

foresaw the real value of his folk songs, due to the development of radio, talking picture and television. The later songsmith is now able to not only benefit from the other fellow's experience, but capitalize fully on the actual and prospective developments of those new mediums of entertainment and communication.

'Eyes' Suit Background

The background of the action of 'Irish Eyes' is as follows:

Groff wrote 'Eyes' with Ernest S. Ball and Chauncey Olcott 30 years ago and the threesome placed the number for publication with Witmark. In 1917 Witmark and Groff signatured an agreement whereby he transferred the renewal assignment on 'Eyes' and 68 other songs. In 1939, when the renewal privileges on 'Eyes' became available, Graff disposed of his renewal rights to Fred Fisher. Witmark sued to enjoin Graff and Fisher, and its contention that Graff had the right to assign his renewal rights long before they became due (1939) was upheld by both the N. Y. Federal court and the Circuit Court of Appeals.

The three justices that dissented from the majority opinion were Frank Murphy, Frank Black and James Douglas. They did not write a dissenting opinion, but merely stated that 'the analysis of the language and history of the copyright law in the dissenting opinion of Judge Jerome Frank (of the Circuit Court of Appeals) demonstrated a congressional purpose to reserve the renewal privilege for the personal benefit of the authors and their families.'

DUKE ELLINGTON AND BOB RUSSELL'S 'THEIR BEST'
DON'T GET AROUND MUCH ANYMORE
Music by DUKE ELLINGTON Lyric by BOB RUSSELL
ROBBINS MUSIC CORPORATION, 799 Seventh Avenue, New York, N. Y. MURRAY BAKER, Prof. Mgr.

COAST COIN LURES TALENT

AGVA, Ringling Atty. Huddle Today In N. Y. on Union Recognition

Matt Shelvey, national administrator of the American Guild of Variety Artists, and Dave Fox, New York local director, are skedded to huddle today (Wednesday) with Robert Ringling and John F. Reddy, Jr., general counsel for the Ringling circus, on a contract for union recognition. Circus bows in Friday night (9) at Madison Square Garden, N. Y.

Regional War Labor Board on Monday (5) granted wage increases to the equestriennes and chorus girls. Former will receive $40 a week and the chorus girls $35, an increase of $5 a week in each category.

Board approved the increases on application of Reddy, who asked that action be taken before rehearsals got under way yesterday (Tuesday). Under terms of decision, applying to 40 to 50 performers, they will get $10 a week for food and lodging while the show is indoors. They will do four shows a day instead of the usual three.

AGVA was principally concerned over upping the scale for the chorus girls but in view of the WLB ruling, it will concentrate on the union recognition clause and provisions which would permit side show employees to have a 15-minute respite each hour.

Principals would not be affected by the signaturing of a minimum basic agreement, Ringling having already upped the minimum scales over the 1940-41 figure covered in AGVA's contracts during those two years.

AGVA's efforts to effect a pact with the Ringling circus last year were unsuccessful. Failure to reach an agreement was attributed by the vaude union to the fact that the teamsters' union walked out on AGVA.

TROUBLES PILE UP FOR INDPLS. THEATRE MGR.

Indianapolis, April 6.

When Charlie Spivak showed up sick and had to go to the hospital, the troubles of Ken Collins, manager of the Circle theatre here, were only beginning Friday (2), opening day for the current stage show.

Two acts missed the first show and one the second, due to transportation difficulties. Two members of Spivak's band were absent at the matinee performances and the Stardusters, vocal quartet, had to go on as a trio. The first matinee ran 30 minutes.

Val Irving, set to m.c. the show, left New York on the Jeffersonian at 6:30 Thursday night and expected to reach Indianapolis at nine Friday morning. It was almost five p.m. before he got here.

Spivak, who had been ill of influenza in Chicago, suffered a relapse here and was ordered to St. Vincent's Hospital. Willie Smith is leading the band during his absence.

Jessel-Haley-Logan Unit Adds Sara McCabe

Fourth member of the 'Show Time' cast going into the Capitol, N. Y., May 13, after the vauder disbands at Boston, is Sara Anne McCabe, the singer. George Jessel, Jack Haley and Ella Logan had previously been booked to play the Broadway house.

'Show Time' opened a two-week stand Monday (5) in Philadelphia and winds up its tour after two weeks in Boston, latter date immediately following Philly.

That other vet. vauder, Clifford Fischer's 'Priorities,' folds its road tour next week. Fischer is readying a new show.

Rome Vincent, currently at the Greenwich Village Inn, N. Y., is booked into the Chez Paree, Chicago, beginning April 16.

Al Trahan's Relapse

Al Trahan has suffered a relapse and undergoes a third operation the latter part of this week at New York Polyclinic hospital.

Comedian, hospitalized for the past nine weeks with a strep infection and bronchial pneumonia, has developed a serious sinus condition.

Detroit's Owl Shift War Workers Jam Dawn Nitery Shows

Detroit, April 6.

Keeping the shades pulled down to preserve the illusion of night, the Club Alicia here has followed the lead of picture houses with special dawn shows for war workers, and for two weeks has been keeping the ropes up to spillover crowds. Other niteries are planning on setting up a similar policy in this arsenal center where the powerful unions have been making appeals for special entertainment for owl-shift workers.

The nitery took its pitch from the 5,000-seater Fox theatre which cooperated with the United Automobile Workers union in opening its new pix with a 2 a.m. to 9 a.m. show and for two months has been pulling in 6,000 workers each Friday for the early shows. House currently is doing more biz with the early a.m. show on Friday mornings than with the rest of the day's biz.

The night clubs were hampered by the 2 a.m. closing ordinance until the Club Alicia hit on the device of running from 7 a.m., the regular opening hour for bars, to noon. Edward Czulowski, the owner, reports that his a.m. show now outdraws the regular evening biz.

JONAS SILVERSTONE TO BE INDUCTED SATURDAY

Jonas Silverstone, national counsel of the American Guild of Variety Artists, is slated for Army induction this Saturday (10).

Silverstone was slated to appear for his final physical last Saturday (3), but due to the death of his mother last week he was granted a week's deferment.

Max West in N. Y. From S. F. As AGVA Organizer

Max West, former radio-picture-legit actor and news commentator on the Coast, who has been connected with the San Francisco local of the American Guild of Variety Artists, has checked in at New York's AGVA office. He becomes an organizer for the N. Y. local, working under Dave Fox, local director, and will cover the Broadway and Greenwich Village nitery belt.

It's West's first [illegible] east in eight years. At that time he appeared in legit and worked in a picture for Warners at its old Vitagraph studios in Brooklyn. In recent years on the Coast he played film roles, worked in radio and did a news commentary session on the air while also identified with the Frisco AGVA local. When Matt Shelvey took over as national AGVA administrator several months ago, Fox succeeded him as head of the Frisco local. Latter post is now held by Arthur Ward.

Gray Family Now All-Girl Act; Brother Inducted

The Gray Family, standard song-and-dance turn of five sisters and a brother, became an all-femme act, starting yesterday (Tuesday) at the Mayfair Club, Boston, when Leonard Gray was inducted by the Army.

A sixth girl, but no relation, was added.

EASTERN ACTS WOOED WEST

'Go west' trend among nitery and vaude performers is gaining momentum, with the demand for more talent from the east seen stemming from the heavy defense coin spenders on the Coast.

Dave Apollon's Filipino act and Johnny Burke are the latest to head for the Coast, with Sophie Tucker planning to do a full summer of nitery dates in Las Vegas, Seattle, San Francisco and other Coast spots. Benny Fields also heads west, opening April 16 at the Glen Rendevouz, Newport, Ky. Heads further west after Newport engagement for further dates currently being lined up.

Apollon opens tomorrow (8) at the Golden Gate, Frisco vaudefilmer, for three weeks, then plays a week each at the Orpheum, Los Angeles, and Orpheum, Oakland. Burke opens a week's stand April 15 at the Warfield, Frisco. Goes into the Orpheum, Oakland, on the 22d and the Orpheum, L. A., May 5.

Ethel Shutta will also be Coast-bound soon, having been booked into the Bal Tabarin nitery in San Francisco starting May 6. Henry Youngman, going to the Coast with the Kate Smith radio show, will play vaudfilm houses in Los Angeles and other spots while west. Also booked into Coast houses are the Sons of the South, colored vocalists.

OPA Horsin' Around On Canine Rations, Claims Carl Emmy

Washington, April 6.

It will have to be dog eat horse for vaudeville's animal acts.

Carlton Emmy spent some time around the Office of Price Administration and Agriculture departments last week trying to get some rationing advice on how he can feed his 15 female fox terriers, which provide his own meal ticket. None of the advice he received was worth any calories or meat coupons.

Try the 'usual channels,' they said. One official declared that the circus was feeding its cats with horse meat, and they liked it. But Emmy explained he had tried dehydrated foods on his trick pups and two of them got sick. He is using his own ration book for his pets, and his wife, daughter, sister and housekeeper are giving him their No. 2 coupon rations to keep their tails wagging. Terriers are also accustomed to getting a meat tidbit on the stage when they perform a hard trick besides the usual cooked meat twice a day. Emmy has been training dogs for 40 years, and this is the first time in his show career that he feels like Old Mother Hubbard.

The Wallaces, puppeteers, opened two-week engagement at the Neil House, Columbus, Monday (5) after an engagement at the Hollenden House, Cleveland.

N. Y. AGVA to Make Request April 14 For 4 A's to Grant An Open Election

Contending it already has more than enough signatures provided for under the constitution to warrant immediate action, the Robert Rhodes-headed advisory committee of the N. Y. local, American Guild of Variety Artists, will go before the Associated Actors and Artistes of America on April 14 with its petition demanding an open election by the membership.

The action will be preceded on April 13 by a membership rally to be held in the Union Episcopal Church, West 48th street, N. Y., to which the committee has invited N. Y. City Councilman Louis P. Goldberg and Roger Larkin, executive secretary of the American Catholic Trade Union Assn., to talk on unionism fundamentals.

It's felt by the committee, which seeks creation of a local board comprised of rank-and-file membership, that many of the vaudenitery union members are actually migratorial workers and, as such, are unfamiliar with their local membership rights.

After presentation of petition to the Four A's, the committee plans to proceed with its plans for a general membership session for the election of a rank-and-file board. Meanwhile, Murray Davis, m.c., has been added to the advisory committee's executive board, which also includes Harlan Dixon, dance director and ex-musicomedy hoofer; Samuel Kramer, Peter Wells, Alvin Hammer, Nita Naldi, Vito Melfi, Leo Fuld and Moya Gifford.

Claims were advanced during the past week that one of the girls serving on the committee had been indirectly threatened with 'blackballing from show business' unless she severed her connection with the setup. AGVA execs, however, heatedly deny the accusation. Matt Shelvey, national AGVA administrator, and Dave Fox, N. Y. local director, had previously put themselves on record as 'welcoming the cooperation of the advisory committee' in advancing AGVA's cause.

Indians Want Firewater

Minneapolis, April 6.

Indians will be able to patronize night clubs in Minnesota if the state legislature passes a bill recommended for passage.

Measure is being pushed by Ed Rogers, former Carlisle Indian and University of Minnesota football star, who declares that his people resent the discrimination against them on sale of liquor.

Mercur Bros. Quitting Nitery Biz After 25 Yrs., Selling All Pitt Holdings

Pittsburgh, April 6.

Mercur Brothers, Lew and Al, who have been identified with nitery operations here for last quarter of a century, are peddling all of their local holdings and expect to retire and make their future home in Florida.

Nut House, which they opened only six weeks ago, has already been sold to local syndicate of three men, and their Music Bar, one of Golden Triangle's most successful spots, is being dickered for by both Pittsburgh and out-of-town interests. In addition, Al Mercur is selling his farm and home.

Mercurs claim they're quitting the business altogether and have no intention of resuming when they get to Florida, where they ran a Nut House in Miami Beach for several seasons up until this year.

NVA BENEFIT B.O., $6\frac{1}{2}$G, UNDER EXPECTATIONS

Scaled at $27.50 for boxes to $1.10 for general admission, the 27th annual National Variety Artists benefit Sunday night (4) at the Alvin theatre, New York, fell below expectations. Gross was an estimated $6,500, including the sale of program advertising and program sales. Red Cross benefit following night at Garden probably cut into NVA's take.

The Father Duffy Canteen shared 25% of the net after payment of expenses.

Milton Berle was executive chairman.

AGVA Negotiating Pacts With 2 N.Y. Niteries

American Guild of Variety Artists is negotiating two new contracts with New York niteries. They are, Oetjen's, Brooklyn nitery, and the Broadway Brewery on West 45th street. Both provide for minimum basic agreements covering a 'C' classification, with $30 minimums for the chorus and $45 for principals.

AGVA execs in huddling with the Oetjen's nitery reps Friday (2) were backed by a delegation from various labor crafts.

Harrington-Hyers Shift To 52d St. Opposition From Club 18 After Tiff

Having tiffed with Fred Lamb, owner of Club 18 (52d St. boite, N. Y.), Pat Harrington and Frankie Hyers shift over to the competitive Club 51, on the same block, next week.

Both have been standbys at 18, dating back to the late Jack White's regime.

FISCHER POSTPONES N. Y. FOLIES TO MAY

Clifford C. Fischer's Folies Bergere, cabaret-theatre in the Hotel Edison, New York, has been postponed until mid-May opening. Spot is being fully air-conditioned and primed for the summer tourist influx, along with the defense workers, etc., who have been hypoing Broadway.

Fischer and Arthur Lesser, boniface of La Vie Parisienne, N. Y., are the dominant control. Milton R. Weinberger, Shubert attorney, has a small piece (5%), but it's reportedly not Shubert money.

Fischer (Lee Shubert partnered) folds his 'Priorities,' now road-touring, next week.

'Latin Quarter Revue' Slated for 5 Vauders

Lou Walters' 'Latin Quarter Revue,' which winds up a four-week engagement at the Beverly Hills Country Club, Newport, Ky., April 15 has been booked into five vaudfilm houses beginning April 27. On that date the unit opens at the Palace theatre, Columbus.

Show later goes into the Erlanger, Buffalo; Stanley, Pittsburgh; Earle, Philadelphia, and Maryland, Baltimore.

Minn. Liquor Solons Would Eliminate Food Sale as Requisite for Rum Permit

Minneapolis, April 6

The food situation being what it is, the state senate liquor control committee has recommended for passage in the legislature a bill repealing the law requiring night clubs, taverns and saloons to serve food as well as beverages and entertainment in order to obtain a liquor license.

Passage of the measure will enable the night clubs to eliminate food entirely and concentrate on beverages and entertainment. This may obviate the necessity of many of them closing because it had been estimated that 25 to 35% of local restaurants might have to quit in the early future unless additional points are made available for purchase of meat, butter and shortening.

The estimate was made by M. J. Ocken, manager of the restaurant assn., who said that patronage at local eating establishments increased from 30 to 40% since March 1. He said the food situation, particularly in cases of restaurants specializing in steaks and chops, is critical. Further complicating matters, he said, is the labor situation, which is getting worse every day. One or two meatless days a week are in prospect for cafes, he announced.

Night Club Reviews

HURRICANE, N. Y.

Duke Ellington's Orch with Betty Roche; Ross Wyse, Jr. & Co. (2), Bob Bromley, Harris, Claire & Shannon, June Taylor's Girls (6), Dave Dennis' Orch; $2 and $3 minimums.

Duke Ellington's first Broadway nitery date in some years (since the Cotton Club folded), plus his recent and triumphant concert tour, makes him a strong boxoffice attraction for the Hurricane and he may well hypo Dave Wolper's spot into the big money class. Ellington is in on a percentage arrangement and guarantee of six weeks, with options for 12 more.

The crack colored maestro-composer, with his fine musical crew backing up his own expert pianology, drew a smash opening night attendance. It seemed all Broadway tried to crowd into the Hurricane, which is no miniature joint, and Ellington kept 'em rocking.

Operator Wolper and producer-booker Al Borde gathered good talent to front Ellington's band, but somewhere, somehow, somebody overlooked goodlooking people. That's the only medium in which the presentation has a shortcoming, but so readily adjusted that it's probably been straightened out since the opening Thursday night (1).

Best looker in the show is June Mann, long-legged, acrobatic vis-a-vis for the fast-and-furious Ross Wyse, Jr., who appears to be trying to break his neck for the sake of getting a laugh. Long standard in theatres, Wyse and his excellent foil mopped up at this catching.

Bob Bromley's clever puppet act and the unison dancing of Harris, Claire and Shannon also were clicks, but the hoofing trio (two girls and their male partner) made the error of taking the applause seriously for three encores. That was stretching their own and the audience's endurance too far.

June Taylor's sextet of girls, a Chicago unit, provides the show's ensemble numbers and they are fair at best. Their opening quasi-magic routine is prime corn for a big-time cafe.

Ellington's musical innings, plus his own solo on the ceiling elevator, are, naturally, the highlights. Betty Roche, colored, sings 'Salt Lake City Blues' and 'I Love My Lovin' Man' in good fashion, but the comedy-song dance routine by one of Ellington's trumpeters was too quiet for the surroundings of the nitery as well as the show.

Dave Dennis alternates with Ellington's orch for the dancing, but Ellington himself plays the show and there can hardly be any complaints about that. *Scho.*

Waldorf-Astoria, N. Y.

(WEDGWOOD ROOM)

King Sisters (4), Alec Templeton, Carmen Cavallero Orch; $1 and $2 convert (Friday, Saturday).

Away from New York for some time (last caught at the Rainbow Room), Alec Templeton, in person, is now a sizable cafe name, having since fortified himself with his extended radio stints. An intelligent performer always, his artistry is embellished by an arresting sense of showmanship values so that his pianologistic medleys almost stop the proceedings. When he did that first pot pourri of 'Rumboogie,' 'Body and Soul,' 'In a Mist' and a Rachmaninoff symphonic opus, it forced him into a second medley, this time 'Caprice Espagnol,' 'Sweet Georgia Brown,' 'So Nice to Come Home To' and 'Dark Eyes,' which he plays smoothly and suavely, sans rhythmic interruption, almost as if it were a single composition.

The blind pianist, still led on and off the floor, brooks no sympathy appeal—akin to the Connee Boswell values, both more than delivering with the talents gifted them. Templeton's Bach-Gershwin medley; the hotcha Tschaikovsky 'Eugen Onegin,' (billed 'off again'), the Rudy 'Valkerie' hokum; Henry Aldrich on the phone ('I Hear You Calling Me'); Debussy's 'Clair de Lune,' done straight; 'I Love Life,' a la Satchmo Louis Armstrong, with a deft pianistic treatment; the Russian basso hoke; and all the rest, make for a boff floor show.

Larry Adler, in the audience, was an extra fillip, both doing 'A Larry Ad Lib Concerto,' the harmonicaist ('I came unprepared, so I only brought one harmonica) and Templeton zinging over a strong session. Adler and Paul Draper have been a click as a concert team but with Templeton added they would mop up. (Speaking of the customers, the applause hit of the preem was Jascha Heifetz's bow, a truly unprecedented ovation that would dwarf any all-star Hollywood cast's impact, were they present).

Opening the new show are the King Sisters (New Acts), away from Alvino Rey's orchestra, now disbanded and in war defense work. And, per usual, the suave Carmen Cavallero and Mischa Borr tempos continue. *Abel.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, April 1.

Griff Williams Orch (13) with Betty Jane Watson, Bob Kirk, Bob Williams and 'Red Dust,' Bernard West, Cabot & Dresden, Clair Omar Musser, Carol Lee Rouse, Nick Brodeur's Band (4), Merriel Abbott Dancers (12); $1-$4.50 minimum.

New 'Springtime Revue' not only marks the return of Griff Williams' music for the duration but contains a varied array of divertissements outstanding of which is the dance work of Cabot and Dresden and the singing of Betty Jane Watson. Latter was formerly femme soloist for Williams but is now featured in the regular floor show. Both were show stoppers.

Cabot and Dresden are a solid click from start to finish. Duo's work is accentuated throughout with marvelous one-arm lifts, fast whirls and spins. They do three numbers, a tango, a polka and a dramatic number and when caught begged off to terrific applause.

Bob Williams and 'Red Dust' succeeded in keeping the customers laughing. Williams' efforts to make the dog do tricks with the latter ignoring his commands is one of the really entertaining spots of the show.

Bernard West, monologist, failed to click and was yanked after the opening night. Clair Omar Musser contributes several vibraharp numbers to mild results.

The Merriel Abbot Dancers, always a big part of every Empire Room show, do two sock numbers. Opening routine to 'Caprice Viennois' is fluffy and graceful. Also do 'Tribute to Victory' in which they play celeste bells. As a climax a huge map of the world in back of the bandstand is illuminated as the band plays 'When the Lights Go On Again.' Numbers are beautifully costumed and routined.

The Ten o'Clock Little Show is composed of Griff Williams presenting a Jerome Kern medley, enhanced by effective and colorful lighting; Bob Kirk, who does several songs to big results; Carol Lee Rouse, whose solo dance, 'Love Is a Dancing Thing,' is effective; Betty Jane Watson, whose songs are relished by the customers, and a novelty number called "Three-A Daddies' by Williams and the orch, a laugh getter. Nick Brodeur's four-piece combo furnishes relief music in befitting manner. *Morg.*

SHANGRI-LA, PHILLY

Philadelphia, April 3.

Billy Vine, Bea Wain, Maxellos, Howard Paycee Dancers (4), Victory Belles (16), Dick Wharton Orch (10), Billy Hays Orch (5); no cover, $1.50 minimum.

Bea Wain is making one of her infrequent nitery appearances at the Shangri-La and the goodlooking brunette is making Dewey Yessner's patrons get off their hands and really thump those dukes.

Miss Wain has developed into a super-sales gal, equally adept at delivering the torchy stuff and swingy jive. When caught she rang the bell with 'Hip, Hip, Hooray' and 'Hallelujah' in the gutbucket metier, as well as 'As Time Goes By,' 'Deep Purple' and 'Saving Myself for Bill' in the ballad department. Only by pleading exhaustion was she able to bow off.

Co-headlining the bill is Billy Vine, rotund comic who has a novel style. His best bit is a takeoff of a guy with a crying jag. His impersonations of Ted Lewis and Charles Laughton are also well executed. But a 'Sadie Thompson' bit with a chorine as stooge misses fire and seems misplaced.

Vine also m.c.'s the show in handy fashion, interspersing his introductions with rapid fire patter.

The Howard Paycee Dancers and the Maxellos, acrobats, are holdovers. The Victory Belles continue their fine work in production numbers staged by Noel Sherman.

Dick Wharton batons the music for show-accompaniment and customer dancing, doubling at the mike with his fine baritone. Billy Hays quintet fills in the lulls.

House was filled, with scores turned away, when caught. (Saturday supper.) *Shal.*

BLUE ROOM, N. O.

New Orleans, April 1.

Nick Lucas, Harrison & Fisher, Ben Yost Vi-kings (6), Art & Bob Coleman, Kay Baker, Carvel Craig Orch.

There is much to commend the new show in town's top dine and dance rendezvous. It combines melody, rhythm and pulchritude in amounts sufficient to please the most exacting. Exceeds in values recent shows in spot.

Heading the entertainment is Nick Lucas. Audience went in a big way for his memory gems, 'Tip-Toeing Through the Tulips,' 'Me and My Gal' and 'Painting the Clouds with Sunshine.' He also drew bravos for his more recent hits. Had to beg off at opening show.

Ben Yost Vi-kings, six male singers with good voices, do a medley of tunes, including 'Ranger Song,' 'Vagabond Song' and other operetta faves. Military uniforms add to effectiveness of their work and they drew plenty of palm pounding.

Harrison and Fisher, terp team, go

(Continued on page 40)

FLORENZ TAMARA IN SERIOUS CONDITION

Brunswick, Ga., April 6.

Florenz Tamara, of the ballroom dance team of (Addison) Fowler & Tamara, remains in a serious condition at the Brunswick hospital, here. Dancer suffered a cerebral hemorrhage while performing at the Cloister hotel, Sea Island, Ga., two weeks ago and was rushed to the hospital here, where she remained unconscious for several days.

Partner and husband, Addison (Jack) Fowler, has been at her bedside since.

TODD IN TRAINING

Will Try to Defend Himself at Friars Club Ribfest in N. Y.

Michael Todd is in training for his role as guest of honor at a Friars Club midnight supper in the Sun Room of the Edison hotel, N. Y., Saturday (10), but as yet he hasn't been able to think of one good insult for his insulters.

The one champ insulter who probably has Todd worried most is Bobby Clark, a fast guy on a dais and especially potent because of his inside knowledge as one of the stars of Todd's 'Star and Garter,' Music Box.

Saranac Lake

By Happy Benway

Saranac, N. Y., April 6.

Leonard Derene, ex-manager of the Terrace theatre, N. Y., who is now in the Army, is spending his first furlough visiting his wife at the Rogers. Latter is showing improvement.

Ben Nadler, Cleveland theatre manager, now permitted to have meals out of bed.

Harry (Slipfoot) Clifton has left the colony. He'll try resuming work between rest periods in Syracuse.

Arthur Martins, president, and Richard S. Hayes, business rep of Local 650 IATSE and OMPMO, visited the gang here.

Virginia Browne has been promoted to one meal in the main dining room.

Al Tint, ex-minstrelman and vaudevillian, has recovered and is now a salesman in Chicago.

Harry (musician local 802) Feingold has received his final o.k. to go home. Was here a year.

Horace Bently, former accompanist for Jeanette MacDonald has sufficiently recovered to play the piano nightly at the Rogers.

Lee Laus visiting her sister, Kay, who is among the real comebacks at the lodge.

Will Rogers hospital, actors colony and the Northwoods have done an outstanding job for the Red Cross drive.

(Write to those who are ill).

Philly AGVA Drops Limit on Benefits; Election April 27

Philadelphia, April 6.

The American Guild of Variety Artists last week dropped the idea of putting a limit of one benefit a week on its members and instead decided to leave the matter of cuffo performances, especially of those at service centers, to the individual members.

In order to see that the union gets credit for the amount of free entertainment that it has helped to supply, the board announced it would send two shows a month to the Army's new hospital in Valley Forge, Pa., for convalescent service men, the nights to be designated as 'AGVA Nights.'

Nominations for officers were held, with the nominees to be voted upon on April 27. Those nominated were:

Harry Lewis and Joe Hough, president; Larry Kramer and James Clark, 1st vicepres.; Joe Campo and Charles Kelo, 2d v.p.; Johnny Guilfoyle and Jon Taye, 3rd, v.p.; Cecil Williams and Dolly Davis, 4th v.p.; Doc Smith and Donna Lee, 5th v.p.; Sunny Marston and Bert Gehan, treasurer, and Joan Arlen, recording secretary.

Nominated for board of directors (11 to be elected) were: Billy Diamond, Karl Sheldon, Wally Burns, Betty Gaynor, Danny Daniels, Andy Furlong, Cardini, Bob Baxter, Harry Holly, Al Carlton, Jack Curtis, Billy Maples, Dolly DelMonte, Charles Berry, Phil Fletcher, Terry O'Day, Charles Ray, Mickey Pearl, Sammy King and Eddie Galbreath.

BALTIMORE SUIT OVER 'GREAT LESTER' BILLING

Baltimore, April 6.

Noel Lester, magician, is being sued in Circuit Court here by Harry Lester, ventriloquist, over use of the name 'The Great Lester.' Harry claims he is also a magician and the original 'Great Lester' and contends that he can't get work as a magico because of the conflicting billing.

Suit was filed last month when Noel Lester headlined the Maryland vaude bill and Harry Lester ran into difficulty over a simultaneous booking at a local nitery.

Frisco Mobilizes Nitery Employees for Defense

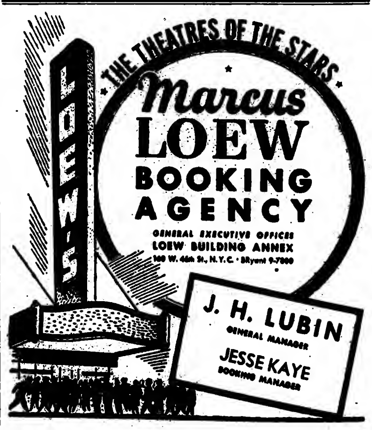
San Francisco, April 6.

Night club employees and entertainers are being mobilized for civilian defense here.

Civilian War Council summoned nitery owners and managers to a meeting to get classes in civilian protection under way, so that night club personnel will be prepared to protect patrons in event of air raids.

"ALWAYS WORKING"
"WHITEY" ROBERTS
Week of Apr. 9th—Roxy Theatre
Atlanta, Ga.
Open Apr. 19, U.S.O. Shows with
Al. Borde's "Fanzafire"

ALAN MOWBRAY
HELD OVER
Weeks March 25 and April 1
LOEW'S STATE
New York
"Mowbray was a solid hit Thursday night, when caught, going over especially strong with his impression of what women wear and how they dress themselves." *Char.*
Variety, March 31.
"BELATED HONEYMOON"
Beginning April 28th—20th Century-Fox
Management: LOUIS SHURR



CAPITOL, N. Y.

Charlie Barnet Orch (19) with Mary Ann McCall, 'Peanuts' Holland; Mary Small, Victor Borge, 'Slightly Dangerous' (MG), reviewed in 'Variety,' March 3, '43.

This is the second link in the Capitol's recently inaugurated chain of band-vaude shows, begun four weeks ago tomorrow (Thursday). Charlie Barnet's heavy band, and Mary Small and Victor Borge, form a pleasing if not too standout lineup. Harris & Shore, dance team, were also in this show opening day but its length forced them out. They'll be part of the next session, headed by Ozzie Nelson and Harriet Hilliard.

That the Cap's decision to join the Paramount, Strand (and occasional Roxy bandshow) in a band-vaude policy is working out, is evident. When caught (Friday, last show) there were almost as many ticket holders in the spacious lobby as in the theatre itself. And the response to the show, particularly Barnet's orchestra, was heavy.

Barnet's 19-piece combination (four trumpets, four trombones, six sax, five rhythm, including two bass) is a really solid outfit, among the better ones in these days of a shortage of good musicians. As usual it's slanted heavily toward the younger element. There is stimulating rhythm, but little taste in the screaming attack of his band. There isn't one arrangement in this show that anyone could class as to the possible liking of older audiences, with the exception of two vocals by Mary Ann McCall.

Miss McCall, who recently returned to the business, does a fair job on 'It Started All Over Again' and a good one on 'Old Black Magic.' She's followed, after a hot band number, by both bass men, one of whom is a Negro (there are four colored men in this outfit, two trumpeters and trombone, and bass). Their string plucking, on instruments hardly commercial spotlighted alone, works into a highly popular bit of mugging and ad lib Harlem dance routine. 'Peanuts' Holland, trumpeter, does a short vocal later, okay.

Thankfully, interludes like the above, and the acts, don't give Barnet's hammering jive too much opportunity. Miss Small slips in next, and while she clicked mightily with this crowd her vocalling is not exceptional. Voice is clear, true, and appealing, but a narrow range and lack of shading makes all her stuff sound alike and it quickly palls after two numbers. That may be the result of choice of tunes here. Did 'Brazil,' 'Time Goes By,' which don't range far, and n.s.g. encore of 'Why Don't You Do Right.'

Borge, Danish comedian and pianist, starts slowly, but once he gets his phonetic punctuation routine rolling he's in with room to spare. This bit is not only highly amusing, but it's fresh, which is just as important in these days of repeating comics. Second half of his stint is at a keyboard (piano is neatly stowed under elevated drum platform) and his ability on 'Night and Day,' brief 'Rhapsody in Blue,' and 'Smiles' winds him up to repeated bows.

Biz big. *Wood.*

ORPHEUM, MPLS.

Minneapolis, April 3.

Lawrence Welk Orch (14) with Jack Newlon & Bette Webb, Elgins (4), DeVal, Merle & Lee, Edgar Kennedy (2); 'Lucky Jordan' (Par).

Annual visitors here, the Lawrence Welk orchestra has built a considerable local following of those music lovers whose tastes run to its conservative type of sweet swing. On this occasion it has Edgar Kennedy, the film comic, for added b.o. pull. The lineup delivers plenty of customer enjoyment.

With its three violins and Welk's own accordion along with the customary three rhythm mellowing and softening the outpourings of the four brasses and three saxes, the band still devotes itself, to the less rampant swing, providing a pleasant contrast to the usual jive. It retains in its repertory swing arrangements of many oldtime faves. There's an occasional concession to the zoot-suiters, but the general mood is soothing. It adds up to rhythmic melody instead of blaring noise.

'Twelfth Street Rag' starts the band off on swing. Then the violins have an inning with 'World Is Waiting for the Sunrise.' 'Red' Howe, the drummer, does some vigorous pounding for 'Running Wild.' The band's new male singer handles 'Moonlight Becomes You' and 'A Smile Will Go a Long, Long Way' to win merited plaudits. Welk's accordion medley of songs of yesteryear gets its usual big hand.

The Four Eltons, three men and a woman, juggle hats and Indian clubs at breakneck speed and with numerous comedy touches. Had to beg off. Then the band resumes, with Terry George and his trick trombone putting over 'I Love You' to heavy returns. For an encore he plays 'Nola' with his foot manipulating the slide. Paul Summy, trumpeter, gets the featured spot for 'As Time Goes By.' Another act, DeVal, Merle & Lee, two men and a woman, score with their comedy adagio.

One of the band's highlights is an effective arrangement of 'Pavanne.' Substituting for Jane Walton, Bette Webb, the band's singer, impresses with 'Heard That Song Before,' 'You Made Me Love You,' and 'There Are Such Things.' All socko.

Kennedy is effective when he goes into his familiar slow burn. A halfway burlesque of the balcony scene from 'Romeo and Juliet' with his wife probably could be more profitably replaced by gags and patter. Act won a good hand.

A swing arrangement of 'Poet and Peasant' by the band makes a good finisher. House well filled at the opening day first performance. *Rees.*

EARLE, WASH.

Washington, April 2.

Gautier's Steeplechase, Jack Marshall, Roxyettes, Jo Lombardi House Orch, Lee Vickers, Joyce Romero & Doris Whirt Drake; 'The Hard Way' (WB).

Red Cross tableau takes up 15 minutes of this show and is easily the standout. Lee Vickers of WJSV does the narration while Joyce Romero (unseen) provides background vocals over the p.a. system. Doris Whirt Drake, portraying the 'Angel of Mercy,' reads an impressive message. Act is beautifully presented and directed by Harry Anger.

Roxyettes bounce on with 'Heigh Ho, Come to the Fair,' with carnival colors and country fair drop. Good setting for Gautier's Steeplechase, ponies and dogs going through their tricks with speed and precision. Jack Marshall, rubber-faced monologist, gets a big hand. Gets plenty of fun out of a trick hat, follows with a rookie impression and winds up by satirizing Hirohito, Musso and Adolph. New to Washington, he was a solid click. Roxyettes on again for a Scotch number in kilts which show off their curves and versatility. Attendance second show very light. *Arke.*

CHICAGO, CHI

Chicago, April 2.

Joe Reichman Orch (11) with Penny Lee, Artie Wayne, Tito Guizar, Rochelle & Beebe, Frank Paris; 'Hello, Frisco, Hello' (20th).

Sparkling show on tap this week, with not a dull moment, is headed by Tito Guizar and Joe Reichman's Orchestra. Latter brings something different in bands to the Chicago patronage. His arrangements are tops. Three sock numbers are given by the band, all dominated by Reichman's pianistics. These are 'Variations in G,' 'Smoke Gets in Your Eyes' and a George Gershwin medley.

His soloists, Art Wayne, with 'It Can't Be Wrong' and 'Somebody Loves Me' and Penny Lee, femme warbler, who does 'Let Me Off Uptown,' 'I Had the Craziest Dream,' and 'Shut My Mouth' come in for a good share of applause.

Frank Paris is on first with his marionettes. Puppet routines include Carmen Miranda, a ballroom team doing a tango, a fan dancer, an ice skater and a skeleton. Paris had to beg off. Rochelle and Beebe make a favorable impression with their satiric dance routines, all good for laughs. Jane Beebe is a pert little comedienne with a sense of humor that clicks and Ben Rochelle is a perfect foil. A hit.

Guizar is generous, as usual, with his songs in the closing spot. Opens with 'Granada,' then 'When the Lights Go On Again,' a medley of several tunes, 'Rancho Grande' and closes with 'Brazil.' He's socko all the way. *Morg.*

EARLE, PHILLY

Philadelphia, April 6.

Gene Krupa Orch (16) with Gloria Van, Gene Howard, Roy Eldridge, Radio Ramblers, Peggy Marlowe, Bellet and English Bros.; 'How's About It' (U).

Gene Krupa and his entourage of jivesters were a bit delayed (train trouble) at the Earle Friday afternoon, but the thousands of zoot-suiters and alligators waited patiently for his arrival. When the drum-beater and his boys finally appeared onstage they received one of the greatest receptions recorded here in months.

Krupa doesn't disappoint his fans. He wades right in with 'Drummer Man,' 'American Bolero' and 'Drum Boogie.'

Gloria Van, Krupa's recently acquired singer, nets kudoes with her warbling of 'What's the Good Word' and 'It Started All Over Again.' Gene Howard does a fair job on the vocals with 'Black Magic.' Roy Eldridge is plenty clicky with his trumpet soloing of 'St. Louis Blues.'

The Radio Ramblers provide lots of laughs with their impersonations. Carrot-topped Peggy Marlowe has them begging for more with her terpwork. Marion Bellet and the English Brothers knock themselves out trying with their comic-acro turn.

Standees were five deep in the back of the house when caught (Friday afternoon). *Shal.*

APOLLO, N. Y.

Muggsy Spanier Orch (12) with Marjorie Garland; 'Fats' Waller, Claudia McNeil, Sinclair & Leroy, Harlem Highlanders (4), Dave McHarris, Buddy Bowser; 'Kid Dynamite' (Mono).

'Fats' Waller, with an abundance of personality, showmanship and keyboard wizardry, wraps up the current show at the Apollo. Otherwise, it's a haphazardly planned layout that succeeds only at intervals in relieving the many dull moments.

One of the principal faults lies in the negative impression made by the maestro-less Muggsy Spanier band which, perhaps through no fault of its own, was a virtually disorganized unit when caught Friday night. Spanier, despite the fact he was running a temperature, showed up for the morning show Friday, but was forced to call it quits before the curtain lowered and he was out for the rest of the day. Obviously handicapped without its leader, the band somehow never got going. Normally a torrid crew, and a fave with the jive brigade, it was anything but a sock swing session that was dished out, and at times even appeared to be retarding the acts it backgrounded. Marjorie Garland, the band's vocalist, also missed the mark with her 'Craziest Dream' and 'I Cried for You' renditions. The Spanier unit is the only ofay act on the bill; otherwise all colored.

Taking hold of the closing slot for the major contribution, Waller whammed over a routine of songs, ivory thumping, mugging and organ solos. His ration song, the off-color 'Bessie' number and his piano variations on 'Hallelujah' are tailor-made, especially for this house. Waller winds up with a community sing that's aces.

As usual here, the lusty humor is responsible for the howling this week. It's the principal reason for the clicking of Harlem Highlanders, quartet of harmony singers who work in kilts. Vocally, they're ineffectual, but their pointed clowning foots the Apollo bill. Ditto for Sinclair and Leroy, who can sing, dance and gag effectively but finally resort to the same stuff to draw the belly laughs.

Rounding out the bill are Dave McHarris, whose hoofing is above average, and Claudia McNeil, who can sing a blues tune with telling results but unfortunately concentrates too heavily on the ballads. Buddy Bowser is an acceptable m.c. *Rose.*

MARYLAND, BALTO

Baltimore, April 3.

Beatrice Kay, Wally Ward & Mitzi, 4 Franks, Gene Baylos, The Graysons (2); 'It Comes Up Love' (U).

This is a talent laden layout highlighted by a very potent spot in the closing niche allotted to Beatrice Kay. A sure and seasoned trouper she's a natural for intimate audiences here and her solid session of vocal comicalities brings the bill to a rousing finish. It's paced by Gene Baylos, whose m.c. assignment and brief spot of his own is a review of all the familiar gags and business. Gets some laughs and stays on just long enough.

The Graysons, mixed hand balancing duo open with good lifts that are nicely sold. The Four Franks follow. Quartet bangs out a fast and fl--' session with instruments, straight hoofing and a funny knockabout travesty via the sofa routine. Standard turn is surefire on any layout and a solid show halter when caught here.

Wally Ward and Mitzi contribute some funny business. Ward climbs all over a piano to good audience response. Gags and clowns his way around a strong legit spot of real ivory thumping in the boogy woogy motif.

Miss Kay in Gay Nineties gowning whams out a socko interlude featuring stylized vocals of 'Curse of An Aching Heart,' 'I Don't Care,' 'Tisket Tasket,' 'Bird in a Gilded Cage,' 'My Gal Sal' and as a smart switch on the encore, an indigo rendition of 'Five by Five.' Latter is right in the groove and a solid sender for continued applause after the last of many curtains.

Biz very good. *Burm.*

MICHIGAN, DETROIT

Detroit, April 2.

Andrews Sisters (3), Mitchell Ayres Orch (15) with Meredith Blake, Ruth McCullough, Dick Dyer, Gee Gee, Johnny Bond, Masters & Rollins, Jesse & James,' 'Hit Parade of 1943' (Rep.)

There's no decline in the lure of the Andrews Sisters for audiences here with the trio making their second dip back in Detroit within a year. Backed up with the Mitchell Ayres' outfit, making its bow here, the Michigan is running off strong entertainment to continue its marked draw with stage bills.

The Andrews socked over five numbers at the opening which left the audience howling for more. All the tunes are aimed down the popular groove with nothing foreign to their style in 'Here Comes the Navy,' 'Five by Five,' 'Strip Polka,' 'Pennsylvania Polka' and for a ballad turn 'There Are Such Things.'

There's nothing weak about the Ayres' band which rounded out their turn with everything from a production number on the 'Black Magic' opening to the comedy side with such material as 'I Opened Up the Trunk.' Band doesn't have to count alone on the novelty side despite such talent as Gee-Gee in the cornet section and Johnny Bond and the Glee Club, for Ayres has strong arrangements and holds up on the sheer musical side particularly on such favorites as 'Why Don't You Do Right,' 'I Heard That Song Before' and 'You Go To My Head.' No slight part of the band's registering big here is Ayres' easy showmanship, deep-voiced Meredith Blake, a sound baritone in Dick Dyer and Ruth McCullough, who is pleasant on her vocals.

Dance end is not neglected for both the comedy turn of Masters and Rollins and Jesse and James, latter a deft Negro acrobatic and hoofing team, fit in strong with the sound bill. Audience big at opening show caught. *Pool.*

RKO BOSTON

Boston, April 1.

Xavier Cugat Orch (14), Gene Sheldon, Loretta Fischer, Paul & Eva Reyes, Lina Romay, others; 'Tarzan Triumphs' (RKO).

The rhythm, color and liveliness of the Cugat presentation goes far to make this Latin-American affair plenty palatable to the jive-fed customers of the RKO, and the appearance in the ace spot of Gene Sheldon is enough to put the layout across solidly.

Cugat brings one of the heftiest ensembles in 14 musicians, nine singers supplying a choral background, a couple of clave-clappers, vocalist Lina Romay and the south-of-the-border dancers Raul and Eva Reyes.

Band is made up of exceptionally versatile musicians, most of whom double or triple in various capacities. Thus Cugat has a quintet of fiddles join him at one time, and a couple of flutists at another. There is a lot of variety and it keeps the interest up all the way.

Following a typical Latin-American medley of tunes like 'Cio Lita Lindo,' 'Cachita,' 'Perfidia,' 'Chiu Chiu,' Raul and Eva Reyes take over for an exotic dance specialty which clicks from the outset. Lina Romay follows in a trio of tunes, which she does in top form in contrasted styles. This leads to Gene Sheldon, whose routine never varies in any detail but which gets better on each viewing. He wows the customers and has to help Cugat introduce the next number in order to make his getaway.

Show breaks on a high-pitched Latin-American note, vocalist De La Cruz shouting out the torrid chant, 'Babalu.' In line with the week's Red Cross drive, the RKO, Cugat and Larry Flint's house orch combine in an afterpiece to inspire bigger donations. Biz was fine at opening. *Elie.*

TOWER, K. C.

Kansas City, April 2.

The Pretenders (3), Jackie Swift, Sylvia & Christian, Taylor Trout & Co. (2), Gertrude Mistlelee, Tower Orch with Mike Carll & Marilyn Ballinger; 'Mummy's Tomb' (U) and 'Night Monster' (U).

In contrast to the accompanying 'double horror' screen billing, Tower stage show this week accents comedy and music, and the change of pace strengthens the appeal of the vaude.

Tower Orch opens with a chorus of 'You'll Never Know,' and then swings into 'I Lost My Sugar in Salt Lake City.' Marilyn Ballinger, now beginning her eighth month with the band, takes the refrain on a front mike and registers solidly.

Jackie Swift, seen later in his own act, doubles as m.c. and first brings on Sylvia & Christian for an adagio turn. Second spot is taken over by Swift, who does rope tricks. He has a nice delivery, but some of his gags should be replaced with new material. Next is the current 'Tower Discovery Night' winner, Gertrude Mistlelee, eight-year-old tap-dancer who clicks out to 'See You in My Dreams.'

The Pretenders, three lads who time mimicry to discs played offstage over the house p.a. system, are on next to closing. They open with an impression of The Merry Macs singing 'You Made Me Love You,' and close with one of the Andrews Sisters giving out with 'Pennsylvania Polka.' Considering the trick rhythm of the latter number, the boys have their timing down pat. Off after three bows

Standout of the bill is Taylor Trout and his partner, who close the show with some topnotch juggling and hoop tricks. Juves particularly like the way he makes the hoops behave. He has a nice line of patter, and his partner lends okay support throughout the act. Biz good opening show. *Earl.*

Ray McKinley, now in the Army Air Corps, is leading a band at Yale U., New Haven, Conn., training center.

ORPHEUM, L. A.

Los Angeles, March 31.

Tommy Dorsey Orch (27), Lew Hoffman, The Sentimentalists (4) and Barbara Canvin, the Rogers Dancers (3), Larry Stewart; 'Calaboose' (UA).

Orpheum was packed to the rafters at opening show with jivers out to hear Tommy Dorsey and his orchestra give forth with extremely listenable music. Dorsey and his show had patrons demanding more. House was shaken continually by patting feet, attesting to ear-catching ability of the Dorsey rhythms, and close of each number was greeted with unrestrained approval. Band was a tired crew of 27, having played seven one-nighters, seven camp shows and two broadcasts in seven days while beating their way down from northern California, but that fact didn't interfere with top brand of music delivered at first matinee.

Disappointment at first show was absence of Dick Haymes, vocalist, who was laid up with a cold. Substituting was Larry Stewart, loaned by Freddie Martin. Personable baritone was solid with six pop tunes, 'Old Man River,' 'You'd Be So Nice to Come Home To,' 'Heard That Song Before,' 'Old Black Magic,' 'It Started All Over Again' and 'There Are Such Things,' aided in last two by the Sentimentalists.

Dorsey comes on with his themer and quickly swings into 'Hallelujah' with a special treatment that pleased. Next on was 'Song of India,' another swell arrangement that made full use of his large outfit, including the nine violins and harp. Band then almost pulled the hepcats into the aisles with 'Mandy.' Barbara Canvin and the Sentimentalists vocal 'Why Don't You Do Right,' 'As Time Goes By' 'Brazil' and 'Can't Get Stuff in Your Cuff.'

Dorsey follows a band number, 'Bounce Team,' with his special, 'Sleepy Lagoon,' and here again odd instruments in his outfit get the play. Harp tones, the tuba, and violins are played up for sharp effect that made for good music. A quick change of pace sends 'Well, Get It,' hot number, bouncing, spotlighting Don Lodice on the sax, Ray Linn, trumpet, Heinie Beau, clarinet, Moe Purtill, drums, and Milt Raskin, piano. Tommy, himself, displays his trom-

(Continued on page 47)

New Acts

KING SISTERS (4)
Songs
8 Mins.
Waldorf-Astoria, N. Y.

Alvino Rey having gone with his band into war work, at Lockheed in California, the featured King Sisters, formerly with the orchestra, are now on their own and a good bet, too, away from the dansapators. Always more than just a featured unit being equally billed with maestro Rey (who is married to Louise King; Yvonne is mated to the pianist of the combo), they extend their solo opportunities to the hilt. At their Wedgwood Room preem at the Waldorf they clicked, running the gamut of pops, highlighted by the petite Yvonne's deft style and their own brand of general harmonies.

No reason why the Kings, on their own, shouldn't go far in cafes and vaudfilmers. The break-up of bands accounted for Marion Hutton and the Modernaires (current at the Roxy, N. Y.), for instance, getting new-found opportunities—they are ex-Glenn Miller, now a Capt. in the Army—and undoubtedly the click of the Kings will further the pattern. *Abel.*

LIL WAYNE
Songs
Lil's & Walt's, Hollywood, Fla.

Lil Wayne is a vaude vet who, with Walt, her husband, has settled down at their own Hollywood (Fla.) pub, where he tends bar, cuisine, etc., and she's the general hostess and entertainer. Doing a Sophie Tucker style of songolog, she alternates between saucy and straight lyrics of self-accomp on the Solovox-piano.

Hollywood Beach being a Naval town now, and situated not far from the Army takeover of Miami and environs, the patronage is generously sprinkled with servicemen. Songs match customers and, for the purpose intended, Miss Wayne is a bright interlude. *Abel.*

FRANCO & BERYLE
Dancing
Hotel Sheldon, Hollywood Beach, Fla.

Franco (& Christine) and Beryle (formerly the 'Denise' of Dario & Denise) are a new combination and work well together with their tiptop terps, as evidenced at this resort spot.

While their forte is towards the Latin, in keeping with his personality, they run the gamut from flamenco and the conventional conga-rhumba routines to forthright Yank tempos. A fine-looking pair on the floor, tastefully costumed, Franco & Beryle can play in anybody's cafe or hostelry. *Abel.*

Variety Bills

WEEK OF APRIL 9

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (8)
Charlie Barnet Or
Mary Small
Victor Burge
State (8)
Hd. Paysee Dancers
Mel Hall
Shiela Barrett
Joey Adams
Tony Canzoneri
Smith & Dale
John Kirby Orch
PITTSBURGH
Stanley (9)
Hal McIntyre Or
WASHINGTON
Capitol (9)
Rhythm Rockets
Radio Aces
Vicente Gomez
Calgary Bros.
Alfred Brower

Paramount

NEW YORK CITY
Paramount (7)
Les Brown Band
King Sisters
Gil Lamb
Tommy Sanford
CHICAGO
Chicago (9)
J. Reichman Orch
Jackie Green
Carl Emmy
Tito Guizar
Son & Sonny
MIAMI
Olympia (7-10)
Delage & Shirley
Gary & Roberts
Alma & Roland
Paul Gerrits
Dolly Dawn
OMAHA
Orpheum (9)
Lawrence Welk Or
Duval Merle & Lee
Elgins
TOLEDO
Paramount (9-11)
Andrews Sisters
Mitchell Ayres Or
Masters & Rollins
Jesse & James

RKO

BOSTON
Boston (8)
Count Basie Orch
Bill Bailey
Thelma Carpenter
Apus & Estrellita
(1)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes
CLEVELAND
Palace (8)
Shep Fields Orch
John Boles
Dixie Dunbar
Don Cummings
(1)
Joe Venuti Orch
Connee Boswell
Frazer-Roberts S.
Gaudsmith Bros.
Tim Herbert
COLUMBUS
Palace (13-15)
Andrews Sisters
Mitchell Ayres Or
Masters & Rollins
Jesse & James
(6-8)
E. Carroll's Van.
ROCHESTER
Temple (2-4)
Count Basie Orch
Thelma Carpenter
Apus & Estrellita
Bunny Briggs
SAN FRANCISCO
Golden Gate (8)
Al Donohue
Lime 3
Dave Apollon
(1)
N. Bisle Orch

Warner

NEW YORK CITY
Strand (8)
Jan Savitt Orch
Ethel Waters
Bob Dupont
Berry Bros.
(1)
Ina Ray Hutton O
Jerry Lester
3 Samuels
Irene Manning
PHILADELPHIA
Earle (9)
Xavier Cugat Or
Gene Sheldon
Raul & Eva Reyes
(2)
Gene Krupa Orch
Bellet & English B.
Peggy Marlowe
Radio Ramblers
PITTSBURGH
Stanley (8)
Hal McIntyre
Tim Herbert
Whalling & Yvette
(2)
Bob Chester Orch
Block & Sully
Carol Bruce
Al Gordon
WASHINGTON
Earle (9)
Roxyettes
Jack Marshall
Gautiers St'p'chase

Independent

NEW YORK CITY
Music Hall (7)
Oxford Boys
3 Swifts
June Forrest
Albert Gifford
U S M Service Bd
Harold Stern
Broadhurst (10)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros.
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (7)
Chico Marx Orc
Merly Mey
Toy & Wing
Marion Hutton Co.
De Vasconcellos
Johnny Drake
BROOKLYN
Marine (11)
Cleo Florelle
Morylyn Myles
(3 to fill)
Mayfair (10)
Cleo Florelle
Marylyn Mylee
(3 to fill)
LONG ISLAND
Jamaica (8-11)
Irene Wiley
Don Zelaya
Torres Dancers
Birdland
Tyler & Renaud
(8)
Cleo Florette
Mary King
Verga & Lee
Lynbrook (9-13)
Bo Jenkins
Mary King
(3 to fill)
Steinway (8-10)
The Cabineers
Arthur Merill
Cy Reeves
(2 to fill)
Sunnyside (11)
Bo Jenkins
Mary King
(3 to fill)
AKRON
Palace (9-12)
Charlie Spivak Or
Watson Sis
Carr Bros
Ruthie Barnes
ALLENTOWN
Colonial (12-14)
Rose's Horseshoe
ATLANTIC CITY
Steel Pr—4th only
45 Min. B'way
BALTIMORE
Hippodrome (9)
Johnny Long Or
Dave Barry
Dooley Wilson Co.
Callahan Sis
Maryland (9)
Elton Britt
Pepe & Conchita
Eddie Lambert Co.
Sammy White
Royal (9)
Lionel Hampton O.
Wen Hai Troupe
Canfield & Lewis
State (8-10)
Stage Door Follies
(11-14)
Lillian Palmer
Bob Fitzgerald
Edwards & Morris
Wen Hai Troupe
BRIDGEPORT
Lyric (4-8)
Frankie Masters Or
White & Mae
The Kemmys
Henny Youngman
CAMDEN
Towers (9-11)
A & [illegible]
Valentine
Fielder & Harriet
Princess [illegible]
Juggling Jewels
EASTON
State (8-10)
Rose's Horseshoe
ELIZABETH
Liberty (8-11)
Young & Kay
3 Murphy Sis.
Eileen Barton
Reed & Ryan
(1 to fill)
HARTFORD
State (9-11)
Gene Krupa Orch
Radio Ramblers
Bellet & English B
Peggy Marlow
HOLLYWOOD
El Capitan (10)
Ken Murray
Marie Wilson
Tip, Tap & Toe
Hoffman & Rebner
Jimmy O'Brien
Fred Sanborn
Jack Mulhall
Vivian Marshall
Park & Clifford
Gene Poggi & Igur
Julia Rooney
Myrtle & Ray
Helen Charleston
Alphonse Berge
Joyce Duffin
Lorraine Paige
R. Renfro & Daisy
Bonnie Lou
Mabel Butterworth
Glamourlovelies
Elderlovelies
Snub Mosley Orc
Carlton Kelsey Orc
NEWARK
Adams (9)
Frankie Masters O
Barry Wood
Hollywood Blondes
Skating Hamiltons
Rae & Waterfall
PASSAIC
Central (9-11)
Ozzie Nelson Orch
Frank Gaby
Burns T & Evelyn
Charles Carlet
PATERSON
Majestic (8-11)
Moore & Leigh
Bert Walton Co.
Bento Bros & Rita
(12-14)
Ashley & Weir
The Rookies
PHILADELPHIA
Carman (9-12)
45 Min B'way
(13-15)
Bertay Sis
Jack Farrell
Primrose & T'gl'f't
D Ritz Favorettes
Fay's (9)
Glenn & Jenkins
Whitsons
Billie & Vivian
Angie Bond 3
Bunny Briggs
PROVIDENCE
Metropolitan (9-11)
Louis Prima Orc
Judy Canova
Winik & Mae
Johnny Morgan
WATERBURY
Poli's (7-8)
Judy Canova
Bo Jenkins
Betty McQuire Orc
Yost's Mimic Men
WOONSOCKET
New Park (9-11)
The Graysons
Yost's Mimic Men
3 Rays
(2 to fill)
WORCESTER
Plymouth (5-7)
Salute to Hawaii U
YOUNGSTOWN
Palace (13-18)
Charlie Spivak Orc
Watson Sisters
Carr Bros.
Ruthie Barnes

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Casey Orc
Club 1-2-3
Roger Stearns
Odaliques (6)
Lolita Moya
Aquarium Rest.
Berry Bros. Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Joan Benoit
Beverly Hosier
Moya Gifford
Madelyn White
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kria Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Revuers
Albert Ammons
Pete Johnson
Maxina Johnson
Georgie James Bd
Casbah
Neva Reyes
Larry Blaine Trio
Cardenas Orc
Casino Russe
Blenka
La Belle Alcala
Jascha Davidoff
George Sallon
Nadia & Sasha
Gypsy Chorus
Arlene
Ben Foley
Frances O'Connell
Marie Doley
Dorothy Mark
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Pat Harrington
Ann White
Betty Ann Jordan
Al Stone
Frankie Hyers
Barbara Lee
Bud Sweeney
Carrie Finnell
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Club 51
Dee Kalmus
Rosie Moran
Helen Olson
Steve Murray
Myra Kingsley
Copacabana
Jimmy Durante
Cabot & Dresden
Walter Long
Ted Shapiro
Fernando Alvarez
Hie Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Coq Rouge
Tina Beaumont
Bela Bizony
Jack Dempsey's
George Sterney Orc
Ross MacLean
Angie Bond Trio
Wes Cornell
Diamond Horseshoe
Harriet Hoctor
W. C. Handy
Pansy the Horse
Willie Solar
Callie Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perilla
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Frances Keyes
Julia Gerity
Dorothy Kelligan
Aillin Kreeshy
Keyboard Kuties
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Georgine Rolando
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Gray Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Terry Lawlor
Romo Vincent
Nila & Nadynne
Mildred Rey Gls
Irv. Carroll Orc.
Dinorah Bd
Harlequin
Patricia Bright
Adele Rivia
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Carmen de Rivero
Jose Fernandez
Noro Morales Orc
Moncita & Leo
Pilar & Lalsillo
Pepito Orc
Hickory House
Dinny Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Kathryn Duffy Dncrs
Gayle Robbins
Carey Twins
Teresita
Sally Urban
Frances Kaye
Glenys Lynn
Betty Carter
Ann Sharon
Jean Mason
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Marilyn Duke
Ziggy Talent
The Stadlers
Buddy Harlowe Trio
Vaughn Monroe Orc
Hotel Dixie (Terrace Room)
Jacqueline
Ariana Trio
Hotel Edison
Blue Barron Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahela
Tailimo
Momikai
Lani McIntyre Orc
Ken Lake
Leilani Iaee
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Sonny Dunham
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bissell & Farley
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandro Rosell
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Jimmy Dorsey Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Di Gitanos
John Sebastian
Ber-Mar
Charlie & Pela
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andrinia
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Jerri Blanchard
Hal Yates
Ricardel Orc
Hotel St. Moritz
Ford Harrison Orc
Dolores Del Carmen
Hotel St Regis (Iridium Room)
Ethel Smith Ens
Paul Sparr Orc
(Maisonette)
Diena Del Rio
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Alec Templeton
Marina
Mischa Borr Orc
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
The Townsmen
Hurricane
Radio Aces
Danny Rogers
Carroll Sis
Bob Kennedy
Isabelle Rolfe
Dorothy Keller
Quinto Toree
Thea Lind
Dueide Kerekgarto
Carola
Hermonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Monchito Bd
Dave Dennis Orc
Iceland Restaurant
Danny White
Simpsons
Nila & Nadynne
Evelyn Dan
Penn & Devon
Kiki
Lee Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jene Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuben & Alicia
Juanita Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Helen Holmes
Renee
Eleanor Russell
Montmartre Boys
Dixon & Denise
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Geo Woods Orc
Dorothy Manners
Thelma Carpenter
La Conga
Diosa Costello
De Marlos
Terri La Franconi
Tupi & Dance Trp.
Machito Orc
Jose Curbelo
La Martinique
Wynn Murray
Jackie Miles
Eunice Healy
La Martiniquettes
Maxi Bergere Orc
Socarras Orc
Latin Quarter
Gloria Blake
'Doc' Marcus
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hibbert Bird & Lan
Mickey King
Carol Reye
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Paula Lawrence
Josh White
Rasha & Mirka
O Ray Terrell
Irvine Orlan
Lou Springer
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Robert Field
Charlotte Vogna
Eddy & Lake
Tony Canzoneri
De Maye, M & M
Francis Lane
J & J Brandel
Lou Martine Bd
Mon Paree
Frances Williams
Charles Carlisle
Juanita Rios
Renee Villon
Honey Murray
Bernice Claire
Mon Paree Pretties
Bill Glass Orc
Monte Carlo
Peggy Wood
Jean Murphy
Tony Farrar
Stuart Ross
George Lloyd
Noble & King
Youle
18th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Onyx Club
Baby Hines
Betty Jerome
Annette Guerlain
Mabelle Russell
Toni Wood
Ginger Steele
Hazel Bruce
Pete Brown Trio
Jimmy Wright Orc
Old Roumania
Henny Nadell
Sadie Banks
Freddie Bernard
Ada Labine
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Mark Galano
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Snya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adema & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Murray Davis
Joe Crosby
Muncie King
Pat Clancy
Vellis
Earl Lindsey Gls
Sid Saunders Orc
Bosula Orc
Riobamba
Frank Sinatra
Pierre De Angelo
Joe Rio
Carol King
Nat Brandwynne C
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Don Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Delta Rhythm Boys
Melissa Mason
Eddie Mayehoff
Julius Monk
Maxine Sullivan
Russian Kretchma
Daria Biree
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pal Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Lovely Lane
Three Loose Nuts
Jerry Smith
Tondeloyo & Lopez
Peck & Peck
D Wilson & Frenchy
Columbus Orc
Versailles
Cal Olman Orc
Panchito Orc
Dwight Fiske
Evelyn Dow
Ellsworth & F'child
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Jube Sheeran
Scott & Sussine
Don Richards
Zeb Carver
Tiny Clark
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Carole Channing
Don Fry
Wivel
The McArthurs
Francis Albanese
Adele Rivie
Ming Toy
Tammy Haydes
Geraldine Hale
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Night Club Reviews

Continued from page 38

BLUE ROOM, N. O.

through a number of smart routines. Perform waltzes and Latin numbers with equal grace and perfection and deliver socko.

Art and Bob Coleman get a nice hand for their combination of singing and whistling while executing difficult balancing and muscular stunts. The deluxe character of this act gives it more than pleasing merit. Joan Kay Baker opens the show with a flashy dance turn which combines acrobatic, tap and ballet and rakes in her share of kudos.

Carvel Craig and his orch are held over from previous show. Band is entertaining with line showmanship and pacing. Outfit is capable of making with the hot and the sweet to the satisfaction of all customers.

Room was packed to capacity opening night despite torrential rains. *Liuz.*

OLYMPIA, MIAMI

Miami, April 1.

Rathburn Sisters (2), Rex Weber, Primrose & Tanglefoot, Joan Brooks, Pastine Dancers (3), Harry Reser house orch; 'Tennessee Johnson' (M-G).

Without any standout act, the Olympia this week nevertheless provides an hour of o.k. vaudeville.

First on are the Rathburn Sisters, trapeze duo with plenty of eye appeal and skill in their routine on the bars. Girls get off with a good hand.

In the deuce spot are Primrose and Tanglefoot, hoofer and pantomime impressionist team. Tanglefoot's routine of a man catching a bus and impression of a jitterbug fall flat, but his comedy capers with partner help act considerably. When caught they left a fair share of palm pounding.

Third on is Joan Brooks, the Blue network singer. Gal is easy on the eyes and knows how to sell a song. Her numbers are 'You,' 'You'd Be So Nice to Come Home To,' 'The Loreli' and 'I've Heard That Song Before.'

The Pastine Dancers, two girls and a man, display fine terping technique. Girls are nicely costumed in contrasting colors and go through a ballroom routine of whirls with perfect grace and fine timing.

Last on is Rex Weber, who is socko. He doubles in his singing with ventriloquist turn, for nice response. Lee Leonard, femme assistant, comes on as a 'dummy' as he vocalizes 'If I Love Again.' Encores with 'Brother, Can You Spare a Dime.' Had to beg off. Biz good. *Laur.*

El Morocco, Montreal

Montreal, March 31.

Johnny Howard, Mayla, Lemar & Martin, Milray Girl Line (7), Hal Hartley Orch (10), Buddy Clayton Band (3). Minimum $2.50 Saturdays; weekdays, $1.50.

Two standout acts held over for third and fourth week respectively and still piling 'em in, plus an orch that gives out with a highly versatile trio in piano, trumpet and sax solos, make this club one of 'must' entertainment centres of the town currently.

The acts are Johnny Howard, m.c., and Mayla. The Hal Hartley orch with its solo men and its leader doubling on sax and clarinet, has the fans warmed up from the opening gong.

Howard is the hardest working m.c. seen here in many months. He gives all the time, lengthening the show to two hours when caught. Yet he never outstays his welcome. He has a melange of gags, songs, introductions, ad libs, dancing with gals in the audience, and a special sort of coloratura whistling, trills, runs and high prestissimi passages that had the crowd responding with continuous calls.

Mayla, attractive brunet with a husky musical voice and neat figure, clicks handsomely. Russian, born in China, with authentic command of half-a-dozen languages, she uses them all in her repertoire, underlining them with eyes and hips. 'Dark Eyes' and a Gershwin tune 'Do It Again' had the fans on the edges of their seats. She too had to beg off at the finish.

Lemar and Martin, mixed ballroomologists, the gal a looker and niftily wardrobed, pleased the crowd with a graceful spot of dansapation, earning a good hand. The seven eyefuls of the Milray Line do their routines neatly and acceptably. Buddy Clayton band fills in adequately.

Biz fair at early presentation with house filling for midnight show. *Laue.*

HAPPY HOUR, MPLS.

Minneapolis, April 3.

Tommy Reynolds Orch (14) with June Raines and Jack Wyatt; no cover or minimum.

Making their first acquaintance with this hot swing band, local jivers are finding the Tommy Reynolds outfit right in the groove. The crew gives out scorching rhythm which finds enthusiastic reception in this nitery spot catering to a trade that enjoys its music served up boogie woogie fashion and highly peppered.

The band's personnel, like its clarinet-playing maestro, is youthful and the boys play with plenty of vigor and spirit. Six brass, four sax and three rhythm, plus Reynold's clarineting that highlights many of the numbers, are utilized largely for voluminous jazz which most customers here seem to want and which they get in sufficient and palatable doses.

Playing for guest dancing and presenting the entire floor show interlude as well keeps the outfit plenty busy. The library, of course, includes most of the pop stuff in the current vogue along with a few of the oldies disguised by original arrangements and distinctive touches. Reynolds gives an air of informality to the floor show proceedings, asking the customers to call out their preferences. June Raines, femme warbler, does well enough with such numbers as 'Moonlight Becomes You' and 'Moon Country.' Jack Wyatt handles the vocals for 'Don't Get Around Much' and 'Blues' and cops applause.

Best of Reynolds' offerings include a nifty arrangement of 'Lady Be Good,' 'Pipe Dreams,' 'Hip Hop,' 'Two Guitars,' 'Star Dust' 'Moonlight Mood' and a standout delivery of 'April Showers.' Room nearly filled at late show caught. *Rees.*

Pix Pre-Sold

Continued from page 3

Islands. He estimated that more than 950,000 attended the showings.

On his recent return from a six months' tour of foreign countries, Stanton Griffis, chairman of the executive committee of Paramount, stated that the boys abroad were getting the newest films and frequently far in advance of their release for commercial purposes on this side.

U. S. Films Not As Current

Africa, March 5.

Dear 'Variety':

Recently the 'bible of the entertainment world' has started to reach me regularly and I can't begin to tell you what a Godsend it is whilst working in the land of 'Dr. Livingstone . . . I presume,' having been here since Nov. 8. As usual, your paper is on the ball and the contents thereof are 'eaten up' by my gang. You see I am charged with operating a radio station for the entertainment of troops who are stationed here and am the proud possessor of a unit that boasts of having the right man in the right job—every man being a topnotcher in radio.

Naturally, as soon as 'Variety' hits the mailbox there is a mad scramble to see who gets it first. However, from it we can derive not only news of show business but the listings of ranking tunes, types of programs, etc., all of which helps us to keep the American soldier and sailor up to date on American broadcasting.

Although our presentations are all recorded we play the best and the incoming fan mail is adequate proof that our uniformed listeners are all for us. In reading over one of your columns I note that you state that the men overseas get to see motion picture releases as soon as the American public. This is not true as far as we in Africa are concerned . . . as a matter of fact, the films date back two and three years and are strictly grade B. An example is the gem now being shown called '3 Cockeyed Sailors,' made in England released through U. A. It does not appeal to the type of audience it reaches. C'est la guerre! Anyhow, keep up the 'good rag' til we come marchin' home.

Andre [illegible]
Capt., Signal Corps.

2 Changes in Balloting Procedure Being Placed in Effect by Equity

Two changes in nomination and election procedure for Equity's election late next month have been adopted by the council. Regular ticket will have 50% more candidates for the council than heretofore but only one name each for the various offices. Believed that the slate will be simplified and less confusing to the membership.

If there are independent candidates, those names will be separately listed on the ballot and not mixed in with candidates regularly selected. Last year all names were grouped together alphabetically and there was some grumbling among members who said they could not identify the regulars from the indies.

Because indies could not be identified on the ballot may explain how three such candidates were elected to the council last year. Independent candidates can be named by petition, requiring the signstures of 15 members in good standing. Such petitions must be filed at least 20 days prior to election, slated late next month.

Greenfield Named As Temporary Sncccessor To Gillmore on Fonr A's

Passing of Frank Gillmore, Equity's former president, last week will not affect the set-up of the Associated Actors and Artistes of America, of which he was technical head. Jean Greenfield, head of the Hebrew Actors union, was named to the latter post pro tem until the Four A's annual meeting next month. Four A's affairs have been actually handled by Paul Dullzell, as executive secretary-treaaurer. He holds the same post with Equity.

Presidency of tha Four A's calls for no sslary, same going for Dullzell's job and those of all other officers. However, when the Four A's was reorganized some years ago a salaried position was created for Gillmore, that of executive director. About two years ago his salary was cut in half. It's doubtful if that job will be continued.

The Little Church Around the Corner, where burial services were conducted for Gillmore last Wednesday (31), was lavish in floral offerings. Estimated that the flowers represented an outlay of $3,000.

Some discussion over Gillmore's American citizenship appears to have been cleared up. While his parents were British, he was born in New York, which made him a citizen automatically, naturalization therefore not being necessary. Known that he voted regularly after returning to America from England, where he was brought up and first went on the stage.

'ICE FOLLIES' TO TAKE REST, REOPENS MAY 25

'Ice Follies' is closing its most successful season on Sunday (11) in Minneapolis, Shipslads and Johnson arena ice revue then vacationing. Show will reopen in Seattle May 25 and again go to San Francisco for the summer.

During the trsns-continental route, 'Follies' outfit of 120 skaters had but three sleeper jumps and missed no performances, considered remarkable under war transportation conditions. It traveled 20.000 miles in the U. S. and Canada.

1st Class Travel—Or Else

Except for concessions made necessary due to war transportation jams, managers must adhere to Equity rules and travel their companies first class, with 'lower' berths provided whenever possible. If first class is not obtainable, the players must be paid the difference in cost for overnight jumpa and managers may be required to prove that better accommodations could not be secured.

These Equity rules were pointed up last week when the management of 'Porgy and Bess,' which is going to the Coast, asked whether it would be okay for the troupe to travel tourist-Pullman, which calls for a rate concession. Equity said no, unless the players are willing and unless the management paid them the difference in fare. 'Porgy' is currently playing in Philadelphia.

Gould's Hub Auditions

Boston, April 6.

Taking his cue from the successful N. Y. talent auditions, Edward Gould, sparking the local stock venture at the Copley, put about 150 out of close to 500 aspirants through their psces on the 'Yes, My Darling Daughter' set last Friday (2).

The judges included Violet Heming, Luella Gear and Lynn Phillips.

Kill Albany Bill To Nix 75c Tix Curb

Reports from Albany are that a bill designed to partially void the present state law prohibiting agencies from selling tickets at more than 75c over the boxoffice price has been killed, evidently expiring in committee before the legislature adjourned. Bill was introduced by State Senator Benjamin E. Feinberg, of Plattsburg. Brosdway brokers alleged they had no hand in drafting the measure, a claim doubted in show circles.

Feinberg bill would have exempted from the price limitation all tickets for fights, other sports events, opera and shows outside of legit, which the agency people say are not returnable. It's understood, however, that the percentage of non-returnable tickets is actually smsll. Similar proposed legislation was knocked off last year.

Maney Quits Harris When Mgr. Demands Exclusive P.A. Service

Jed Harris and his press agent, Dick Maney, have parted company, and Robert Reud has been engaged to publicize 'Dark Eyes,' the manager's comeback entrant on Broadway, at the Belasco.

Maney is one of several agents who handle more than one show and whose salaries are higher than the scale. Harris wanted him to ditch his other accounts and give his services exclusively to him, the manager stating he intends to do more producing. Maney refused, preferring to continue his freelsncing.

Currently Maney is p.a. for three other shows on Broadway, 'Harriet' (Miller), 'The Skin of Our Teeth' (Plymouth) and 'Arsenic and Old Lace' (Fulton). He will also hsndle 'The Corn Is Green' when it returns to town, at the Martin Beck, next month.

Under union rules the limit is six shows for any one agent, who is required to engage associates if he handles two or more. Other p.a.s who are agenting more than one show are William Fields, John Peter Toohey, Bill Doll and James D. Proctor.

Tom Bodkin has been appointed general mansger for Harris snd is back with 'Eyes.' Hugo Schaaf now being auditor. Manager schedule of activities indicates that he has no intention of making another sojourn in Hollywood.

N. Y. ADELPHI SET FOR YIDDISH SHOWS

Yiddish shows will again play in the Broadway zone next season, Edwin A. Relkin hsving made a deal to operate the Adelphi for that purpose starting next October. This season he had the Jolson, on Seventh avenue near 59th street, a spot that has changed nsmes frequently. Molly Picon played there in 'Oy, Is Das a Leben' (Oh, What a Life'), recently closing, and the house was called the Picon. Adelphi similarly will be renamed if she appears there next fall. Should Maurice Schwartz play there, the Adelphi will be called the Yiddish Art Theatre. Schwartz for years was under Relkin's management.

'Counterattack' is the current Adelphi show, having moved from the Windsor. J. J. Leventhal and Harry Oshrin have a rental arrangement for the Adelphi which extends through summer.

STAGEHANDS WIN EDGE IN ON JOB TENURE

Differences between the mansgers and the New York legit stage hands over tenure of employment, which hss been argued for months, have been adjusted, with indications that the union won the edge. Matter affects the heads of departments, carpenter, electrician snd property man.

Deck-hands wanted an agreement guaranteeing the heads' jobs indefinitely instead of them being employed seasonally. Managers made a partial concession to the effect that the men now in Broadway berths are assured of their jobs until next February, when the contract expires —and will therefore not have to be re-engaged next fall.

Crew heads can be dismissed for cause, such as insobriety, dishonesty or incompetence. Union wanted the right to say whether the 'cause' was sufficient, either by vote of its board or the membership itself. Managers declined to concede on that point.

Matter of retroactive pay for three months last season, when a raise was granted, was also finally adjusted. Union accepted $3,000—or about 20% of what was claimed, but will be given $4.000 in war bonds, which will be deposited with deckhands' inactive relief fund.

New Irwin Shaw Play Has 24 Scenes, Cost Seen Topping $40,000

There will be 24 scenes in 'Sons snd Soldiers,' Irwin Shaw's drama first known as 'Labor in the Wind,' which Max Reinhardt, Norman Bel Geddes and Richard Myers are producing. No play in years has had such scenic investiture.

Cast will have 35 people, script calling for 25 speaking parts. With Metro bscking, the production will probably exceed $40,000 in costs, not counting a $7.500 revolving stage which the film firm has on hand. Sidney Phillips, head of Metro's play department, is assigned to handle the firm's end of the production.

It is the first legiter to be produced under the recent alternate plan whereby plays are backed by film firms. Latter idea was proposed lsst season but quibbled over by lawyers for months. It calls for the backer to buy the picture rights at a definite basic price plus percentage of the play's gross. Minimum figure for the rights is $60,000 and it may reach a maximum of $200,000.

Metro agrees to pay weekly an amount equivalent to 15% of the gross. That money does not come out of the gross, however. If and when the escrow money reaches the $200,000 level, that is the film rights price, and if the show goes on the road, or there are road companies, 10% of the gross would be reserved until the maximum figure is reached.

'Sons' is booked into the Morosco. As that theatre has no cooling system, it is assumed that the show will be moved to another house if the engagement plays into summer.

GOLDEN GIVES 3 AIDES SHARES IN NEW PLAY

Three members of John Golden's staff have been declared in on his new comedy, 'Three Cornered Pants,' which went into rehearsal this week. They are John Pollock, general manager for Golden; Robert Burton, who has been with the producer for 16 years, and Max Siegel, manager of Golden's production of 'Counsellor-at-Law' (Royale, N. Y.).

Burton, who is appearing in 'Counsellor,' will be featured in 'Pants,' which is the new title of 'Wife Takes a Child,' by Phoebe and Henry Ephmn. Latter have considerably revised the play since it was tried out in Boston during the winter.

Await Dewey Action On Bill Affecting Met Opera

Albany, April 6.

A bill by Assemblyman Abbot Low Moffat, which exempts from taxes property of any corporation organized to sustain, encourage and promote musical art, and buildings thereon maintained for the production of opera, is awaiting actinn by Gov. Thnmas E. Dewey.

The measure, the companinn to which was sponsored in the Senate by Frederic R. Coudert, Jr., also a New York City Republican, would affect the Metropolitan Opera Co.

Operettas' Popularity Gets New Impetus By 'Oklahoma' Smash

Todd's S. A. Logic

Michael Todd is now of the opinion that he will not produce William Saroyan's 'Get Away Old Man.' Saroyan's unwillingness to make script revisions is one reason.

Another reason is Todd's idea that the current Broadway legit audience mood now better fits a title like 'Come in Little Girl.'

'Streets' Layoff For Revisions

Vinton Freedley's new musical, 'Dancing in the Streets,' was reported getting capacity business in Boston last week, with the performance being much improved over the debut showing. Producer will bring the show back to New York for further revision, however, after Ssturday (10), when it completes a week at the Boston Opera House.

Broadwayites say that 'Streets,' which stars Mary Martin, could click on Broadwsy in its present form but Freedley proposes recasting comedy parts now handled by Ernest Cossart and Jack Smart. Plan is for the show to lay off three weeks and premiere at the Imperisl, N. Y., early in May.

D. C. Freeze Coolers? B'way Theatremen Get Hot Under the Collar

Broadway legit looks forward to a lively summer, in a business way if not productively. Show list includes a number of established and new successes, but they are some qualms about cooling systems—whether the war will hamper the use of such apparatus. There have been reports that compressors may be requisitioned and, if so, air conditioning apparatus would be useless.

Latter situation would principally affect the larga picture theatres. Nearly all legit houses operate with ice. Another report, that air-conditions systems would be removed, is being scouted. The big theatres would be virtually wrecked if such an order was carried through.

With so many peopla visiting the metropolis from war jobs, it's held their amusement should not be 'deferrable,' and so comfortable theatres, showmen feel, must be included among priorities. Hordes invading Broadway, especially at weekends, mostly take in a show or picture, and complaints of absenteeism cannot be traced to the theatre, which is regarded as necessary to civilian morale. Same goes for men in uniform, whose principal form of diversion on New York leave is the theatre.

What may be a problem for legits is ways and means to obtain the necessary quantity of ice for cooling plants. It is possible that a limit will ba placed on the amount of manufactured ice allowable. At this time it is not definite whether there will be sufficient delivery trucks, while the number of men available to make the deliveries is an unknown quantity.

One thing, at least, is clear—cooling plants are vital to theatres through summer.

ATAM CUTS INITIATION FOR OUT-OF-TOWNERS

Association of Theatrical Agents snd Managers is starting an out-of-town membership drive, giving concession in initiation fees to joiners. Drive will be made in California, particularly becsuse of San Francisco, where the union has no membership; Michigan, where Detroiters notably are sought; Wisconsin, for Milwaukee members, Oregon and Washington.

New members in the local areas will be admitted for $59, which includes the first six months' dues. If such members move to other centers they will be required to pay the differential, or $210, the admission cost regularly being $269. ATAM had boosted the rate of admission to $519, regarded as a prohibitive figure, then cut the cost in half last season.

There is further proof that the operetta form of musical show is still, and probably will continue to be, part of Broadway's theatre fare. Latest clincher is 'Oklahoma,' which was received enthusiastically at its St. James opening last Wednesday (31). Since then the line at the boxoffice has been continuous.

Theatre Guild, which produced the show, prefers to classify 'Oklahoma' as a musical play, but it is operetta as much as 'Rose Marie' and more so than 'Show Boat.' Broadwayites predicting that the new show will attain popularity equal to those standouts.

'Rosalinda,' at the 44th Street, is the first operetta clicker this season, after a somewhat hesitant start. It is on the same block as 'Oklahoma' but has gained such impetus that its engagement should not be affected by the new show, there being no performance similarities. The 44th Street is opening its bnxoffice on Sundays though there is no performance of 'Rosalinda' on that day. Management's problem is to find an air-conled theatre, there being no conditioning equipment in the present spot and none can be nbtained for the balance of the war.

Broadway's musicals have been holding up strongly but there is some question whether the previous high grossers will not be affected by the new arrivals. Last week saw the debut, too, of the newest 'Ziegfeld Follies,' Winter Garden, which will doubtlessly go into the gross leadership.

There was an offish trend in business last week, leading musicals being included in the dip but not because shows of that type opposed each other. 'Sons o' Fun' moved from the Garden to the 46th Street and, in so doing, lost two performances, Sunday (25) being necessarily skipped. 'By Jupiter,' Shubert, played but twice because the lesd (Ray Bolger) was ill, so the test should come from now on.

There are again five musicals with a ticket top of $4.40, last week's incomers having that scale, but tha boxoffice rates do not appear to be handicaps. Some managers appear confident that there are enough theatregoers who can afford high prices, especially on weekends, which explains a $5.50 top for the 'Follies' Friday and Saturday. 'Something for the Boys,' Alvin, charges the same on Saturdays. Both are $4.40 during the week, sama going for 'Oklahoma,' 'Star and Garter,' Music Box, and 'Jupiter.'

Col. Cops Film Rights

Columbia, with an assist from Max Gordon, has virtually snared from Metro the film rights to the Theatre Guild's smash operetta, 'Oklahoma' (Richard Rodgers-Oscar Hammerstein II) for a sum reported in excess of $200,000. Gordon, a Col. producer is financially interested in 'Oklahoma.'

While Metro is still dickering, it looks to have missed out although M-G owns the film rights to 'Green Grow the Lilacs' by Lynn Riggs, upon which the 'Oklahoma' libretto is based.

'Jupiter' Collects $4,500 Insurance When Illness Nixes 6 Performances

Absences because of illness affected more Broadway shows last week, players being downed mostly with grippe. Latter caused the suspension of 'By Jupiter,' Shubert, from Tuesday last week until Monday (5), Ray Bolger, the star, being forced abed. Show was insured in case he was ill, but the Lloyd's policy stipulated that no money was payable until after the third cancelled performance. 'Jupiter' missed six performances and the management was reimbursed for three, at the rate of $1,500 each. Ronald Graham was also out of 'Jupiter' with asthma.

Judith Anderson, with grippe, dropped out of the last three performsnces of 'The Three Sisters,' Barrymore, but was due to rejoin the cast in Boston, where it opened on tour Monday (5). Her part was played by Patricia Calvert. Gypsy Rose Lee was out of 'Star and Garter,' Music Box, last week because of ulcers, Bea Matthews replacing. Frank Price, was absent from the same revue. Marc Platt opened in 'Oklahoma,' St. James, but dropped out with s bruised foot, Ray Harrison subbing.

'Follies' Is B.O., But Also Switch On Satirical Metier of Yesteryear Revues

By ABEL GREEN

How revue styles have changed is evidenced by the Shuberts-Al Bloomingdale-Lou Walters 'Ziegfeld Follies,' which, for the immediate record let it be said, will make a pile of dough. Housed in the Winter Garden, N. Y., where Olsen & Johnson have become America's fifth largest industry—Berle's crack that 'this is the O&J National Bank' about sums it up—the new 'Follies' may not par the course, but will certainly do all right by all concerned.

None the less, there is much that is show biz newsworthy about the times and trends in $4.40-$5.50 revues. (The $5.50 scale will obtain on Fridays and Saturdays; the premiere top was $8.80 a copy).

One opening night crack had it that the new 'Follies' is 'Fanchon & Marco with Berle.' What the show bunch sees at a glance, and which the buying customers will recognize, is that the de luxe picture theatre presentations have set so high a standard that $4 or $5 or $8 a ticket is something even for nouveau riche wartime spendthrifts to think about. The answer was the Thursday opening night's reaction, the coldest audience this side of Loew's Igloo, in Nome. Whether it was a combination of the stiff scale or the hyper-expectancy, which is always a Broadway pitfall for any new attraction which comes in on the crest of rave Boston or Philadelphia notices, they certainly sat on their hands.

(The last 'Ziegfeld Follies' was in 1936 and ran 112 performances with Fannie Brice, Bobby Clark, Gypsy Rose Lee, Stan Kavanaugh and Cherry and June Preisser the leads.)

No question about the 'Follies' worth. So long as there is such a thing in the theatre as a revue, the 'Ziegfeld Follies' type of show is commercial, but it's patent also that the format has changed. The satires on the contemporaneous shows, a Cohanasque idea in former years, is no more. (There is one Noel Coward takeoff, but there is no ribbing of the current crop.) The satirical comedy as disclosed is johnny-one-note. In this case a monotone as regards food rationing, the new D. C. laws, etc.

Productionally the mantle of Ziegfeld hangs gracefully about the combined shoulders of the Messrs. Shubert, Bloomingdale and Walters, with John Murray Anderson's svelte staging rating no small measure of the kudos. Pulchritudinously, the American girl is still glorified as of yore, albeit it's now being done with a French postcard libretto.

The Miles White costuming is lavish and highly fetching in his blends of colors and drapes. The Bob Alton dances, standard now, make this a fast-stepping show.

Perhaps the general summations of the new 'Ziegfeld Follies' revolve around White's costuming, Alton's dance-staging, and Berle's yeoman comedy. The comedian dominates, and, if the captious might feel he's too omnipotent, the second-act sag perhaps best answers the need for his presence.

Sharing billing prominence with Ilona Massey, lush blonde looker from Budapest via Hollywood, and Arthur Treacher, the impeccable gentleman's gentleman, Berle eclipses them both. Treacher is strictly the victim of his material, but the competent trouper throughout.

Of the sub-credits, Sue Ryan, hoydenish comedienne, wraps it up and almost takes the show home. First with a nifty Buddy Burston-Dan White lyric, thence in the first act finale, 'Carmen in Zoot,' wherein she sings the saga of Carmen in jive, and finally with a bucolic nonsense lyric (again by Burston and White), she's a bit of a low-comedy wow with her clowning and cutting-up. (Here, too, is an instance of a Broadway Strand theatre alumnus, at 55c, going into a $4.40-$5.50 spec.)

'FOLLIES' CREDITS

Shuberts, in association with Alfred Bloomingdale and Lou Walters (by arrangement with Billie Burke Ziegfeld) present 'Ziegfeld Follies' with Milton Berle, Ilona Massey, Arthur Treacher; featuring Jack Cole, Sue Ryan, Nadine Gae, Tommy Wonder, Dean Murphy, Christine Ayres, The Rhythmaires (4), Jack McCauley, Imogen Carpenter, Jaye Martin, Katherine Meskill, Bil & Cora Baird, Arthur Maxwell, Chas. Senna, Jansleys (5), Ben Yost's Vi-Kings (6), Ray Long, Mary Ganley, Patricia Hall, Penny Edwards, Dixie Roberts; production by John Murray Anderson; dances, Robert Alton; songs, Jack Yellen, Ray Henderson; costumes, Miles White, scenery, Watson Barratt; dialog directed by Arthur Pierson, Fred de Cordova, (latter also stage manager); orchestrations, Don Walker; conducted by John McManus; additional material, Joseph Erens; supervised by Harry A. Kaufman; additional sketches and songs by Jerry Seelen, Lester Lee; Bud Pearson and Les White; Charles Sherman and Harry Young; Baldwin Bergersen; Buddy Burston and Dan White; Ray Holden and Sid Kuller; Lester Lawrence; William Wells, Harold J. Rome; 16 ponies, 10 showgirls, 12 boys; opened April 1, 1943, at Winter Garden, N. Y., at $8.80 top; regular scale $4.40 to $5.50 (Fri. and Sat.).

Jack Cole, exponent of jazzique East Indian dancing, reprises his 'Wedding of a Solid Sender' which he created at the late lamented Rainbow Room in N. Y., and wherein he is capably terp-assisted by Rebecca Lee, Virginia Miller, Ruth Rowan, Carolyn Ayres, Mary McDonnell, Mimi Walthers and Marilyn Hightower.

Nadine Gae and Tommy Wonder, also more prominently subfeatured, are expert with their terp chores and prominently spotted throughout, although Ray Long, opposite Christine Ayres, long-limbed, personable semi-coocher, also commands attention.

Given separate prominence in billing and spotting is Dean Murphy, with his effective mimicry, seen around in niteries and vaudeville. He is in the nature of an added starter. Murphy shows to excellent advantage, perhaps even better before a polite audience than in the al fresco fields heretofore essayed, but he should cut his stint a bit. However, also counting against him in the second lap—as was the case with the puppeteers, Bil & Cora Baird—was the late hour. The premiere finaled at 11:40, and it'll be a better show with at least 20 minutes eliminated.

Imogen Carpenter, pianistic vocalist, also from the cafes, this time does nothing but chirp opposite Arthur Maxwell. Katherine Meskill is expert in the dramatic sequences; Jaye Martin vocally assists Miss Massey; the Jansleys, with their risley, are standard, as is by now Berle's business of getting tangled into the act. Berle repeats the hokum with Ben Yost's Vi-Kings, six vocalizing stalwarts in fancy military garb, just as he did when working with them at the Royal Palm Club, in Miami, two winters ago; while Jack McCauley is his usual capable straight, a veteran juvenile lead.

There are 16 ponies, 10 showgirls and 12 boys. The femmes are lookers of ultra calibre, and the boys are properly manly, even if not 4F (as Mike Todd prefers 'em).

Miss Massey harks back to the first 'Follies' with a '35 Summers Ago' number. Treacher has one of his better moments with a 'Good God Godfrey' skit. The first good song, in the revue, 'This Is It,' is sung by Maxwell and Miss Carpenter, danced by Nadine Gae and Tommy Wonder, with the vocalizing Rhythmaires (4) and the girls backgrounding. Ray Henderson and Jack Yellen have another good entry in 'Love Songs Are Made in the Night' (Miss Massey, again with Miss Gae in the romantic ballet, and Christine Ayres, nee 'Charmaine' of burlesque, in the more torrid terp interludes). In a topical vein, 'Come Up and Have a Cup of Coffee' is a bright number (Maxwell-Carpenter).

Berle's material is a reprise of some of his standard zanyisms (the 'Micromaniac,' Jansleys, Vi-Kings, etc.), plus a terrific sense of comedy values and showmanly pacing which more than bolsters some of the sameness of the special sketch material. 'Merchant of Venison,' as titularly hinted, has to do with the opulent present-day butcher. His opening, 'Something for the Berles,' is a fast teeoff; the Noel Coward sketch is funny, as is the two-for-a-nickel doughnut sequence, an old bit. Loves-a-Poppin,' tribute to Olsen & Johnson, combines the three stars—Berle, Miss Massey and Treacher—and the ragtime 'Carmen' makes one wonder what this does to Billy Rose's proposed 'Carmen Jones,' blackface version of the opera, presumably of the same jive idiom.

Second half holds the saucy 'Mr. Grant Goes to Washington,' honeymoon sketch. (Much of the material throughout is risque, but that's now considered standard in revues and niteries.) 'Hindu Serenade' production flash, has Miss Massey, Jaye Martin and the Cole dancers again. The Bairds' puppet specialty next was marred by bad amplification, but got over well. 'Sutton Interlude' is one of the weaker sketches (Treacher's); 'Hep Hot and Solid Sweet' a fancy dancing routine; thence Berle's Harold J. Rome lyric, a satire on micromania; and 'Hold That Smile,' finale, with prop scrolls as cues for the bows.

Reopening the second act is a bucolic routine led by Sue Ryan; the Jansleys' specialty; Treacher in 'Once a Butler'; Murphy's specialty (sole appearance), and Miss Ryan's mop-up with 'Back to the Farm,' nifty lyric strongly sold.

The most signal successes in latter-day revues, of course, has been 'Hellzapoppin' and its compsnion, 'Sons o' Fun,' perhaps as much to the individual credit of Olsen & Johnson as their opera. These were rowdy, drag-em-out, knockabout shows. The 1943 'Ziegfeld Follies' is a hark-back to a svelte pattern of consummate artistry which enlists an array of specialty people from the class saloons, the varieties and Hollywood, and has been put together to sell at a fancy tariff. Endowed with everything ultra, from a production viewpoint, there is still something not altogether satisfying by the route ensemble; certainly not at $4.40, excepting that in these abnormal times a public eager for diversion is especially partial to shows with femme and s.s. flavor, and not too weighty, especially if comedy-bolstered by a Berle, and thus the 'Follies' fully qualifies.

OKLAHOMA

Theatre Guild production of two-act operetta (six scenes); features Joan Roberts, Alfred Drake, Betty Garde, Joseph Buloff, Howard da Silva, Celeste Holm, Lee Dixon; book and lyrics by Oscar Hammerstein, 2d; music, Richard Rodgers; adapted from Lynn Riggs' play, 'Green Grow the Lilacs.' Staged by Rouben Mamoulian; dances by Agnes de Mille; conductor, Jacob Schwartzdorf; orchestrations, Russell Bennett; costumes by Miles White; settings, Lemuel Ayers; $4.40 top (premiere $5.50). Opened at St. James, N. Y., March 31, '1943.

Aunt Eller	Betty Garde
Curly	Alfred Drake
Laurey	Joan Roberts
Ike Skidmore	Barry Kelley
Fred	Edwin Clay
Slim	Herbert Rissman
Will Parker	Lee Dixon
Jud Fry	Howard da Silva
Ado Annie Carnes	Celeste Holm
Ali Hakim	Joseph Buloff
Gertie Cummings	Jane Lawrence
Ellen	Katharine Sergava
Kate	Ellen Love
Sylvia	Joan McCracken
Armina	Kate Friedlich
Aggie	Bambi Linn
Andrew Carnes	Ralph Riggs
Cord Elam	Owen Martin
Jess	George Church
Chalmers	Marc Platt
Mike	Paul Shiers
Joe	George Irving
Sam	Hayes Gordon

'Oklahoma' is a musical horse opera. It is amusingly romantic, has a superlative score, unusual ensemble dance routines and youthful, clever players to provide a diverting evening in the theatre. Premiere crackled like a real hit.

Season has been backward in bringing forth musicals, but the time of arrival is hardly important any more. Broadway now faces the summer with assurance what with modern cooling systems. Indications are that the new show will extend well into next fall and perhaps much longer. Book for 'Oklahoma' is from 'Green Grow the Lilacs,' done years ago by the Guild. It was known as 'Away We Go' in Boston, where it tried out to real promise.

Locale is a prairie state when it was Indian Territory, dated around 1900, and the dressing therefore is of the period. It is country devoted to horses, cattle and farming. Curly, the cowboy, comes acourting Laurey, lively little mistress of the farm, and warbles the score's first hit, 'Oh, What a Beautiful Mornin'.' Then soon comes another attractive lyric, 'The Surrey with the Fringe on the Top,' warbled by Curly, Laurey and her companion, Aunt Eller.

The girl is Joan Roberts; the lad, Alfred Drake, and the aunt, Betty Garde. Miss Roberts and Drake give out with 'People Will Say,' a number that may prove to be the top click of the show. Close to the finale is the standout ensemble song, 'Oklahoma,' also led by Miss Roberts and Drake, and was deservedly encored several times. It is rousingly staged with typical western 'Yipee' punctuations, and it could have rung down the curtain. There is more of the story, however, which pushes the performance somewhat overtime, yet provides a chance to reprise 'Beautiful Mornin'.' Miss Roberts' first-act solo, 'Many a New Day,' is also a honey.

Comely Celeste Holm, as Ado Annie Carnes, a girl who cannot say 'No,' is a personable, attractive comedienne and a leading participant in the goings-on. On the warbling end she gets an inning with the perspiring Lee Dixon, duetting 'All er Nothing.' Dixon is a crack hoofer, too. Audience liked 'Kansas City,' sung by him and Miss Garde.

It may seem strange for Joseph Buloff and his dialect to be in such surroundings, but the comedian's presence is made plausible by his role as a 'Persian peddler,' wandering salesman of all manner of goods, a character welcomed in more sparsely settled regions for many years. Buloff is a funny man in his in-and-out romance with Miss Holm, made more comic when her Will comes along. Buloff has his own number, 'It's a Scandal, It's an Outrage,' with cowhands backing him up. Formerly of the Yiddish stage, he's been a notable sock in English productions during the past couple of seasons.

Howard da Silva is Jud, the villain, Laurey's overseer, who lurks in the smokehouse when not annoying the girl with dour wooing. Song, 'Pore Jud,' by Drake and da Silva, is comic. Ralph Riggs found himself a fairly good spot as Ado Annie's pappy.

Dance numbers and specialties comprise attractive features of the performance, and here Agnes de Mille steps forth. At first some of the old-fashioned didoes seem corny, but as the show progresses the numbers are enjoyable. A hoe-down and square dance is something to see, and there are also variations of ballet in which George Church, Marc Platt and Katharine Sergava are the principal contributors. From the ensemble come dance bits by Kate Friedlich and Joan McCracken, which are away from the usual pattern.

For the Guild's biggest splurge in years, Richard Rodgers and Oscar Hammerstein, 2d, teamed for the first time in writing the score and book. They are a winning combo. Russell Bennett's arrangements call for a goodly number of strings, which enhance the music. Vividly colored costumes by Miles White, and the settings by Lemuel Ayres are distinctively attractive. *Ibee.*

THE FAMILY

Oscar Serlin production of comedy-drama in three acts (five scenes) by Victor Wolfson, based on novel by Nina Fedorova. Features Lucile Watson, Carol Goodner, Evelyn Varden, Nicholas Conte, Elisabeth Fraser, Arnold Korff. Staged by Bretaigne Windust; setting, Boris Aronson; costumes, Carolyn Hancock; lighting, Moe Hack; $3.30 top ($5.50 opening); opened at Windsor, N. Y., March 30, '43.

Kahn	Joseph Tao Shih
Phillip Stowne	Lowell Gilmore
Dima	Alec Englander
Granny	Lucile Watson
Mme. Militza	Evelyn Varden
Prof. Chernov	Arnold Korff
Mr. Sung	Yung Ting Hsu
Lida	Elisabeth Fraser
Tania	Marion Evensen
Anna Petrovna Chernov	Katherine Squire
Jimmy Bennett	Bill Lipton
Peter	Nicholas Conte
Chauffeur	Ronald Dexter
Mrs. Parrish	Carol Goodner
Amah	June Kim
Dr. Isaacs	Boris Tumarin
Wah Gay	Kale Deel
Chinese Neighbor	Ping Yuen Zi

Japanese Lodgers: Takashi Ohta, Nelson Kawate, Henry Takeuchi, P. C. Arenal, George Yamashige.

Whatever may have been its merits is a novel, 'The Family' is neither dramatic enough nor theatrical enough for the stage; at least for the Broadway stage. Despite obvious good intentions, even certain redeeming aspects, the play lacks the entertainment or emotional punch necessary for commercial success. The show has possibilities for film adaptation, but its Broadway chances are slight.

As he demonstrated several years ago with 'Excursion,' Victor Wolfson is a playwright with a warm feeling for mood and character. But now, as then, he has failed to focus his action into a propulsive dramatic line, and he scatters interest among too many incidental characters and incidents. As a result, the story wavers and, despite some effective scenes, never quite resolves into a galvanizing basic story.

Located in a boarding house run by White Russian emigres in the British concession in Tientsin, China, on the eve of the Japanese occupation of the city in 1937, the play bears certain vague resemblances in outline, theme and atmosphere to 'Idiot's Delight.' Like Sherwood's 1935-36 Pulitzer Prize winner, 'The Family' depicts people of various nationalities huddled in a foreign country and about to be engulfed by approaching war. Some of these people even bear similarities to certain characters in the Sherwood work. The play builds a mood of foreboding somewhat like that of 'Idiot's Delight,' and it likewise ends on a note of faith expressed by its leading figure.

But 'The Family' does not integrate all its characters and incidents successfully. Some of its people are largely extraneous, while most of its sub-plots are undeveloped. Its gentle humor, instead of counterpointing the main theme, merely relieves the prevailing mood from time to time. Above all, the play's point and conclusion aren't clarified.

'The Family' is generally well acted. Lucile Watson gives the part of Granny, the matriarch, clear definition and almost makes it the dominant character Wolfson evidently failed to write, but she doesn't suggest the warmth and great simplicity it might have. Carol Goodner achieves great variety in the imperfectly drawn, but showy part of a drinking-to-forget Englishwoman. Evelyn Varden, possibly in an attempt to vitalize the tepid first act, starts too high as a colorful fortune-teller. But although the part is never woven into the story, she presently eases into a plausible performance.

Nicholas Conte has a part somewhat similar to the Saroyanesque character he played in 'Jason' last season, and he gives an identical performance. Elisabeth Fraser is pretty (almost incredibly so, considering the living conditions in the boarding house, as described in the dialog) and she gives an appealing performance, particularly in a touching farewell scene.

Bretaigne Windust's staging is artfully paced and unobtrusive. Boris Aronson's single setting is decorative and apparently authentic, and Moe Hack's lighting adds atmosphere. A noteworthy part of the production is the excellent use of off-stage sound, both the music of a Chinese lute and the elaborate battle noises. *Hobe.*

(Closed Saturday night (3) after seven performances.)

China-Vaude

Continued from page 1

sight. But all the people have a strange respect for us. We're treated as semi-gods by the lower class, and I don't think we've stepped out of line too much for them to change their opinion. We're liked pretty well from the start because of Madame Chiang's American background. These people have had a pretty tough life, but I'm sure that when the war is over China is going to pull herself up by her bootstraps. I know, because I have numerous friends among the younger generation of China. They're modern and aggressive and highly intelligent. Many of them speak better English than the Americans here. Look for China to emerge as a pretty modern nation within the next 20 years.

Theatrical opportunities will be unlimited, chiefly in the big cities such as Hong-Kong and Shanghai. At least half of these cities' Chinese populations speak perfect English. These are spots for big-time vaudeville, although none has failed to realize it in the past. I'm quite sure that radio and recording stars like Crosby do not realize their immense popularity in these places.

We manage to catch the Hit Parade, now and then, and once in a while one of the well known variety programs. Jap news propaganda broadcasts run Bob Hope a pretty good second for comedy shows.

Guess that's about all for the present. Of course, I look forward to your publication. Especially out here, and as far as I'm concerned, I will say that 'Variety' is the spice of life.

Sid Bakal.

[Formerly Wm. Morris Agcy.]

Dear 'Civilization' Writes Nancy Healy

Somewhere in Alaska, March 7.

Dear 'Civilization':

Think of the most remote, barren God-forsaken spot your mind's-eye can picture—sub-zero weather and I do mean sub (I hope the word 'weather' didn't cause ye old censor to bring out his sharp instrument)—so few of the conveniences, palatable foods that we deem a necessity to modern existence—no other white women—and then pick up a copy of 'Variety' in this setting—what a sensation!

I've been up here for four months under the auspices of USO-Camp Shows—and it has been one of the most wonderful experiences of my life. These boys up here are doing such a fine, uncomplaining job—and strangely enough the morale up here is a great deal better than it is back in the States. (I find myself talking like a real old sourdough).

It's amazing how one's world of theatres, night clubs, legit can be so far away—that two-month old 'Variety' gave me such a jolt. I almost looked for my name on the route page from force of habit. Couldn't find it though; I guess I must be lost somewhere!

So long for now—see you back on the route page in a few months—a few little corners up here that I haven't been to as yet.

Sincerely,

Nancy Healy.

Education by Pix

Continued from page 1

ecs, are to be set up to formulate a film production program especially designed for use in schools.

Educational reps feel that pictures will make it easier for teachers to impart knowledge. High military officials have estimated that films have reduced training periods by as much as 40% in some instances, while simultaneously providing servicemen with a firmer grasp of subjects under study. Visual education, in saving time, would make it possible to devote more attention to advanced studies, where practicable.

Film industry cooperation is being extended on a non-profit basis.

New CAMEL PROGRAM, Thurs., 10 p.m., EWT
COPACABANA, New York

YORK AND KING
THROW A POSEY TO
TAMARA—Roy ROGNAN
Arthur A. LEE—Frank CUEHL
May Their Souls Rest In Peace
Direction: Wm. Morris

'The Army Show' Is Canadian Army Hit In Toronto Preem Prior to Long Tour

By ROBERT McSTAY

Toronto, April 2.

Jack Arthur production of musical show in two acts (19 scenes) by Frank Shuster and Johnny Wayne. Directed by Romney Brent. Dance ensembles by Aida Broadbent; musical director, Geoffrey Waddington; sets, Arthur Price; costumes, Ronnie McRae; musical arrangements and additional numbers, Bob Farnon; opened at Victoria theatre, Toronto, April 2, '43; $2.50 top.

Lavishly produced and of Ziegfeldian proportions, 'The Army Show' sees the Canadian Army with a terrific hit on its hands. What its cost would have been if legitimately produced is anyone's guess. As it was, Canadian department stores and financial houses opened their purses wide. Costuming, therefore, is a riot of color; there is enough lighting equipment to adequately handle at least two average revues; the orchestra numbers 48 musicians; nothing has been spared in set design and construction. In fact, 'The Army Show' is so massive that the second act cannot possibly be housed in the average camp theatre; but it will, in its trans-Canada trek, be shown to civilian audiences for morale purposes at $2.50 top, proceeds to go to the Troops Welfare Fund.

Recruited from the night spots and radio, the cast is rich in talent, but all getting army pay. Jack Arthur, Famous Players (Canadian) presentation producer, staged the revue, and this time had a field day in which he could carry out those three-tier stage mass-movements of which he's been dreaming. He and Romney Brent directed. Aida Broadbent, of Hollywood, directed the 24-girl dance ensembles. Frank Shuster and Johnny Wayne wrote the dialog, music and lyrics, and are worth watching. They're two youngsters, who, prior to going into the Army, had written the last three annual shows of the University of Toronto.

'The Army Show' naturally borrows thematically from the Yanks' 'This Is the Army,' particularly in the 'Soldier's Dream' sequence and the 'H'Ya Mom' number. Former is danced by Hal Seymour and Lynda Tuero, who, previous to joining the Army, were well known in the night spots as Marquette and Lynda. The 'Mom' number, only serious spot in the show and one of those lonely-away-from-home bits, is sung by Jimmie Shields of the American and Canadian networks. The tenor is the best voice in the show, but strangely, has only one number.

In addition to that 48-piece orchestra under the direction of Geoffrey Waddington, late of the Canadian Broadcasting Corp., the cast numbers nearly a hundred, with Jack Arthur scouring Canada for top talent. Troupe will require three baggage cars and will travel in two special trains across Canada before going overseas. It's so topheavy on production that the second act will probably be presented only in legit theatres to civilian audiences, proceeds to go to the Army Welfare Fund. The cut-down version for the troops, however, will be a camp eye-opener.

First act is a canteen set. Entire company is on for rousing opening and then the women of the auxiliary forces come on as hostesses or for the can-can routine. Male chorus is exceptionally lusty, and the girls are more than satisfactory after that three months' rehearsal. 'Boogie Beat' brings everyone back for the first-half finale with boys in zoot-suit uniforms for a wild rug-cutting routine.

Second half is lavish, notably in the big South American production number, the ballet scene, and the fashion show. To music by Chopin and the choreography of Leonid Kahntine, the girls do a beaut fan-dance which is spoiled when Everett Staples and Lisa Robineau, as the Prince and Fairy Queen, unexpectedly go into a burlesque of ballet dancing; it spoils the mood, and isn't necessary. A strip-tease, with fluorescent lighting tagged 'It's Better With the Lights Out,' and danced by Lynda Tuero, is another standout; ditto her capedance with Hal Seymour in the 'South America' production number. Bill Harding, as George Bernard Shaw (he was with a Major Bowes unit before enlisting), is an uncanny knockout; ditto Mildred Morey of the niteries in her impersonations of Martha Raye and Gracie Fields.

'Blossom Time' Sock $16,500 in Pittsburgh

Pittsburgh, April 6.

'Blossom Time,' which has played here at least 20 times, came back to Nixon last week and took away sensational $16,500 at $2.75 top.

Everett Marshall only player billed, but figured that some coin was brought in by Ann Pennington, whose appearance was widely publicized. Nixon has 'Harem Scarem' this week, then goes dark, reopening April 19 with Monte Carlo Ballet Russe, followed by 'Eve of St. Mark,' which has already had a little theatre production locally at Playhouse.

'Porgy' 24½G, 'Priorities' Okay $13,000 in Philly

Philadelphia, April 6.

Legit biz remained at a high level last week following departure of 'Ziegfeld Follies' after five sensational weeks. With no high-scalers in town, the grosses were more evenly divided. New leader was 'Porgy and Bess,' which started out with a healthy $24,500 in its first three weeks at the Forrest. Top is $2.85.

Estimates for Last Week

'Porgy and Bess,' Forrest (1st week) (1,800; $2.85). Got nice $24,500 in first of three weeks, and sale is big for rest of stay.

'Priorities of 1942,' Locust (2d week) (1,600; $2.85). Okay $13,000 for second and final week. That's for 10 performances, four matinees at $1.50 top. 'Show Time' bowed in last night (5) for two weeks' stay with same scale but only three matinees. Advance good on the George Jessel-Jack Haley-Ella Logan vauder; notices excellent.

'Springtime for Henry,' Walnut (6th week) (1,700; $1.50. Wound up with $12,000. Plenty of profit here for this revival during stay, twice prolonged. 'Those Endearing Young Charms' opened fortnight's stay last night (5). Premiere here for Max Gordon production. On ATS subscription.

Current Road Shows

(April 7-17)

'Arsenic and Old Lace' (1st. Co.)—Mayfair, Portland (7-10); Curran, San Francisco (12-17).

'Big Time' (vaude)—Curran, San Francisco (7-10); Mayan, Los Angeles (12-17).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (7-17).

'Blossom Time'—National, Washington (12-17).

'Claudia'—Colonial, Boston (7-17).

'Corn Is Green'—Lyric, Baltimore (7-10); Metropolitan, Providence (12); Bushnell Aud., Hartford (13-14); Shubert, New Haven (15-17).

'Cry Havoc'—Cass, Detroit (7-10); Plymouth, Boston (12-17).

'Dancing in the Streets' (tryout)—Opera House, Boston (7-10).

'Doughgirls' (2d Co.)—Selwyn, Chicago (7-17).

'Eve of St. Mark' (2d Co.)—American, St. Louis (7-10); Davidson, Milwaukee (12-14); English, Indianapolis (16-17).

Gilbert and Sullivan—Geary, San Francisco (7-17).

'Good Night Ladies'—Blackstone, Chicago (7-17).

'Harem Scarem'—Nixon, Pittsburgh (7-10).

'Hey, Rookie'—Belasco, Los Angeles (7-17).

'Junior Miss' (3d Co.)—Biltmore, Los Angeles (7-17).

'Junior Miss' (2d Co.)—Davidson, Milwaukee (7-10); Hanna, Cleveland (12-17).

'Life With Father' (2d Co.)—Lyceum, Minneapolis (7-10); Aud., Denver (13-14); Capitol, Salt Lake City (16).

'Maid in the Ozarks'—Great Northern, Chicago (7-17).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (7-17).

'Porgy and Bess'—Forrest, Philadelphia (7-17).

'Private Lives'—Erlanger, Chicago (7-17).

'Show Time' (vaude) — Locust, Philadelphia (7-17).

'Stage Door'—Studebaker, Chicago (7-17).

'Student Prince'—National, Washington (7-10).

'The Ghost Train'—Copley, Boston (12-17).

'Those Endearing Young Charms' (tryout) — Walnut, Philadelphia (7-17).

'Three Sisters'—Shubert, Boston (7-17).

'Tobacco Road'—Erlanger, Buffalo (7-10); Lyric, Baltimore (12-17).

'Tomorrow the World' (tryout)—Wilbur, Boston (7-10).

'Yes, My Darling Daughter'—Copley, Boston (7-10).

'You Can't Take It With You'—Lafayette, Detroit (7-17).

Shows in Rehearsal

'Sons and Soldiers'—Max Reinhardt, Norman Bel Geddes, Richard Myers.

'Three Cornered Pants'—John Golden.

'The First Million'—Jimmy Elliott.

'Jr. Miss' Adult 12G L.A., 'Rookie' Big $11,000

Los Angeles, April 6.

Mazdas are lighted in only two Los Angeles legit spots, but the Mayan on April 12 gets the Ed Wynn vaude show, 'Big Time.' Biltmore launched third week of 'Junior Miss' after a neat intake of $12,000 for second stanza and will cop estimated $14,000 current week.

Belasco's Army show, 'Hey Rookie,' gives no indication of a letup and continues to pour approximate net of $7,500 weekly into entertainment coffers at Fort MacArthur. This week, 26th, will again reach $11,000 after pulling $12,400 last stanza, aided by a special matinee.

'Blackouts of 1943' at the El Capitan in Hollywood is another show with no indications of weakening, maintaining steady take of about $14,000 each week. Estimate for current, 42nd week, is again $14,000.

'Streets' $26,700 As Boston Leader

Boston, April 6.

Although the show changes from day to day as they hustle in with new material, 'Dancing in the Streets,' with no musical competish, is running fine grosses so far, and moved over to the Opera House last night (5) to make way for 'Three Sisters' at the Shubert. Freedley musical, however, returns to N. Y. for repairs. Taking wow press notices, 'Tomorrow the World,' Guild show, continues to build at the Wilbur, finishing here Saturday (10).

'Yes, My Darling Daughter' remains a third at the Copley and will be followed by 'Ghost Train' (made famous at the same spot years ago by E. E. Clive's company) on Tuesday (13). 'Claudia' returned for second visit to Plymouth last night (5), and prospects remain bright with 'Cry Havoc' and 'Showtime' in offing.

Estimates for Last Week

'Dancing in the Streets,' Shubert (1,500; $3.30). Improved on 2d week, going to an estimated $26,700 for eight performances. Terminates Saturday (10).

'Tomorrow the World,' Wilbur (1,227; $2.20). Sellout all last week, $12,800.

'Yes My Darling Daughter,' Copley (1,231; $1.65). Dropped a little but still big on 2d week at estimated $4,000; 3d week now current; Nicholas Joy playing original role.

'Arsenic'-Karloff Wow 30G in 9 Days, Seattle

Seattle, April 6.

Socko all the way for 'Arsenic and Old Lace' with Boris Karloff was the nine-day engagement just ended at the Metropolitan (1,400 seats at $2.88 top). Only the two matinees were not capacity. Otherwise it was full-up every evening, with extra seats installed for gross estimate of $30,000.

Full week did estimated $22,000.

'Miss' Sturdy $11,000 In 9 St.L. Performances

St. Louis, April 6.

'Junior Miss' wound up a prosperous two weeks at the American theatre Saturday (3). With the house scaled to $2.80, nine performances grossed an estimated $11,000 for the second week, bringing the take to approximately $24,000 for the entire engagement.

Maxwell Anderson's road company of 'The Eve of St. Mark' opened a one-week stand at the American theatre last night (Monday). The house is scaled to $2.80 and advance was good.

Broadway Slips; 'Oklahoma' Looks Smash, $18,000 for 1st 5 Showings, See 'Follies' New Leader, 24G In 4

There was a downward trend on Broadway last week without any clear explanations. While no drastic declines in figures were registered, the drops were noticeable in a number of instances. It is possible that some of the shows affected are starting to use up their audiences and pointing towards the termination of engagements.

Two new musical successes arrived, 'Oklahoma' and 'Ziegfeld Follies,' latter being the likely new gross leader.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (69th week) (D-789; $3.30). Not so much off, but dipped under previous week, though takings quoted over $8,500.

'Arsenic and Old Lace,' Fulton (115th week) (CD-893; $3.30). Hardly any change here, with gross again approximating $9,000; picture release reported off until fall, and play may go into another summer.

'Blithe Spirit,' Booth (73d week) (CD-712; $3.30). Not affected at all, according to quoted gross, which was well over $10,000; playing in London, too.

'By Jupiter,' Shubert (44th week) (M-1,325; $4.40). Played but two performances last week; Ray Bolger out with grippe; resumed Monday (5); had been paced around $24,000.

'Counterattack,' Adelphi (8th week) (D-1,434; $1.85). With parties helping is apparently getting by; big on Saturday nights; around $6,000.

'Dark Eyes,' Belasco (11th week) (CD-1,000; $3.30). Along with plenty of other shows, business off last week, but still substantial at around $13,000.

'Harriet,' Miller (5th week) (D-940; $3.85). No wavering here; new drama heads the straight plays, and standees reported at all performances; $18,500.

'Janie,' Playhouse (30th week) (C-865; $3.30). Slated to play through spring, and, while not among leaders, is turning some profit consistently; $8,500 estimated.

'Junior Miss,' Majestic (74th week) (CD-1,715; $2.20). Business here better than final week at 46th Street; nearly $10,500.

'Kiss and Tell,' Biltmore (2d week) (C-991; $3.30). Road show for Chicago being readied; new laugh play sells out all performances, with takings quoted $17,400.

'Life With Father,' Empire (176th week) (CD-1,062; $3.30). Down somewhat, but still holding to better pace than most run shows over $12,600 quoted.

'Oklahoma,' St. James (1st week) (O-1,520; $4.40). Given rave notices and looks like top operetta success in years; $18,000 in first five times; weekly pace should be $28,000 during Theatre Guild subscription period and $30,000 thereafter.

'Rosalinda,' 44th St. (23d week) (O-1,357; $3.30). An operetta that continues to draw fine business; filled nightly, with gross bettering $25,000.

'Skin of Our Teeth,' Plymouth (20th week) (CD-1,075; $3.85). Eased off like most others; takings quoted over $17,000, still important money for straight play.

'Something for the Boys,' Alvin (12th week) (M-1,375; $4.40). Cleaning up; arrival of two major musicals last week may see some boxoffice reaction here; but still over $32,000.

'Sons o' Fun,' 46th Street (61st week) (R-1,347; $4.40). Missed two Sunday performances in process of moving down from Winter Garden; rated around $24,000, pace has been over $30,000.

'Star and Garter,' Music Box (41st week) (R-991; $4.40). Dipped approximately $2,000 last week, when gross was around $21,000.

'Stars on Ice,' Center (38th week) (R-3,000; $1.65). Attendance maintained recent gait, but for some reason Saturday matinee weakened; rated around $22,500.

'The Doughgirls,' Lyceum (14th week) (C-997; $3.30). Line at box office continuous and capacity gait not likely to be affected for long time; $17,000.

'The Eve of St. Mark,' Cort (26th week) (D-1,064; $3.30). Dropped to around $10,500 last week; one of plays mentioned for N. Y. critics' prize.

'The Family,' Windsor. Opened Tuesday last week; drew weak press and was taken off Saturday (3) after seven performances.

'The Patriots,' National (7th week) (D-1,162; $3.30). Had been perking, but slipped last week to around $11,000; play will be presented in Washington Sunday (11) as part of Thomas Jefferson bicentennial.

'The Pirate,' Beck (19th week) (C-1,214; $3.85). Eased off further, with gross under $11,500; engagement has four more weeks to go.

'Uncle Harry,' Hudson (45th week) (C-1,214; $3.85). Exected to pass year's run mark in May; moderate grosser rated around $8,000.

'Ziegfeld Follies,' Winter Garden (1st week) (R-1,519; $4.40). Opened last Thursday; claimed $24,000 in four times, first night being $8.80; expected to top $40,000 weekly.

Repeat

'Lady in the Dark,' Broadway (4th week) (M-1,104; $2.75). Virtually unaffected, with gross again $28,000 or more; slated for the Coast next month.

Revivals

'Counsellor-at-Law,' Royale (18th week) (D-1,047; $3.30). No doubt about popularity of this one, which grossed around $13,500 last week.

'Richard III,' Forrest. Taken off Saturday after one week and two nights.

Det. Still Big; 'Havoc' $12,500, 'Stage Door' 9½G, Vauder $15,900

Detroit, April 6.

Well into Lent, Detroit's three legitimate houses all continue to click up healthy grosses.

'Cry Havoc,' in its first week at the Cass under the Guild subscription policy of a $2.75 top, registered an estimated $12,500 and stays for a second week.

Winding up a month's stand at the Lafayette, Glenda Farrell in 'Stage Door' finished the fourth week with $9,500 at $1.65 top. Fred Stone in 'You Can't Take It With You' followed Sunday (4), opening with a matinee.

Henry Duffy's 'Merry-Go-Rounders,' variety revue, gathered momentum in its second full week, garnering a choice $15,900 for the 11 performances. In the first 15 performances following the opening on Thursday (18) the grosses were $14,200, marking a big uplift for the past seven days. Show goes for $1.65 except for one $2.20 Saturday matinee.

'Eve' $15,000 in Split Wk., Cincy & Columbus

Cincinnati, April 6.

Reviews in local dailies on 'Eve of St. Mark' were unfavorable, yet with American Theatre Society subscription backing, it did swell here the last half of last week, grossing estimated $8,000 in the 1,300-seat Cox at $2.75 top. In the first half of last week the show grossed approximately $7,000 at the Hartman, Columbus, O. Thus far Cincy is without further bookings of road shows for the balance of the season.

G-S $16,500 in Frisco, 'Big Time' Sock 19G

San Francisco, April 6.

Boston Comic Opera Co. checked into Geary theatre with a Gilbert & Sullivan repertoire last week for good biz.

Estimates for Last Week

'Big Time,' Curran (1,774; $2.75) (5th wk). Beginning to sag on the long stretch, but still terrific at $19,000.

Boston Comic Opera Co. Geary (1,500; $2.20). G. & S. fans, plus public, built this up to big $16,500.

'Road' $6,300, Toronto

Toronto, April 6.

Held over for a second week on its second two-week engagement here, with the Royal Alexandra (1,525) scaled at $1.50 top, 'Tobacco Road' grossed a satisfactory $6,300 last week.

'Doughgirls' Nearly Capacity $16,500 As Chi Leader; 'Private Lives' $11,000

Chicago, April 6.

Business continues excellently at all houses despite Lent with 'The Doughgirls' again topping the boxoffice list. 'Maid in Ozarks' is still doing tremendous business at the Great Northern. A second company of George Abbott's 'Kiss and Tell' is definitely set to open at the Harris May 10.

Estimates for Last Week

'The Doughgirls,' Selwyn (4th week) (1,000; $2.75). Continues nearly capacity with $16,500.

'Good Night, Ladies,' Blackstone (51st week) (1,200; $2.75). Demand for tickets last week upped take to $14,000.

'Maid in Ozarks,' Great Northern (31st week) (1,400; $2.20). Cut-rating along.

'Private Lives,' Erlanger (5th week) (1,300; $2.20). Fine at $11,000.

'Corn' Sellout $24,000 In 8 D. C. Performances

Washington, April 6.

Ethel Barrymore in 'The Corn Is Green' played to sellout biz for the eight performances at the National last week, grossing estimated $24,500 to equal the house record at the $2.50 scale.

The bumper business for Washington's only legitimate theatre will carry over for 'The Student Prince' and 'Blossom Time,' which fill the stage for the next two weeks. Mail order advance was $15,000, with a double line a block long when window sale opened. 'Tobacco Road' comes in Holy Week at $1.50 top.

Inside Stuff—Legit

'Oklahoma,' which opened at the St. James, N. Y., last Wednesday (31), has been erroneously announced as the first musical production by the Theatre Guild. Apparently the Guild has forgotten its previous song and dance shows. Actually the new operetta is the Guild's sixth musical. Predecessors included four satirical revues, three being editions of 'Garrick Gaities,' plus 'Parade,' which flopped.

Guild's last previous major musical was 'Porgy and Bess,' which it preferred to classify as 'opera,' though it's operetta. Latter has been revived recently by others and is now on tour. Its book was derived from 'Porgy,' which the Guild produced as a play and, similarly, 'Oklahoma' springs from the Guild's 'Green Grow the Lilacs' (in Boston the new show was known as 'Away We Go'). 'Porgy' in musical form originally lost a bundle, whereas the revival is a cleanup.

Score by Richard Rodgers and the book and lyrics by Oscar Hammerstein, 2d, in 'Oklahoma' drew acclaim, as did the dance direction by Agnes de Mille. The backwoods ballet in 'Oklahoma' is the same as Miss de Mille's 'Rodeo,' which she staged for the Monte Carlo Ballet Russe. It marks Rodgers' first collaboration away from Lorenz Hart, and reviewers rate it with Hammerstein-Kern's 'Showboat.'

Guild first featured four players, later 11 were given that billing, although it was stated that the first intention was to feature seven of the cast. Miles White scored as designer of both 'Oklahoma' and 'Ziegfeld Follies' (Winter Garden) costumes, latter show also opening last week. Brooks made the costumes, also those for 'The Family,' which, too, debuted last week (Morosco), but closed pronto.

Reportedly associated with the Guild on the ownership of 'Oklahoma' are Max Gordon, Lee Shubert, Marcus Helman and Jimmy Stroock.

Since its opening last January at the National, N. Y., 'The Patriots' has been somewhat revised and restaged by Sgt. Sidney Kingsley, the author. One new scene has been added to the prolog and various lines, cut during the rehearsals by Shepard Traube, the director, have been replaced.

However, the most notable flaw in the play's staging has not been corrected. That is the way Raymond Edward Johnson, who plays Thomas Jefferson, unsuccessfully tries to top House Jameson, as Alexander Hamilton, in their various scenes together. Not only is Jefferson presented in the play as more thoughtful and quieter than Hamilton, but Johnson obviously isn't as effective a shouter as Jameson is.

Therefore, because of both the actors and the characters they are portraying, it would be more effective for Johnson to underplay Jameson. Since this is his first stage part, Johnson couldn't be expected to know that. But Traube, and more recently Kingsley, with the experience and the advantage of an objective viewpoint, should have directed him that way.

Incidentally, 'The Patriots' continues to arouse controversy among political theorists. Burton Rascoe, critic of the N. Y. World-Telegram, has written numerous columns attacking alleged inaccuracies in the play. Last Sunday's (4) N. Y. Times also carried a letter from a reader criticizing the drama, though on slightly different historical grounds. So far Kingsley has not answered these attacks.

Reaction of General George C. Marshall, Chief of Staff, and other Army biggies, to the production of Maxwell Anderson's 'The Eve of St. Mark' at the Miami Beach Training Base, was contained in a letter received this week expressing enthusiasm over the performance.

General Marshall, in a recent incognito visit to Miami Beach, was accompanied by Mrs. Marshall and Lt. Col. Frank McCarthy, assistant secretary of the General Staff. Upon Marshall's return to Washington he wrote to Lt. Clarence C. Chaffee, assistant special services officer at the training base, lauding the production, and singled out Corp. Morgan Farley, the film, stage and radio actor, and members of the cast. Farley staged the production.

'Eve' cast included many from stage, films and radio before their Army days. Lead role was portrayed by Pvt. Fred Hunter. Others taking part were Pvt. Kenneth Forbes, Corp. Theodore Clancy, Pvt. John Springer, Pvt. Louis Terkel, Corp. Harold Nemetz, Pvt. Harold Gordon, Pvt. Tom Eppley, Pvt. John Evarts, Penny Kasper, Barbara Kent, Shirley Nemetz, Phyllis Kauders, Sara Perlish, Elaine Plnnick and Barbara Newmark.

Play was under the supervision of Capt. Louis C. Barley, Jr., special services officer of the training base.

No sooner did Oscar Serlin read the reviews of 'The Family,' which opened at the Morosco, N. Y., on Tuesday of last week, than he ordered it closed as of Saturday (3). Understood that the play cost around $40,000 to produce, and the operating cost, because of the cast, was such that the manager did not figure it worth while to keep the show going for three weeks so the management could participate in the picture rights, if any. 'Family' was the dramatization of Nina Fedorova's novel, which won the $10,000 prize from the Atlantic Monthly three years ago.

Serlin has no further production plans this season. Since he produced 'Life With Father,' now in the fourth year at the Empire, N. Y., he has not been fortunate with other plays. He did 'The King's Maid' two years ago, but scuttled it before it reached Broadway. Last season 'The Moon Is Down' did not pan out, nor did 'Strip For Action' earlier this season, in which Howard Lindsay and Russel Crouse were co-producers.

Harry Forwood pressagented 'Family,' but when it skidded he went back to 'Father,' slapping Lindsay, its co-star, on the back and saying, 'Well, here I am again.' He's done that several times now.

It is usual for critics to devote their Sunday columns to followup comment on recent hits and the state of the theatre, but Burns Mantle in the N. Y. News has reversed that custom by offering encouragement to three late-lamented failures. He started Sunday's (4) column with, 'We have with us today two discouraged playwrights and one discouraged actor,' referring to Charles Schnee and Victor Wolfson, authors of 'Apology' and 'The Family,' respectively, and George Coulouris, player who revived 'Richard III.'

All three shows expired within a week. Mantle told Schnee his was not a poor play but that the audience reaction to such a work had been misjudged. Wolfson was advised that his drama might have succeeded if nursed but that backers demand fast profits. Coulouris was informed that actors unknown in Shakespearean plays face too tough a task, not having acquired followings in such appearances. Renee Carroll, hatcheck girl at Sardi's, lost her bankroll on 'Apology.' She put in $100.

An award of $6,079 for costs and counsel fees was made in N. Y. Federal court last week to attorneys for George S. Kaufman, Edna Ferber and the estate of Sam H. Harris by Federal Judge Edward A. Conger. Award followed recent plagiarism action of Madge Christie, dismissed last December by Judge Conger.

Miss Christie, as co-author and assignee of 'Thru the Looking Glass,' had charged the defendants with pirating the plot of the play after she had delivered a copy of her script to Harris, who in turn submitted it to Kaufman and Miss Ferber. She alleged that shortly thereafter the two authors wrote 'Stage Door,' which was produced by Harris. The play was later filmed by RKO, but latter was not named as a defendant.

Lee Shubert was ribbed-inducted into the Circus Saints and Sinners at the Waldorf-Astoria, New York, last Wednesday (31), occasion being steered by Olsen and Johnson. Two-page folder in the form of a theatre program was printed by Playbill, with the 'S' in the manager's name simulated as a dollar mark. Perhaps the skit that hit the top mark was that billed as Shubert's office, when players are being engaged for Shubert shows. Program billed a 'Lee Shubert, Jr.'

'Jessel Gives Boost to Ziegfeld Follies' was the perplexing headline which led readers of the New York World-Telegram to scan the unfriendly notice by Burton Rascoe early Friday (2) to see what it was all about. Critic lauded Milton Berle, star of the Winter Garden's new tenant, whose name replaced Jessel's when the error was discerned.

Mistake, which appeared in the W-T's early editions, resulted in any number of telephone calls to the afternoon daily, with an advertising agent the first to inform the publication's office. Friends kidded both Jessel and Berle. Jessel is in 'Show Time,' which concluded a long stay at the Broadhurst Saturday (3) and is now in Philadelphia.

I. C. (Isidor) Herman, 73, brother of A. H. Woods and the late Martin Herman, who was general manager for the producer, died at his home in New York, Saturday (3). Deceased and Woods were twins and it is understood that he was a silent partner in many of the manager's shows. Herman manufactured handkerchiefs and made a fortune, retiring some years ago, when he gave the business to employees.

Nancy Nugent, youngest of the Nugent tribe to take to the boards, stepped out for the first time last Saturday (3) in the role of Pat in 'Tomorrow the World,' Guild show, at the Wilbur, Boston. Announced for the part during rehearsals, the youngster took to her bed and missed the debut in New Haven and subsequent performances in Boston, her place being taken by Joyce Van Patten, who drew rave notices.

Max Gordon produced his recent flop, 'Men in Shadows,' chiefly in deference to Noel Coward, who had cabled him from London urging Gordon to produce the play.

Eric Leinsdorf Takes Rodzinski's Cleve. Berth

Cleveland, April 6.

Eric Leinsdorf, by vote of 3-1 by trustees of Musical Arts Association, was named conductor of the Cleveland Symphony Orchestra for three years beginning next year, succeeding Dr. Artur Rodzinski who takes over podium of New York Philharmonic.

Leinsdorf, 31, is a protege of Arturo Toscanini.

Play Out of Town

Those Endearing Young Charms

Philadelphia, April 5.

Max Gordon production of three-act comedy by Edward Chodorov. Features Mabel Taliaferro and Peggy Conklin. Staged by Chodorov; setting, Frederic Fox; opened at Walnut, Philadelphia, April 5, '1943; $2.75 top.

Mrs. Brandt............Mabel Taliaferro
Helen............Peggy Conklin
Jerry............Dean Harens
Hank............Zachary Scott

Max Gordon's latest production, 'Those Endearing Young Charms,' comedy by Edward Chodorov, would seem an emphatic answer to many of the criticisms aimed at new shows. It certainly does not need cutting (final curtain at 10:50, with late rising curtain and two long intermissions), and it has a cast of four with no extraneous scenes, business or characters. Nevertheless, it seems a little thin and lacking in sinews despite Chodorov's nice sense of balance and always spontaneous dialog.

Story concerns itself with a girl, her mother and two soldiers, one a buck private, the other a flyer. The private, sweet on the girl, takes his friend and fellow townsman to her apartment, and the two soldiers later take the gal and her mother out nightclubbing. It's a case of immediate 'all-out' between the gal and the flyer, who is leaving for the coast and active duty two days later. He comes back after his friend is gone and pursuades the girl to come to his Park avenue hotel the next day. Mother overhears and raises the deuce; so does the private when he finds out. For a while it appears that the girl has had a change of heart, but it's no dice when the flyer comes to her apartment the next night—very late. She returns his visit to his hotel the next day. But he has been busy thinking and, after trying to discourage her by painting himself as a heel he persuades her to go to the flying field with him for a last-minute marriage and even calls up mama to invite her to attend. The private, by now, has faded out of the picture.

Story is more interesting than it sounds in the bare telling. Dialog is crisp, sometimes racy and occasionally profane. Some scenes also begin to verge on the hot. Title comes from mama's fondness for old song, 'Believe Me If All Those Endearing Young Charms,' which she persuades the young private, son of an old friend, to sing for the four of them after they return from their nightclub imbibing. Old ballad is twice reprised in part, by girl and the flyer. That's a sentimental sidelight on the strictly hardboiled and modern features of the plot.

Chodorov has done a bangup job in directing, especially for the two scenes in the hotel room. The cast of four is strictly okay. Zachary Scott as the flyer, almost but never quite a heel, being outstanding; Dean Harens is appealing as the private; Peggy Conklin is provocative and intelligent as the girl, and Mabel Taliaferro delightful, especially in Act 1, as the mother.

Each act has two scenes, the settings being the apartment and the hotel room. They're effective.

Chances for solid click seem dubious in these rushing times despite partial soldier background. Femmes may go for the 'off-the-record' romance, however. *Waters.*

Mapping Global Show Biz

Continued from page 1

riod whose scope will be so great that its influence and growth appear limitless.

Survey among some of the leaders in the allied fields paints a future of such magnitude that present facilities could not possibly cope with the task of carrying it out. Nevertheless, in some instances plans are already out of the nebulous stage.

The Overall Picture

As the showmen see it, the overall post-wor picture embraces (1) bringing the theatre to the remote towns of America; (2) a inexhaustible supply of legit, vaude and nitery talent; (3) the availability of a fresh field of performers matriculating from all-soldier camp shows around the world; (4) Broadway standards demanded by Main street; (5) a real comeback for the vaude circuits; (6) a general exodus of Hollywood names into legit and vaude; (7) a global circuit made possible by the universal use of the Clipper, with the uniting of the Americas pointing to a theatre geared to South American and Mexican consumption as well as the U.S.

This, it's claimed, is the definite trend—a decentralization of the theatre from metropolitan cultural centers and, because of this, a growth so tremendous that the theatre will become a necessity in even the smallest towns.

Here are the contributing factors cited by the visionaries which they see tending to the post-war era of expansion:

When Johnny Doughboy comes marching home he will have tasted the best that show biz has to offer, with the top names in radio, films and the stage having performed for him through USO-Camp Shows. When he goes back to his farm in Kansas, or his coal mine in Pennsylvania, he won't be satisfied with third and fourth-rate touring companies reaching his town, say, twice a year. Although prior to the war he may never have seen a stage show, he will then have acquired standards instilled in him by roving available, through USO-Camp Shows, the tremendous volunteer roster of names. And so he won't accept just anything. But mainly, it's pointed out, he will not be satisfied with just an occasional looksee at a stage show. The newly-awakened desire will create a demand for good and more theatre. And the profession should be ready and able to satisfy it.

One of the principal sources for reinforcing the ranks of actor talent will be the 'discoveries' made in camp-sponsored shows, with the talent bent on professional careers after the war. While all the discoveries will not have made the grade, the spark will have been ignited and by entering amateur theatrical ranks will lay the groundwork for another fertile source.

Pix Stars to the Stage

With virtually every top film star entertaining the servicemen, many of them, having once been swayed by the warmth of real applause, will crave for more and take leaves from films for flings at legit and vaude.

With the augmented ranks in the latter field able to supply the recently-hypoed trend toward a two-a-day comeback with the necessary additional talent, vaudeville is seen at least approaching big time standards.

With possible exodus of film names from Hollywood after the war, the studio problem may become sufficiently acute to demand a somewhat modified policy. Either the studios, too, will have to make a play for the camp-graduated talent to replenish their ranks or elevate the lesser names to prominence. Lack of material may hasten the doom of the double features, it's seen, with houses forced to make up the program deficiency via stage talent.

With the global war pointing up, if anything, the elimination of distance by air travel, it will not be possible to keep American actors at home. The English-speaking countries, Australia and England in particular, will make a play for U. S. talent, and with the Clipper routes in full swing, possibility is seen for a world-circuited theatre. Likewise, the war will have drawn all of the Americas so close together, both politically and economically, and our ways of thinking will be so integrated by common democratic ideals that the theatre, radio, music and films will eventually be intended for mutual consumption.

Marcus Heiman's Views

Marcus Heiman, of the United Booking Office, sees stemming from the war the creation of a whole new clientele and the shaping up of a legit road season that should extend into 40 weeks in towns where a 20-week season has been tops.

'Boys who never before saw a legitimate show until their entry into the army will want their appetites whetted in the post-war era, with the result that there will be far more customers. And the theatres will welcome them, for there will always be room for more.'

Jed Harris, producer of 'Dark Eyes' at the Belasco, N. Y., envisions an unprecedented era for legit in the next decade in which the theatre will prosper as never before. He, too, sees the inevitability of an international circuit in which a hop to England for performances will become a common-occurrence.

Serlin's Reaction

Oscar Serlin, producer of 'Life With Father,' Empire, N. Y., likewise sees emerging from the war the development of an entire new theatre audience 'whose appetites will have to be satisfied.'

'It's a question of feeding fresh vegetables to an audience that had been brought up on canned goods,' says Serlin. 'The soldier boys coming from small towns seeing flesh and blood talent for the first time will, of course, want more of it when they return home.'

America was on its way to a new theatre audience when the Federal Theatre came into existence, says Serlin, and the post-war era should develop it to a new high.

How the theatre will take care of this new audience, however, Serlin is at a loss to explain. Some new setup, radically different 'from the present roulette game' that constitutes legit, will have to be perfected, he adds. A subsidized theatre was seen by Serlin as one of the answers. Producer cited the tremendous growth of the theatre in prewar Europe under such subsidy, which brought live talent to every town and hamlet.

Films as Educators

That the film industry will be entrusted with one of the major roles in reeducating the world to new conceptions based on democratic ideals—a fact already recognized as a post-war inevitability—is pointed up anew by top ranking picture men. Latter envision a post-war era in which the educational film will rank along with the purely entertainment film in world-wide distribution. The latter idea has been growing for some time.

Felt generally that through the universal medium of the educational picture a far-reaching step will be taken by the democratic nations in breaking down the prejudices indoctrinated in countries by the Nazis. That the cartoon type of film will rank high in spreading the message of democracy is also envisioned by film men.

Gambarelli's Tour

Maria Gambarelli will wind up a two-month tour of the States April 16 at Salisbury, Md.

Her cross-country dance jaunt included an appearance with her troupe of three at the Philharmonic Auditorium in Los Angeles, March 26.

Broadway

Ray Hubbell up from Florida for ASCAP meeting.

Flight Officer Jackie Coogan in town to see the shows.

J. P. McEvoy writing a piece about John Golden for Reader's Digest.

Larry Adler off on a USO-Camp Shows stint this week for four weeks.

Agent Billy Jackson's son, Bobby, inducted at Camp Upton this week.

Jack Mebler, of Metro's talent staff, taking his Army physical next week.

The Curtis Bernhardts back to Hollywood and Warner Bros. this weekend.

Al Wilkia, Par publicity managar, returned from the Coast yesterday (Tuasday).

Tha Harry Golds (UA) back into their Great Neck home for the summer in May.

The Harry Cohns (Joan Perry), Columbia praxy, lost their first baby at childbirth.

Howard Schnebbe, Jr., son of late manager, in training with Marines at Parris Island.

William Burka in from Chicago to supervise new numbers in 'Stars on Ice' at the Center.

Benito Collada (El Chico) hopes to be back from Arizona this summer after his long rest cure.

Charles Washburn is agent and John Tuark managar of 'Sons and Soldiars,' now in rehearsal.

Alfred H. Morton, president of National Concert Artists Corp., to the Coast for three weeks on biz.

Leonard Goldenson and Sam Dembow, Jr., Par h.o. theatre axecs, were in Detroit during tha past week.

Martin Jurow, Warner talent exec, leaves today (Wednesday) for a scouting trip through New England.

Pvt. Joel Rose, ex-Broadway p.a., has the lead story in the current Fort Dix (N. J.) Post, camp weekly.

John Joseph, Univarsal's ad publicity chief, due in N. Y. for periodical spring visit tomorrow (Thursday).

Spyros Skouras ordaring plenty of 'Tunis Expedition' books (by Col. Darryl F. Zanuck) as gifts to his friends.

Horace McNabb, who agented 'Ziegfeld Follies' out of town, quit when show got to town (Winter Garden).

First show that Charlie Einfeld took in when ha got to town was 'Dark Eyas,' which Warners just purchased.

Maurice Bergman, Universal's eastern ad publicity director, back in his office after being bedded by strep for nearly a week.

George Jessel's current week's stint is proofreader, okaying galleys on 'So Help Me,' bis forthcoming Random House autobiog.

Bish Lenihan recuperating from pnaumonia at homa in Woonsocket, R. I., but due back on Broadway in couple of weeks.

Billy Rose reported slated for a majority in the Army, with a N. African post as a specialist on morale and entertainment being mentioned.

Mike Hoffay, RKO foraign publicity manager, to Mexico City over weekend to set up preem for 'Hitler's Children.' Returns the end of this week.

Columbia Sileo, wife of Jimmy Sileo, official photographar for tha Music Hall, left for Maxico City Monday (5) to open a publicity bureau there.

Bill Kupper, executive assistant to 20th-Fox v.p. Tom Connors, left for Miami, where his son, William, Jr., of the Air Corps, is recovering from pneumonia.

I. Robert Broder, now a sergeant, on Friday (9) enters officers school for the Adjutant General, Administration, branch of the army at Fort Washington, Md.

Warners cool on 'Tha Army Show,' Canada's counterpart of 'This Is tha Army,' after first planning incorporating a portion of it possibly into the Irving Berlin soldier musical.

Mrs. Harry Royster, wife of the general manager of the Par upstate N. Y. Netco circuit, will soon eliminate the cane following severe injuries sustained in recent auto accident.

Tom Connors, v.p. of 20th-Fox in charga of salea, returned Monday (5) from a Florida fishing trip, on which he was accompanied by Edmund Reek, Fox-Movietone producing chief.

Ellin (Mrs. Irving Berlin) is quite a coffee drinker, and e super-duper birthday present from their three childran wera sevaral pounds of coffee, for which the girls saved up their coupons.

Plenty of cheesecake from tha Powers beauts' turnout et a Monte Carlo nitery stunt. John Powers, their mentor, and Alan Mowbray, appearing in 'Powers Girl' (UA) film and with them at Loew's State, headed tha UA press party.

The polite coocher in 'Ziagfeld Follies,' Christine Ayres, who got attention from press and public at the preem, was 'Charmaine' in burlesque. Another premiere highlight was the zigzag showgirl who had to be kept offstage thereafter.

An Air Corps show, primed for large auditoriums and outdoor arenas, capable of extraordinary grosses (perhaps exceeding 'This Is the Army'), is in the talk stage. A Broadway showman may be enlisted as civilian aide, a la Irving Berlin.

Max Gordon, Village Vanguard nitery entrepreneur, not the legit producer, is angeling the new Blue Angel cafe for Herbert Jacoby (ex-Le Ruban Bleu), which opens April 14. Mme. Claud Alphand, Sylvia Marlowe, Brenda Forbes and Hector Montverde comprise the talent. Blue Angel is ex-Kit Kat, on East 55th.

Panama

By Stan Willis

Hernandez Trio getting plenty air-time through Casino Rainbow radio set-up.

Jade Rhodero, who did the Gorilla dance and created a sensation, going into Club Shelter.

G. Varn Remy and L. J. Franca, two new USO Club show directors, planed in this week from Miami.

Six Lynn girls, booked into Rialto, newly rebuilt Avenda Central Club, that looks like a next winner in the Panama Sweepstakes.

One of the local Panama record dealers got a shipment of 10,000 discs recently. Two days later he didn't have a platter in the house.

Kelley's Ritz losing show, at axpiration of current contracts, with gala going into new Coney Island spot, Park theatre, for Jess Coffay promotions.

Margrita and Perez, Argentina dance team, heading for run in Costa Rica, and then to Mexico City, after concluding six-month run at the Florida, in Colon.

Dixie Debs penciled into Club Rialto, for a run, if they can get the plana transportation. May mark a new era in bringing bands into the country. Will alternate with bouse band.

Amee Joya planed out for Miami April 1, with Sid White doing her routing in Florida. Did so many club dates around the Zone she bad to go home to get caught up on her sleep.

Anne Sullivan, the femme all around bar-tender and entertainer who sparked the slowly dying Palm Terrace bistro, opens up ber own concession privileges, at Panama's new Conay Island.

Pariodicals, including 'Variety,' eight to 10 weeks arriving gives tha readers distorted visions of the naws in the States, but all mags ara equally late, including N. Y. papers, so it makes it even all around.

'Que Pasa, Baby,' Navy musical craated witb the help of such theatrical personalities as, Lt. Comdr. M. C. Harris, writer of 'Dear Mom,' Richard Bunting, dance director, and Jack Lawrence, New York lyric writer, got plenty attention on its west sida of Canal premiere.

Hershey On Draft

Continued from page 3

doing a little fighting themselves, have withheld their actors and musicians from the front lines and have used them in morale-building services.

'Maybe,' Hershey said, 'the Russians are more civilized. It must be remembered that any man who is a public figure can easily get to tha point where he is of no value at all.' While Hershey refused to nama names, it was felt that he was referring to Kyser and to several young high Government officials. Tha latter have recently baen smeered by Congressional committees as 'draft dodgers.'

Fowler V. Harper, Assistant Chairman of the War Manpower Commission, who shared the confarence with General Hershey, put the case another—and less frank—way.

'There is great confusion of thought,' he said, 'While we hava argued that a man ought to be used at his top skill, the issue has now become one of using people where they are needed most.

'Even if a man is e better piano player than he is a shot with a rifla, he must do what he is most needed to do.'

Harper was asked whether it was not true that most prominent bandleaders who have been drafted ara now in Army camps in this country, playing for the troops, and have not been sent ebroad. He said he did not know.

Bandleaders in Service

Some of the mora prominent bandleaders now in various branches of military service are:

Glenn Miller, Army Air Corps.
Bobby Byrne, Army Air Corps.
Ray McKinley, Army Air Corps.
Artie Shaw, Navy.
Claude Thornhill, Navy.
Eddy Duchin, Navy.
Dick Stabile, Coast Guard.
Sam Donahue, Navy.
Dean Hudson, Army.
Cecil Golly, Army.
Dick Jurgans (awaiting Army).
Orrin Tucker, Navy.
Wayna King, Army.
Buddy Clarke, Navy.
Duke Daly, R.C.A.E.F.
Emery Deutsch, Navy.
Clyde McCoy, Navy.
Emerson Gill, Army.
Ted Weems, Merchant Marine.

Miami Beach

Harry Richman's birthday gift to Mrs. Ben Marden was a pound of coffee.

Lee Shubert so enthused by the Pina Tree Bandstand shows he donated scenery when here.

Music pub Louis Bernstein, after returning to N. Y. for the ASCAP elections, is back here for tbe rest of tbe season.

Milton Douglas, who for years was the star of and operated the Hollywood Beach Hotel's Bamboo Room, is now a pvt. bere, but still entertains his fallow-soldiers and others.

'Dear Mom' and 'This Is Worth Fighting For' are allegedly 'downbeat' and 'too sentimental' songs for service men, yet tha soldiers here are strong for thase excerpts in their own entertainments.

Toni Morrison has the band at Macfadden-Deauville, long Hughie Barrett's spot. Sha's the stepdaughter of Charlie (Mocambo, Hollywood) and Elsia Morrison (ex-Mrs. Billy Kent). Toni's spouse, Charlie, string bass in the band, is slated for olive drab.

Sgt. Art Mooney, an MCA band, long at Murray's Tuckahoe, N. Y., is in special services and clicking with his men and outsiders because of the high-type shows put on by his boys of BT 9, at tha Pina Tree Bandstand (Pine Tree Dr. and 40th street in MB).

Georga Lasker, WORL (Boston) gan. mgr., followed Walter Jacobs up to Hollywood Beach's Hotel Sheldon, since Jacobs' Lord Tarleton here was takan ovar by the Army. Next season tha hotelier may get his MB spot back, otherwise shift to Palm Beach for tha duration.

Tha Versailles hotel, last year 'restricted,' was laased by tha French 'baron' who owns it to William Malamut, an Atlantic City non-'Aryan,' for five years, and it's the claanup of the Beach, being of the few new class hotels open. The Tatem also is still open, and tha Wofford was turned back to civilians.

The Macfadden-Deauville, long one of those 'restricted' hotels, was turned back by the Army and is thus one of tha faw civilian hotels still operating. Some of the un-American, bigoted talk still heard in the lobby (mostly from midwestern guests) has the soldiars, who drop into the bar, wondering why something isn't done about it.

Pvt. Hal Fisher, ax-Chi emcee and comedian, puts on many soldier shows hareabouts and does a crack job. His wife, Laura Kellogg, has been lucky in being near him, getting engagaments at The Drum, Coral Gables, and being currently at Ira's Supper Club. Mrs. Milton Douglas is anothar hibernating here whila ha's in the service.

Pvt. Sonny Bagal (Shirley and Sonny Dahl in vaude), makes with the legmania in soldier shows; also impressionist Teddy Block. Pvt. Harold Woodall, ex-Brevoort and No. 1 5th Ave. (N. Y.) pianist, is another standout; ditto Pvt. George Griffin, Radio City Music Hall baritone, and Pvt. Michael Rhodes, Met. Opera Auditions winner. Holding it all together solidly is Hal Fisher's varsatile and clevar work. Ray Paulsen batons the servica band in excellant styla.

Minneapolis

By Les Rees

Curly's niteria opened new Shangri-La room.

Alberta Legier promoted from secretary to booker at RKO.

Clyde Lucas band at Prom Ballroom for two-night stand.

Hirsch-Katz Alvin (roadshow burlesque) bringing in Lois DeFee.

Paul Robeson here for two appearances with Minneapolis Symphony.

M. A. Levy, 20th-Fox district managar, recovered from flu attack and back on job.

'Johnny Doughboy' had first Twin City run at indie subsequent-run St. Paul Garrick.

Art Reynolds orch current at Happy Hour and Bud Waples at Minnesota Tarraca.

Radio announcers held Red Cross benefit dance open to public at Marigold Ballroom.

Joe Venuti and Mitchell Ayres booked for Happy Hour niterie, but Lou Breese out.

'Ice Follies' war bond benefit matinee netted Uncle Sam's treasury $700,000, admission being only by bond purchase.

Bert Stearn and Rud Lohrenz, United Artists' western division and district manager, respectively, hera for salas meeting.

Harry Hirsch, burleque producer, and Gordon Greene, Pantages manager, staged policaman's annual benefit show at Auditorium.

Gertrude Guimont and Lucille Pollari back at Warners, after long absence caused by broken legs sustained in falls on icy walks.

In drive in honor of its district managar, L. E. Goldhammer, here, RKO branch announced it billed biggest business in office's history.

W. R. Frank, indie circuit ownar and film producer, announcas he'll hold world premiera of his impending 'Dr. Paul Joseph Goebbels,' picture in St. Paul.

Total local film industry enrollment in the Red Cross blood bank is 315. This is reported as the best showing of any Minneapolis industry. Art Anderson, Warners branch manager, is chairman of the committee.

Bob Murphy, Sunday Tribune movie editor, ran lengthy interview with Bill Elson, former 'Variety' mug and vaudeville agent and booker, anent early vaudeville days when Al Jolson's weekly stipend was $25 as member of a team.

Minnesota theatre collections for the 'March of Dimes' totaled $27,497.03, approximately three times larger than ever before. Chairmen of the drive were Bill Sears, Orpheum manager, and W. H. Workman, M-G branch manager.

Mexico City

By Douglas L. Grahame

Gabriella, French songstress who has appeared in U. S., heading the floor show at Ciro's.

Emilio Balli, managar of radio station XEQ, back from a two months' business visit in tha U. S.

Juan Arvizu, tenor, back from the U. S., where he was with CBS, signed for a concert series by local station XEW, with a cigaret company sponsoring.

Danial F. Greenhouse, RKO manager in Chile, dallying here briefly to ranew acquaintance before proceeding to the U. S. to join the armed forces.

Paquita de Ronda and Nedina and Mimosa, Spanish dancers, and Oscar Lopez, Cuban tenor, faatured on the floor show at tha Cocoanut Grova niterie.

First Spanish version in Mexico of Victor Hugo's 'Les Miserables' has been started by Farnando Rivaro. Domingo Soler, Manolita Saval and David Silva head the cast.

Clasa, largest pic studios in Maxico, owned by Ricardo Pani, is going places financially. It's garnering more than $1,000,000 (Max) a yaar from the rental of its eight stages to various producers.

Newest niteria, Rio Rosa, has galaxy of Maxican and Cuban stars featuring its floor show—Bucba Rayes, soprano; Genario Salinas, tenor; Martinez Gil Bros. (3), singars, and Leopoldo Olivares' orchestra.

Miguelito Valdez, Cuban singer who was a smash in Hollywood spots, signed by A. C. Blumenthal for Ciro's here. Biz at this class spot is holding up so well it is axceeding expectations. Ciro's is now tha top spot for socialites and folk in the coin.

Morale, Manpower

Continued from page 7

classifications and promotions in order to stop the huga turnovar and lowering of morale existent among the office workers and publicists. Conditions ara reaching the point, in opinion of tha unions, where thay cannot be settled on an individual basis and dua to increasing living costs, large numbers of employees shift from job to job, from one company to another, in order to gat mora pay. Also some are leaving tha industry for more lucrativa fields or the armed forces.

Work Pile-Up

Phiel claimed at the confarence held that those who remain behind note that inexperienced workers come into the film companies at tha same salaries, even higher, than those received by experienced workers. Failure to fill vacancies, or filling them with inaxperienced personnel, results in piling up work on other employees without a corresponding increase in pay, tha unions charge. Unions add that increased output and increased afficiency ara not being compensated sufficiently. On tha othar hand, it was pointed out at tha confab beld with the producer-distributor committee, some departments of homeoffices ara overmanned, thare is hoarding of labor, and workers hang around with littla to do. Then they ara reprimanded for wasting time, tha unions allage.

Stressed also by the two Guild representatives was that no company has developed a system of promotions or upgrading based upon seniority and that people are brought in from the outside for the more skillad and responsible jobs which those already employed could fill if they were promoted or reclassified.

At the confab with the producer-distributor representatives, the two white-shirt unions maintained that the turnover, dissatisfaction and low moraie are against the interests of tha various film companies, a fact which most of the mambers of the prod.-distrib committee were willing to admit.

SOPEG, which has contracts with all majors excepting Par and with several axchanges, is calling upon its chaptars in film companies whara organized, to make a careful survey of company manpower and salary status, department by department, so that practical recommendations can be made to the heads of the companies.

Hollywood

Arch Selwyn divorced after 34 years.

Harry Cohn, Columbia chief, laid up with flu.

Henry Armetta in hospital with heart trouble.

Arch Bowles recovering from major surgery.

Edward Norris and Mickey June Satterlee divorced.

Bette Davis trekking to New England via Mexico City.

Grace Fischler joinad Harry Sbarman's publicity staff.

John Mock upped to story and scenario editor at Columbia.

Eddia Polo, oldtime serial star, recovering from appendactomy.

Jean Arthur to Palm Springs to rest up for a forthcoming camp tour.

Pat O'Brien reported for work at RKO after touring Caribbean Army bases.

Del Pepin, 20th-Fox contract player, changad his nama to David Peters.

Hedy Lamarr's salary suit against Metro comes up for trial April 23.

Tedwell Chapman, writer, turned down by the Army because of poor eyesight.

Lieut. Commander Robert Montgomery in town on sick leave from the Navy.

Van Johnson in serious condition as a result of a motor collison in Culvar City.

Universal Studio Club holds its annual dinner-dance at Earl Carroll's May 15.

Commander Gene Markay returned on a brief furlough from duty in the South Seas.

Ingrid Bergman going to Mexico to re-enter thia country under e quota number as tha first step toward Amarican citizenship.

Australia

By Eric Gorrick

Metro will offar 'Mrs. Miniver' on general release at 60-40. Pic is sensational in all tha ace centers presently.

Gladys Moncrieff will do a repeat in 'The Merry Widow' in Sydney for Williamson-Tait. Follows with repeat of 'Maid of the Mountains.'

Charles Munro has opened an office in Sydney and is looking for a comeback in the cinema field. Munro formerly headed the Hoyts' loop.

Marjorie Gordon has the lead in 'My Sistar Eileen' set for Minerva, Sydney, via Whitehall Productions. Hal Thompson, U. S. playar, has the top mala role.

William Harropp will represent the indie exhibs, at coming conference in Canberra to probe film rentals. Distribs will be rapresented by Neil Ackland.

Permission has been granted Hoyts to re-build cinema in Ballarat, recently destroyed by fire. Government decreed theatre must be built on 'austere' lines.

Col. Hurlay and Mrs. Hansen have been reappointed to tha Commonwealth Film Censorship Board for a term of three years. Duo just completed similar span.

Wallace Parnell is doing a top job in speeding vaude-revue to sock results in Sydney and Melbourne. Parnell, presently, has only limited amount of talent to draw from.

Tipped that a major bid will be made this year to set Aussie feature production going again probably with a little governmental assistance. Cinesound, headed by Ken Hall, although engaged in nawsreel and DOI work, could swing back to f.p. without much difficulty. Charles Chauvel is readying finance to do a war yarn, Rupe Kathner has compiated a war opus dealing with 'Rats of Tobruk,' and another local setup, headed by Hartney Arthur, is working on an Aussia yarn, 'Red Sun at Morning.'

Pittsburgh

By Hal Cohen

'Cry Havoc,' due next week at Nixon, cancelled, and house will be dark.

Nat Nazarro, Jr., AGVA secretary, learning plastics business at a local school.

Earle and Josephina Leach ere around again, dancing at the William Penn this tima.

Lester Cutler producing stage revue on coast, 'Knockout Follies,' with Barbara Bennett.

Don Liberto another Pittsburgh dancer in new Mary Martin show, 'Dancing in the Streets.'

Vogue Terrace reopens tonight (Wednesday) with Collatte-Barry revue and tha Golden Pair.

Noel Toy, Chinese stripper, currantly at tha Casino for her first appearance in burlesque here.

Film Row employes and those of Warner and Harris theatre chains contributed $6,000 to Red Cross driva.

Omer J. Kenyon in town ahead of Hamid-Morton circus, which brings Clyde Beatty to Gardens next week.

Coleman Clark, tha ping-pong whiz, due back at Nixon Cafe next month for third engagement within a year.

Jimmy Balmer out to join 'Icecapades,' which he will business-manage through Fort Worth, Texas, engagement.

OBITUARIES

CONRAD VEIDT

Conrad Veidt, 50, veteran character actor of stage and screen, died of a heart attack while playing golf in Hollywood April 3. His companion, in a twosome, was Arthur Field, producer at Metro where the actor was under contract.

Veidt won his acting spurs in Germany under the direction of Max Reinhardt. Born in Berlin of Jewish parents, while still a youth he evinced a desire for the stage. Through an acquaintance with a stagedoor keeper at the Reinhardt theatre, he succeeded in meeting one of Reinhardt's associates, then began his career on the stage and in films which subsequently brought him to the U. S. with Emil Jennings.

In 1936 the late John Barrymore invited Veidt to come to America to play Louis XI in Barrymore's 'François Villon.' Others among his earlier U. S. films were Victor Hugo's 'Laughing Man,' 'A Man's Past' and 'The Magic Flame.' With the advent of sound pictures he returned to Germany. After studying English he played the role of Metternich in the English production of 'Congress Dances.'

When the Nazis rise to power, Veidt left Germany for Austria and later went to England. There he played in 'The Wandering Jew,' 'Jew Suss,' 'Rome Express' and 'I Was a Spy.' Both he and his wife became British subjects in 1938.

Two years later Veidt returned to the U. S. and since had scored several outstanding successes on the screen. He had the lead in 'Nazi Agent'; played the part of the German generol in 'Escape,' and was featured opposite Joan Crawford in 'A Woman's Face.' His most recent part of consequence was in 'Casablanca' (WB).

Widow and daughter survive.

In loving memory of my dear wife and lifelong pal

MAUDIE MALLIA

Who departed April 9th, 1937, in Hollywood, Calif. I miss you my dear girl.

HENRY MALLIA

CHARLES GORDON WHYTE

Charles Gordon Whyte, 56, pioneer radio writer, producer and staff director for NBC until last September, died April 5 of a heart attack at his Long Island City, N. Y., home. Before entering the radio he had been an actor, editor and publicity man.

Whyte came to the U. S. as a child from Australia. He toured with the Whyte Trio, a vaude act, which included his late father. Later he appeared with Marguerite Clark, star of the silent films, in a legit stage play.

After doing publicity for the White Rats and serving as a trade paper editor and drama critic, Whyte became publicity agent for the Actors' Equity during the actors' strike in 1919. With this background he became a director for NBC during the early days of radio, afterwards joining the radio department of N. W. Ayer & Son.

Returning to NBC last year after a long illness Whyte had beeo associated with the programs of H. V. Kaltenborn and Fred Waring among others. In his earlier years as a freelance program producer he was associated with Maxwell House Coffee's 'Showboat' series.

Widow survives.

REV. JOHN F. WHITE

Rev. John F. White, 55, chaplain-treasurer of the Catholic Actors Guild of America, died April 2, in St. Francis hospital, New York.

Father White had been spiritual adviser of more organizations than any other priest. Besides being chaplain of the Catholic Actors Guild, Chaplain of the 102nd Medical Regiment of the National Guard, until his retirement in 1939, with the rank of Major, he had recently been appointed a captain in the New York State Guard. Other organizations with which he was affiliated included the Elks and the McDowell Lyceum, which he founded.

Father White was the third officer the Catholic Actors Guild lost in the last six months, the other two being President George M. Cohan, and second Vice-President Hugh O'Connell.

Two sisters survive.

JOSEPH CUNNINGHAM

Joseph Cunningham, 51, film writer and actor, died in Los Angeles April 4. He had recently passed o physical examination to become an entertainer with the armed forces and was awaiting a call to start an overseas tour.

Cunningham was a sports cartoonist on the Philadelphia Record for years. He also wrote sports before joining the Hearst organization in New York in the early 1930s. There he created the comic strip 'Rufus McGoofus.'

After having appeared as an entertainer in N. Y., mostly at club shows, Cunningham went to Hollywood, where he became a writer, consultant and commentator. He also had acting parts in 'Kid Galahad' (WB) and 'Tom, Dick and Harry' (RKO).

Widow, three sons, a daughter, mother and sister survive. Services will be held tomorrow (8), with military burial in Sawselle cemetery, Los Angeles.

JOSEPH RICKARD

Joseph Rickard, 71, prominent in show business for more than 40 years, died April 1 in Los Angeles following a heart attack. He had been in retirement from active work since 1930 when he sold his film theatre interests to Paramount.

About the turn of the century Rickard was widely known as an advance man for circuses and promoter of various exhibitions and sports events. When the airplane was in its infancy he handled the Wright Bros. in their tour of flights. Moving to Arizona to regain his health Rickard wound up by organizing that state's biggest theatre circuit in partnership with Harry Nace, Sr., who is still operating chief of the chain. Following the sale of his interests Rickard established a home in Hollywood.

Widow survivea.

WILLIAM E. SMITH

William E. Smith, 69, former franchise operator for M-G and, until his retirement in 1931, distribution manager for Paramount, died at his home in Newark, April 3.

In 1906 Smith bought the Chelsea theatre, Brooklyn, one of the first film houses in the metropolitan area, and, during the next 10 years, operated theatres in New York, Newark, and Asbury Park.

He entered the film distribution business in 1912 and acquired franchises in several states, operating as the Famous Players' Exchange. The first film distributed by Smith was 'Queen Elizabeth,' the only picture in which Sarah Bernhardt appeared.

Survived by widow and sister.

MARY T. SILVERSTONE

Mrs. Mary Thomas Silverstone, 64, mother of Jonas Silverstone, national counsel of the American Guild of Variety Artists and a member of the Thomashefsky family, for many years identified among the top-ranking artists in the Yiddish theatre in America, died Wednesday (31) in Long Island College hospital, N. Y.

Mrs. Silverstone's maiden name was Mary Thomashefsky and she was a cousin of Boris Thomashefsky aod related by marriage to Paul Muni, who, as Muni Weisenfreund, was also a star of the Yiddish theatre.

Survived by her husband, Harry, and six other children. Burial took place Thursday (1) in N. Y.

SAM SHURMAN

Sam Shurman, 53, for 19 years Milwaukee branch manager for Metro died in Milwaukee, March 29. His entire business career had been spent in the film industry both as an exhibitor and in the distribution field.

Shurman had operated theatres in Moberly, Mo., and Frankfort, Ill. He was also head booker for General Films, manager in Memphis for Unicorn and in St. Louis for Fox. He then became a solesmon for Warners, and in 1923 joined Goldwyn. When Metro and Goldwyn amalgamated in 1924 he became exchange manager.

Widow, son and daughter survive.

LOUIS HELLBORN

Louis Hellborn, 47, for the last three years exploitation manoger for M-G in Iowa and Nebraska, operating out of Omaha and Des Moines, died in Des Moines April 1. He suffered a cerebral hemorrhage on the street.

Hellborn was manager of the old Orpheum theatre in Denver, for 18 years. He was a pioneer in the exploitation of sound pictures and was production manager for the San Diego World Fair. He was also widely known for the outdoor extravaganzas he staged for international organizations and had traveled extensively in Europe gathering ideas for entertainment exploitation.

Survived by a sister oud three brothers.

JOSEPH W. WEBER

Joseph W. Weber, 82, tenor soloist, who toured in legit musical comedies, dramas and light opera for 60 years, died recently in Jersey City.

Mainly a character actor in recent years, Weber, before his retirement five seasons ago, lived in California, where he had roles in a number of pictures.

Two sisters and a brother survive.

ERNEST R. VOIGT

Ernest R. Voight, 56, vice-president of Associated Music Publishers, Inc., died March 31 in Montclair, N. J. His mother was Minnie Schirmer Voigt, daughter of the original Gustav Schirmer, who founded the music-publishing firm that bears his name.

For some yeors Voigt was with the Boston Music Co. in Boston, and later became manoging director of Winthrop Rogers, Ltd., music publishers, in London. In 1929, he joined Associated Music Publishers, Inc., and negotiated for the representation of many European publishers represented by the firm.

ERNEST NORDIN, SR.

Ernest Nordin, Sr., 73, dean of Omaha musicians, died in Omaha April 1. For half a century he had been a dominant figure in Nebraska musical circles, and was a pit conductor in practically every theatre the town had for four decades.

Nordin was co-organizer of the Omaha Symphony orch. He also conducted at the World (Pantages) and other vaude houses. He had served several terms as president of the musicians' union. Widow, two sons, three sisters and a brother survive.

S. TILDEN STERN

S. Tilden Stern, 35, artist in RKO's home office, died recently of a heart attack. His first job in theatrical business was as head artist for Warners' Pittsburgh zone, and at that time he painted several murals for theatres in the circuit. Works are still decorating lobbies of deluxe Warner and Enright theatres in Pitt.

Stern left there for the Coast on account of his health and was at Universol studio for a while before returning east and going with RKO.

JOHN D. HENDERSON

John D. Henderson, 87, who had been identified with show business in Philadelphia for more than 50 years, died March 27 in Elizabethville, Pa. He conducted medicine shows in the latter part of the last century, working as a ventriloquist.

Henderson was associated at one time with Pawnee Bill, old-time Indian fighter.

Two sons and a daughter survive.

JOSEPH C. BRUCE

Joseph C. Bruce, 41, sax-clarinet player with Gus Miller's orchestra at the Last Frontier Hotel, Las Vegas, N. M., died there March 30. He had been living in Long Island City, N. Y., recently, but had come originally from Memphis, where he married the former Rose Bracclante, of well-known Southern musical family.

Widow and two children survive.

CLARE DENNE

Mrs. Alfred E. Perkins, 39, known professionally as Clare Denne, dancer, was burned to death in her Denver home recently. She had retired from the stage several years ago to open a dancing school in Denver.

Survived by her husband, an Army major, and a brother.

WADE W. WILLMAN

Wade W. Willman, 58, for 19 years manager of the Indianapolis office of Loew's, Inc., until his retirement a year ago, died April 2 in Rochester, Ind.

Widow, three doughters and two grandchildren survive.

CHARLES MACKIN

Charles Mackin, 54, vet property man with legit shows, was found dead of gas in his home in Philadelphia, April 1. Police said death was accidantal.

Survived by his widow.

R. W. FORSHAY

R. W. (Mickey) Forshay, 40, former member of Paul Whiteman's band, died in Anita, Iowa, April 1.

Survived by his widow, a daughter and his mother.

MAY EVELYNNE

Mrs. Mollie McCarthy Tinker, 87, known on stage and early silents as May Evelynne, died in Los Angeles, April 3.

Lee Mitchell, 71, veteran employee at Universal studios, and lately in charge of information desk, died from pneumonia in Hollywood, April 3.

Mrs. Steffy Pressburger, 56, wife of Arnold Pressburger, producer, died in Beverly Hills, Cal., April 1.

Isidar Herman, 73, twin brother of A. H. Woods, legit producer, died in New York April 4.

MARRIAGES

Norma Alderson to Edward Davies, in Chicago, March 28. Groom was Blue Network baritone now at Great Lakes Training Station. Bride is cashier at Blue Network's Chicago office.

Josephine Goodsby to Jack Lawrence, in Boston, April 3. Groom is former WEEI announcer, now training as radio technician in Army Air Corps.

Gloria Van to Lynn Allison, in Pittsburgh, March 30. Bride sings and groom plays sax with Gene Krupa's band.

Mary Jane Porter to Major Keith Gillis Birlam in Watsonville, Calif., recently. Bride is sales traffica manager at KPO, San Francisco.

Dorothy Lamour to Capt. William Howard, April 7, in Beverly Hills. Second try for both.

Lana Turnar to Stephen Crane, in Tia Juana, Mexico, March 14. Couple rewed after Miss Turner recently had first marriage annulled.

U. S. Callboard

Continued from page 4

assigned to guard the eight saboteurs placed on trial by the Army at the Department of Justice, and subsequently executed. In his new assignment Capt. Meakin will become deputy chief of the military police section of the Control Area command composed of Florida, Georgia and North Carolina.

Hollywood stars will remember Capt. Meakin since he was supervisor of escorts for tha visiting celebrities at the annual Birthday Ball fetes in Washington.

On March From Philly

Philadelphia, April 8.

Fred Moora, WFIL engineer, commissioned lieutenant in Army Signal Corps.

Joseph Shallit, former Philly Record staffer, entered OCS at Fort Monmouth, N. J., last week.

Max Miller, former press agent for the William Goldman theatres, accepted as officer candidate at Army Administrative School, Talahassee, Fla.

Robert Taylor, publicity department of Stanley-Warner theatres, army.

Still Going from Pitt

Pittsburgh, April 6.

John Morin, former manager for Harris circuit, upped from 1st looey to captain in Air Force intelligence.

Howard (Pinky) Blaine, local actor last on Broadway in 'Strip for Action,' navy.

Bob Fiske, ex-Variety Club secretary, promoted to 1st looey and transferred from Nebraska to Florida.

Norman Mervis, circuit theatre owner, army, following two brothers in the service.

Orville K. Larson, technical director, Pittsburgh Playhouse, army.

Freddie Bartholomew in Air Corps

Amarillo, April 6.

Freddie Bartholomew, 18-year-old British-born film actor, in service since Jan. 30, arrived here last week at the Army Air Force Technical Training School to study how to become a mechanic and aerial gunner. He came here from Fresno, Cal.

He was given the stripe of a private first class, the rank of all students assigned here. Bartholomew failed to pass the eyesight test to become a pilot and then asked to be assigned as a mechanic and gunner.

Army Circuit

Continued from page 4

struction the theatres are all air cooled with the costs reduced to $9.07 per seat.

The sale of tickets at a War Department theatre is not so simple a transaction as in the average commercial house. After twilight show tha soldiers go over en masse for entrance to the first show. The combination of mass application, exchange of coupons for tickets, and cash sale of tickets and coupon books makes it necessary to provide twice as many ticket-selling facilities as the average commercial theatre of comparable size.

Camp theatres are probably the only ones in the world built without marquees. One of the first things a soldier learns when he arrives at the camp is where movies are shown. The size of these theotres is determined by the permanent population of the post. Usually seating capacity is based on one seat to every six officers and enlisted men. The enlisted men, of course, comprise the larger proportion of the post population as well as of the theatre patronage therefore when compromise is necessary it is important that the theatre be placed nearer to them.

The U. S. Army Motion Picture Service is a self-supporting, nonprofit making organization, operating directly under R. B. Murray, Director Special Service Division, Services of Supply. It exists on nontaxable revenues from tickets, supplied to the uniformed man at 15c single admission or 12c with the coupon book.

Now 22 years old, the Army Motion Picture Service is credited with being the most efficiently operated branch of the War Department. When it began on Jan. 1, 1921, it inherited a miscellaneous lot of buildings, including service clubs, messhalls, hangars, etc., whose only claim to the title of theatre were that they were officially so designated. It inherited also a handful of barn-like Liberty theatres, a bequest of World War I. The seats were anything that could be gathered up around the post, such as mess stools or benchas. In 1926 the Service began an expansion which flowered into intensive construction with the foreseen emergency beginning in June, 1940. Today, instead of flea-bitten antique features, tha Camp theatres enjoy first run pictures, in many cases before they are released in commercial first run areas.

BIRTHS

Mr. and Mrs. Herman Einstein, daughter, in Philadelphia, April 1. Father is projectionist a Fays, Philly.

Lieut. and Mrs. Ashley Halsey, daughter, in Philadelphia, March 29. Father is former Philly Record staffer, now chief Navy Public Relations officer in that city.

Mr. and Mrs. Douglas Hawkins, son, in New York, Feb. 27. Father is in recording department of WOR, N. Y.

Mr. and Mrs. Fred Hinshaw, son, in Fort Wayne, Ind., March 28. Father is chief newscaster, under the name of Fred Moore, for WOWO, Fort Wayne.

Mr. and Mrs. Leslie Harris, son, April 3, in New York. He's with CBS production dept. in N. Y., and former 'Variety' correspondent in Miami. Mrs. Harris is former Rosemary Cox.

Mr. and Mrs. Addison Smith II, son, in New York, March 30. Father is with Ruthrauff & Ryan agency.

Mr. and Mrs. Norman Fleishman, son, in Pittsburgh, March 17. Father manages Brighton theatre for his father, Harry Fleischman.

Mr. and Mrs. Carl Kress, son in Forest Hills, L. I., March 30. Father guitarist-arranger. Mother formerly was with the Merry Macs, under professional name of Helen Carroll.

Mr. and Mrs. Robert McGowan, son, in Hollywood, March 29. Father is cameraman at 20th-Fox.

Mr. and Mrs. Armand Klein, daughter, in New York, April 2. Father is with Sonny Kendis orch.

Mr. and Mrs. Fred Lahrmer, Jr., daughter, in Akron, O., recently. Father is assistant manager of Colonial theatre there.

Mr. and Mrs. E. V. Dinerman, daughter, in Cincinnati, March 31. Father is publicity director for RKO theatres in Cincy.

Mr. and Mrs. Parke Levy, daughter, in New York, April 4. Father is scripter for Duffy's Tavern ovar Blue network.

Literati

Hearst Raps Grade Labeling

Hearst press last week launched a campaign against 'grade labeling' by Federal price and rationing agencies. Editorial attacking Administration policies appearing in all Hearst newspapers appealed to American business to take up the cudgels against the Federal grade labeling of articles and commodities and the discarding of private brand names.

Claimed by the Hearst press that a 'completely Communistic enterprise' is dominating the whole rationing system and that Congress is doing nothing about it. Editorial is aimed at directing attention to bill pending in Congress, introduced by Rep. Charles Halleck, of Indiana, providing for a widespread probe by the Committee on Interstate and Foreign Commerce into the War Production Board, OPA and other agencies anent the formulating of the grade labeling plans.

Halleck resolution particularly cites the requirements which would have the effect of curtailing production or consumption of newsprint or book papers used in the printing of newspapers, magazines or other publications admitted to second class mailing privileges.

Contended in the Hearst attack that the abolition of the 'brand name' in America would be so ruinous to the American way of life 'as to be almost incomprehensible and unbelievable.'

Reuters in Bid for S. A. Clients

Strong bid for increased customers as well as upped prestige is now being made in South America by Reuters, the British press service. Christopher Chancellor, co-managing director of Home Office in London, has been touring Latin Republics, cocktailing publishers of sheets already taking the service as well as likely prospects and also getting personal huddles with Presidents.

To date results seem good for the agency which only went into South America after the fall of France. Starting with a small group of dailies who wanted European service no longer supplied by Havas (French), Reuters now has close to 100 clients. They're even getting paid by some of the papers which were originally offered dispatches for free on a test basis.

Chancellor has been explaining what Reuters has long contended in Latin America—that it's not an official agency but an independent news dispensing outfit. Admitted that it reflects the British point of view but claim is made that this doesn't distort its partiality any more than the UP and AP.

Chancellor has been given the red carpet by British diplomatic reps in every country visited, being dined by Sir Noel Charles, British Ambassador to Brazil, and cocktailed by Sir Edward Kelly, Ambassador to Argentina. Pointed out that this kind of official tie-in has strongly helped Reuters prestige but on the other hand gives it a certain disadvantage since American news agencies operating in Latin America make a point of stressing their non-connection with officialdom.

Probing N. Y. Dept. Stores' Boycott

Boycott of group of New York department stores principally against the N. Y. Times, following notice by some N. Y. dailies that they would increase their advertising rates, has resulted in the Department of Justice ordering a grand jury investigation, with possibility that indictments stemming from anti-trust laws may be reported.

When the big N. Y. stores withheld their advertising copy the Times complained to the D. of J., charging conspirncy and calling attention to the anti-trust laws. Government's stand in the matter in ordering the federal grand jury probe came as a complete surprise to the store heads, who weren't aware of the action initiated by the Times.

Most of the stores have resumed their advertising, both in the Times, Herald Tribune and News. Ads had been yanked from all three sheets after announcements that they would hike their rates. Times, however, was the first paper affected and for nearly three weeks carried no big store display ads.

Times and Trib's new rates become effective early in May, when amusement advertising rates also go up. Big stores cited as their reason for refusing to place their ads the fact that the dailies refused to enter into term contracts before the new rates become effective.

John S. Knight As U. S. Liaison

John S. Knight, newspaper publisher, has been named liaison officer between the U. S. Office of Censorship and the British Censorship organizations in London. He is publisher of the Detroit Free Press, Akron Beacon-Journal, and the Miami Herald, and is first veepee of the American Society of Newspaper Editors.

Byron Price, Director of Censorship, announced that Knight will first make a tour of censorship offices in this country and then leave for Britain. There he will work with the British postal and telegraph departments on problems concerning the examination of international mails and cables, and with the British Ministry of Information on press censorship matters.

Prolific Cerf

Bennett Cerf, Random House prexy, whose excellent piece, 'Books That Shook the World' is in current Satevepost, has another on the femmes' wartime reading habits slated for June Woman's Home Companion.

Cerf, in addition, does a regular WQXR weekly radio stint and a column for Saturday Review of Literature, besides his own editing and publishing.

New Deal's New News Deal

The Administration has pulled in its horns on the matter of no press coverage of the United Nations joint food conference to be held in this country on April 27.

Originally, a plan was put up to the American Society of Newspaper Editors to have OWI handle all coverage and release all information. The country's press raised the roof with the result that Friday (2) Presidential-Secretary Steve Early, OWI chief Elmer Davis, and the Office of Censorship said they were only fooling and that there would be no exclusive, censored coverage of the conference.

Seeking the Spotlight

Bob Fredericks, Miami Herald theatrical writer, has been a curious phenomenon to visiting newspapermen and Miami locals alike, with an obvious bid for focusing attention on himself through taking odd positions on show biz matters. Apart from his appraisals of films and local amusement matters, which are dismissed as a personal attitude, Fredericks made his brushoff to Kay Kyser, Bob Hope, Robert Taylor, Mickey Rooney, et al., in relation to their importance for morale, as against being drafted, a running serial.

Peggy Simmonds is doing the show biz beat for the Miami News (p.m. sheet), while husband Leslie is in the service. From local nitery p.a., Les Simmonds switched to the other side of the fence, until Uncle Sam called him.

Burnett Novel in Collier's

W. R. Burnett's novel, 'I Wasn't Born Yesterday,' will be printed as a serial in Collier's at a reported price of $37,000 and published later in book form by Alfred Knopf.

Tale will be filmed at Warners, where Burnett is under contract, as 'Never Look Back.'

LITERATI OBITS

Charles Comer Willison, 86, former city editor of the Cumberland (Md.) Evening Times, died in Cumberland March 31.

Sanford B. Hunt, 62, associate editor of the Newark (N. J.) Sunday Call, died in Newark March 31.

H. C. Garrison, 48, for 22 years a reporter for the Detroit News, died in Detroit, March 31.

John D. MacFarlane, 58, for 20 years an editor in the Boston bureau of the Associated Press, died in Swampscott, Mass., April 4.

Edwin Forrest Corbin, editorial director of Better Homes and Gardens and Successful Farming, died in Des Moines, Iowa, April 4.

John E. McKeon, rewrite man on the Albany Knickerbocker News, and former assistant city editor of the Albany Times Union, died April 3 of a heart attack at his home in Troy, N. Y.

CHATTER

Florabelle Muir sold 'Struttin' High, Feet On the Ground,' story of Eddie (Rochester) Anderson, to Satevepost.

E. J. Lynett, editor and publisher of the Scranton (Pa.) Times, who died Jan. 1, left an estate valued at $2,030,852, according to an inventory filed by his executors.

Captain Al Gough, ace Pittsburgh newspaper reporter for the last 20 years, was killed in action last week 'somewhere in North Africa,' where he was serving as an intelligence officer with the Air Force.

Alva Johnson may do a couple of Saturday Evening Post pieces, one of Walt Disney's first factual production, Major Alexander de Seversky's 'Victory Through Air Pnwer,' and another on James Cagney.

Tourist Travel

Continued from page 1

tuting as 'oil monkeys' (car greasers) or 'flagmen,' it's understandable that the dusky boys who left that toast-and-tote-them-eggs for dates with their draft boards are being missed.

The 'black market' thing in r.r. accommodations really has asserted itself now, with vacationers in a scramble to get home. Finding themselves unable to get berths, much less deluxe space, such as a compartment or a drawing room, the 'tips' to r.r. attaches or to travel agents, who must stake the r.r. underlings, are currently $10 to $25. As scheduled departure time arrives it's a hectic thing indeed.

Where the hoteliers get hurt is that the racket, like all such petty grafts, is an exaggerated proposition; frequently desirable space becomes suddenly 'available,' but that's invariably on a few hours' notice, and the then panicked guests check out in a hurry, instead of rounding out their proposed periods of sojourn. This condition stems from reports that other guests find themselves forced to hang around Miami or Palm Beach, or wherever the resort may be, as long as a week beyond their original plans, for the above reasons.

Also not helping next winter's prospects is the dullness of the current season in Miami Beach, which was the 'hottest' of any of the spas. Soldiers all over and that means curfews, restricted mixing, etc., and, of course, five to 12 hours late arrival is now considered 'normal.'

Another manifestation of wartime difficulties is the portering service; the redcaps brazenly appraise your luggage and tell you, 'No, it's too heavy for me,' and only an obvious gesture of generosity and insistence that two or three boys collaborate budges the boys.

House Reviews

Continued from page 39

ORPHEUM, L. A.

bone to advantage in several well-spotted moments.

On same bill are Lew Hoffman and the Rogers Dancers. Former is a slick juggler with comedy touch that gave just the right note to leaven rhythmic portion. Hoffman works with balls, top hats, etc., and is a slick showman. The Rogers combine straight ballroom with slapstick terping in a class act that won favor. *Brog.*

KEITH'S, INDPLS.

Indianapolis, April 3.

Frank & Jean Hubert, Fred Pisano & Co. (2), Hazel Mangean 4, Nick Cravat & Co., Dwight & Gordon, Bill Garry, Ed Resener's House Orch; 'Scattergood Survives a Murder' (RKO).

Bill Garry, back in vaudeville after a turn with Veloz and Yolanda in their revue earlier in the season, rates first mention for the shine of newness he brings to the current bill at Keith's. Garry gets away from the old, stereotyped tap patterns and beats out some rhythmic routines of his own in what he calls 'ballet tap'—high sounding, maybe, but nice to watch.

Fritz and Jean Hubert top the bill on the comedy side with their amusing pantomime. Gordon and Dwight take care of the musical entertainment with their voice-accordion combination. Dwight's pleasing baritone registers well in 'Strip Polka,' 'Moonlight Mood' and a medley of George M. Cohan tunes. Nick Cravet and company provide laughs and tenseness with their acrobatic work on the bars.

The Hazel Mangean Four, starting with a Gay Nineties flavor, get a hand when they ditch their bustles and emerge in pink tights to do some nifty front and back flips. Fred Pisano and Helen Bailey pass out some army life gags left over from World War I in their soldier comedy sketch. Biz was fair when caught. *Corb.*

CAPITOL, WASH.

Washington, April 1.

Vaughn Monroe Orch, Marilyn Duke, Ziggy Talent, Johnny Mack, Criss Cross, Murphy Sisters; 'Three Hearts for Julia' (M-G).

Vaughn Monroe's band is bringing out the hepcats and sweet swing addicts and he's giving them a diversified program with a touch of jive but more melody. Maestro is good with his own vocalizing and his band puts over some smooth arrangements. 'When the Lights Go On' and 'Harvard Square' are the introductory numbers. Marilyn Duke was handicapped by laryngitis when caught but earned a nice hand with 'Nice to Come Home To' and 'Weep No More.'

Johnny Mack on next for some tap dancing, pouring out rhythm to wow the jitterbugs. Ziggy Talent with 'Sam You Made the Pants Too Long' and 'G Man,' again shows he knows how to put over a novelty number. After another band number the backdrop is lifted for a Red Cross tableau. Every effective.

Murphy Sisters with some fine harmonizing of comedy numbers and Criss Cross with his ventriloquist turn including imitation of Ink Spots register. Band closes with 'Black Magic' and 'Donkey Serenade.' It's a well integrated and fast show and went over to sturdy applause. Attendance first show was capacity. *Arke.*

STANLEY, PITT

Pittsburgh, April 2.

Bob Chester Orch (15), Carol Bruce, Block & Sully, Al Gordon's Dogs, Betty Bradley; 'Crystal Ball' (Par).

Good show at WB deluxer this week, 60 minutes of solid entertainment. Bob Chester band gets better every time around. It's sound musically, long on novelty and with a style flexible enough to meet all types of cash customers more than half way.

Orch gets away fast with a crack medley of Duke Ellington hits and threads right through the presentation with bright distinction. Featured vocalist is Betty Bradley, able and attractive and with a fetching manner, and she sells 'Tender, Slender and Tall,' 'Do It Again' and 'Pushing the Conversation Along.'

Headline spot is reserved for Carol Bruce. Stage and screen gal mops up on every count. She's lovely to look at and to hear, her voice staking 'Weep No More,' 'Black Magic,' a neat George M. Cohan medley and 'Basin Street' to a head start. Looks like a million on the stage and a class singer all the way. Block and Sully are back for their annual visit to Stanley and vet vaudevillians, with mostly new gags this time, are over big, with a constant comic bombardment delivered with the rapid fire of an ack-ack gun. First local date they've ever used their recently-acquired stooge, Joe Oakie, and he's a big help for couple of minutes.

Show opens, following getaway orch number, with Al Gordon and his dogs, always surefire. *Cohen.*

CIRCLE, INDPLS.

Indianapolis, April 3.

Charlie Spivak Orch, with Stardusters, Willie Smith, Val Irving, Carr Bros. (2), Ruthie Barnes; 'Henry Aldrich Gets Glamour' (Par).

Acts on this bill give the Circle a lively show. With Charlie Spivak in the hospital, Willie Smith has taken over leadership of the band and does a good job of it. Val Irving, delayed by transportation difficulties, arrived in time for first night performance, clicking as m.c. in addition to his own comedy chores.

The band misses Spivak's 'Sweet' trumpet, but makes a smart impression on stage debut here with its saxes and rocking rhythm section. After the familiar theme, Smith swings it into a snappy new arrangement of 'I'm Forever Blowing Bubbles,' followed by 'Why Don't You Do Right,' in which he does a nifty double on sax and the vocal. The Stardusters register as a pleasing vocal combination with a distinctive style adaptable to both sweet and hot work in 'A Touch of Texas,' 'Moonlight Mood' and the rollicking 'Brother Bill.' The band gets a last rise out of the jitterbugs with a solid jam session on 'One O'Clock Jump' at the final curtain.

Irving operates efficiently in getting 'em on and off and clicks with plenty of laughs on his funny stuff. There's more of the same in the nonsense of the Carr Brothers, a pair of comedy acrobats with some new and amusing twists on the old stunts. Ruthie Barnes, clever little stepper, maintains the pace of the snappy bill with her expert taps. Biz good at opening. *Corb.*

EMBASSY, N. Y.

(NEWSREELS)

The newsreels—and Marshal Timoshenko—have turned back the pages of time 128 years this week with the photographic recollection of one of the great disasters in history. It was in 1815 that Napoleon's surge through eastern Europe came abruptly to an end. That was Waterloo.

Today, the 20th century imperialist, Adolph Hitler, is shown as he, too, met what might well be, ultimately, his Waterloo. Stalingrad, now famed in song and story by the very will of its defenders to remain unvanquished, is revealed in the reels, most of them captured from the Germans during their retreat from that industrial city, as the focal point in the Nazis' reversal of form in the Soviet. They are spectacular reels, the best that have been shown at this theatre in some time.

Other captured footage is of the African front and shows Marshal Rommel during what one might assume to have been his victorious African campaign. Paramount is distributing the Russian pix and Fox the ones on Africa.

The war, of course, or various aspects relating to it, comprise most of the other clips, and most of them are interesting. *Kohn.*

Reserve Stock

Continued from page 3

strictions now apply only to transfer.'

'Control over exposure of film by laboratories,' said WPB, 'is maintained through a special clause in the revised order which provides that a motion picture laboratory processing 35 mm. film may expose such film only for those who have obtained WPB authority to transfer the film, or for Class A or Class B distributors, or with the specific authorization of WPB. Control over exposure of film by producers of entertainment, factual and special pictures has been found no longer necessary.'

The new order fails to clamp down a formal restriction of newsreels to an average of 750 feet. However, under the amount of film allocated to the reels, they are expected to do not better than 750 feet. Average length was 900 feet in 1941.

Harold Hopper, chief of the Motion Picture Division, of the War Production Board, indicated today that the Army's raw film stock requirements are down and that allocations for film companies may be increased later this year.

He did not believe, however, that it would be necessary to increase allocations for the current quarter since film companies appear to have ample supplies for needs for the time being.

AS NEW ORLEANS GOES SO GOES THE NATION
THE NEW ORLEANS ITEM
'Hit Parade'
By Franklyn Hay
Parade' Is Hit
Mark this down in your book: "'Hit Parade of 1943' is one of the best musicals yet produced."
That's what is known in the craft as "sticking your neck out," but this reviewer is willing to take the chance with this picture which opened yesterday at the Saenger theatre.
"Hit Parade of 1943," produced and released by Republic Studios, has vitality, gaiety, charm and plenty of satirical bite, and the songs and musical numbers are so naturally and smartly worked into the romantic narrative that both entertaining factors place this film beyond the ordinary.
NEW ORLEANS GOES OVERBOARD FOR HIT PARADE OF 1943
Record-breaking Boxoffice!
Terrific praise from the Press!
THE TIMES-PICAYUNE
SAENGER
'HIT PARADE OF 1943'
A Republic production, directed by Albert S. Rogell.
Soldiers, sailors and Marines have been asking for musicals, and Hollywood is obliging. "Hit Parade of 1943," which opened at the Saenger Thursday, should make a real hit with military men and civilians alike, because it is richly packed with everything that goes to make up a good musical—stars, songs, pulchritude, wise cracks, name bands and plenty of jive.
New Orleans' John Carroll, a lad with a good voice and plenty of talent, costars with curvacious Susan Hayward in this fun-packed vehicle, which tells the old story of the little girl from the Middle West who meets up with the big wolf in the big city and charms him into being an honest and domestic man. It also deals with the stealing of Jill Wright's (Susan Hayward) songs by Rick Farrell (John Carroll) who has her under contract. The songs are worth stealing, some "Change of Heart," "Eyes Deceive Me," and "That's ... Song."
NEW ORLEANS STATES
Saenger Theater — "Hit Parade of 1943," a musical comedy, starring John Carroll, Susan Hayward and Gail Patrick; Albert S. Rogell, director.
With plenty of stars, big-name bands, lively songs and elaborate sets, Hollywood really cooks with gas on this musical extravaganza. The plot doesn't approach the danger line of being oppressively heavy, leaving the patron free to ramble with the stars.
Big, bad John Carroll, the New Orleans boy, swipes songs from the girl he has under contract, Susan Hayward, who is cast as the girl who plugs the numbers. Along comes Gail Patrick as the girl he has purloined ... roll ...
The whole dish is seasoned with a bit of piquant sauce provided by straight-faced Eve Arden, the comedienne. She gets good support in her merriment from Walter Catlett.
NEW ORLEANS' OWN JOHN CARROLL SUSAN HAYWARD in "HIT PARADE OF 1943" STAR STUDDED MUSICAL
HIT PARADE OF ... N. O. OWN JOHN CARROLL SUSAN HAYWARD
Buy War Bonds
BY DIRECT WIRE FROM
WESTERN UNION
SP41 67 NB NEW ORLEANS LA 22 220P
JAMES R GRAINGER
REPUBLIC PIC DRAKE HOTEL CHICAGO=
CONFIRMING MR DUREAUS CONVERSATION WITH YOU REGARDING OUTSTANDING BUSINESS ON HIT PARADE OF 1943 IN NEW ORLEANS AM PLEASED TO REPORT THAT GROSS AT SAENGER THEATRE HERE IN FOUR DAYS THURSDAY THROUGH SUNDAY INDICATES IT WILL EQUAL RECORD BREAKING BUSINESS ON FLYING TIGERS ON WEEK. REVIEWS OF THE THREE LEADING NEWSPAPERS SUBSTANTIALLY SET FORTH ENTERTAINMENT VALUE OF PICTURE. PARAMOUNT RICHARDS THEATRES EXTEND THEIR CONGRATULATIONS TO REPUBLIC=
CURTIS F MATHERNE
Flash! BROADWAY PORTLAND ORE ... WIRED
HIT PARADE 1943 BREAKING ALL RECORDS

SCREEN RADIO MUSIC STAGE

VARIETY

APR 15 '43 B

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RADIO UNKNOWNS' BIG COIN

After 25 Years, Irving Berlin Bowing Out of Own Music Firm

By ABEL GREEN

Irving Berlin, Inc., a music publishing outfit valued in the millions, is in process of dissolution as result of a business breach between the songsmith and his partner, Saul H. Bornstein. Complicating the breakup, if, as and when it is consummated, which should be by June 30, is the death of Max Winslow. Each owns one-third of Berlin, Inc., the ABC Music Corp. and other subsids. Mrs. Tillie Winslow, widow of the late professional manager, must first have her interest straightened out.

Berlin, by telephone to New York from Hollywood, was noncommittal other than confirming the long reported differences with his business partner, stating, 'Right now I am too tied up finishing up my work with the Warner Bros. filmization of 'This Is the Army,' and there are too many details attendant to the final consummation of any business breach. It is obvious that there can be no Irving Berlin, Inc., without Irving Berlin, and, of course, my own compositions are personally copyrighted

(Continued on page 27)

Canadian Radio Gabber Pulls Orson Welles With Phoney Invasion Report

Toronto, April 13.

The jolting effect of Orson Welles' Martian invasion broadcast of four years ago was evidently remembered by a script writer for station CFRB, Toronto, who inserted a phoney 'flash' warning last night, in the midst of a musical program, that 'The Japs have landed in force on the coast of British Columbia.' It later developed that the false alarm was an attempt to drum up trade for the Canadian Reserve Army recruiting drive.

In a minor duplication of the turmoil that Welles caused, startled listeners besieged newspapers and radio station switchboards for details until station CFRB, alarmed at the reaction, went on the air with an apology, assuring listeners that the flash was 'purely fictional.' During the interim, however, calls came in from all parts of Ontario, with anxious queries as to new developments and requests for news of relatives.

Dancer's 'Future' Cues 16G Award to Parents

Detroit, April 13.

Claims that their 17-year-old daughter was 'as talented as Eleanor Powell' won an award of $15,963 for Mr. and Mrs. Leon Choclanowicz, of Hamtramck. Their daughter was killed last Oct. 28 when a city bus in which she was riding was struck by a train here.

The parents sued the city for $110,000.

Nitery Becomes War Factory for Duration

Buffalo, April 13.

Air-Lines, nitery in nearby Cheektowaga, has been converted to a war plant. Storing its furnishings and decor, the spot is turning out wooden shipping boxes for machineguns. Howard M. Keller, night club operator for the past dozen years, remains in charge of the new operation, which is employing a score of femmes.

Keller explains that when rationing and driving restrictions hit the nitery, he decided to convert it for the duration.

'Poor Ole Olsen' May Prove Quite a Nuisance To Billingsley's Stork

If a mass of miscellaneous gifts of no particular value are dumped into the Stork Club, N. Y., intended for Ole Olsen, boniface Sherman Billingsley can blame it on Walter Winchell. Latter, in a recent column, reported that Olsen might be the victim of unsound investments and 'intimates fear he's broke.' To refute the allegation, a 'committee for the relief and welfare of Ole Olsen' was formed, according to a communication sent out. ('Communication' is hi-falutin' for publicity handout—Ed.).

It was mentioned in the printed 'appeal' for aid that Winchell helped 'make' Olsen by lauding 'Hellzapoppin,' but he now has him broke, so latter will need wornout shoes, socks, groceries, bathtubs, cows, chickens, baby carriages, blankets, furniture, bedpans, gags, guns, pigeons, wornout electric bulbs, live

(Continued on page 13)

ARMY WANTS 20 MINS. ON ALL SCREENS WKLY.

Washington, April 13.

The Army is expected to ask soon for a definite period of time on all U. S. pix programs. Gen. Alexander Surles, chief of the Bureau of Public Relations, is dissatisfied with the hit-or-miss allotment of time to the Army, and is anxious to have a prescribed time on each program for which he can prepare special material.

Surles is not displeased by the treatment he's had from OWI in the aggregate, but feels things would work out much better if he knew he could count on 20 minutes or half an hour at every theatre, every week.

The suggestion is believed to have been made to WAC officials unofficially already, but so far there has been no indication that it has been given formal consideration by the theatre group.

25-50G YRLY., BUT MINUS SPOTLIGHT

Flock of Seasoned Mike Thespians Work Prolifically, Albeit Not Limelighted — Some Into Legit for Prestige But Radio for Real Money

ANNOUNCERS TOO

Radio continues to be the major goldmine for non-name actors. Contrary to general belief in the trade, there are still a dozen or so players, virtually unheard of by the general public, who average $50,000 a year or more from broadcasting.

Several dozen others are estimated to make from $25,000 to $40,000 a year from the air medium, while another 200 or so probably earn upward of $10,000 annually from that source. All of these are in the non-star classification.

In general, men earn considerably more than women from radio acting. Of the dozen or so top moneymakers, all but two or three are men. That does not include announcers, the most successful of whom earn even more than the lead-

(Continued on page 55)

Cary Grant's Cuffo D.C. P.A. Rewarded With, 'Why Aren't You in Uniform?'

Washington, April 13.

Stars don't expect it at the Stage Door Canteen but sometimes they're razzed. Cary Grant made a surprise visit to Washington's servicemen's rendezvous in the Belasco, Washington, and 'offered to kick anything around.'

He got this response, 'Why aren't you in uniform?' He took it in stride responding, 'In the first place I'm too old, in the second place the War department thinks I'm doing all right in civilian life.' Then he answered a request to do a love scene, by acting an impromptu romantic interlude on the stage with a Canteen hostess.

Actually Grant wrote Col. Marvin Young of Special Services, War Dept., on Dec. 12 asking to go overseas to entertain soldiers. His offer was accepted and he is here awaiting his Clipper reservation. Grant has given $250,000 to war agencies.

Mme. Chiang in Song

The pop music business has added Madame Chiang Kai-Shek to its gallery of song inspirers. The number is 'Madame Chiang Waltz.' Peter DeRose wrote the melody and Edgar Leslie, the words.

Robbins is the publisher.

Govt. Pays Public Tribute to Show Biz For War Efforts Through USO Shows

Washington, April 13.

Show biz, whose war contributions have generally been glossed over as unimportant at Washington, has gotten one of its few real tributes from the Government for the work of USO-Camp Shows, Inc., from the Office of War Information. OWI has shot the works in public acclaim of the units of film, stage and radio actors, who are grinding around the biggest vaude circuit in the world to entertain groups at home and abroad. Principal accent was placed on the overseas units, since their work is more dramatic and most likely to give the public an appreciation of what actors are doing on the far-flung morale front.

To date, reported OWI, a total of 266 entertainers in 45 units have been sent overseas by USO-Camp Shows. Of those who have gone, five have been killed in accidents and a larger number injured. The dead, to whom a special tribute was paid, include: Maxine March, tap dancer; Christine Street, accordionist and singer, and Adelaine Joy,

(Continued on page 18)

Giant N. Y. Bond Rally With Names on May 2

U. S. Treasury Department is arranging a gigantic War Bond rally to take place in New York, May 2, the final day of the current drive. Show biz, in the form of name bands, singers, comedians, and practically all the name entertainers in town on that day will take part. Site will probably be the Mall, in Central Park.

Treasury officials are now going through the throes of checking with various talent agencies as to which name entertainers will be in town on May 2.

80G Fine for N.Y. Stores Which Boycotted Times; Sales Meantime Off 3-10%

A total of $80,000 in fines was levied yesterday (Tuesday) in N. Y. federal court on 15 leading department stores and the Retail Dry Goods Association of N. Y. for having violated the anti-trust laws, by boycotting the N. Y. Times. The fines, recommended by Government counsel and imposed by Judge John W. Clancy, were the maximum that could be imposed under the law.

It's the first action of its kind involving a newspaper and advertisers. The anti-trust division of the Department of Justice had filed an information against the stores; the commercial firms, plus the Dry Goods Assn., pleaded nolo contendre (no defense).

D. of J. charged the stores with having entered into a conspiracy between March 5 and 10 to withdraw their advertising from the Times un-

(Continued on page 53)

RADIO ACTORS LIVE OUT REAL LIFE IN SCRIPT

Denver, April 13.

Radio is recording the lives of Mr. and Mrs. Mark Hansen, of KFEL, Denver MBS affiliate, as probably no other couple's lives are being chronicled. Hansen and his wife first met five years ago, when she, as Salone Simmons, was engaged to do a series of 15-minute twice-weekly shows for the Public Service Co. of Colorado. As 'Nancy and Ned' they did the series for a year, then got married. They became married in the script, too.

Now, for the past few months they have been talking about an expectant child. When the baby is born next month—in the script—Mrs. Hansen will also be in the maternity ward at St. Luke's hospital and KFEL will bring equipment to her bedside for broadcasts. The sponsor is quite excited about the whole thing.

Liquor Tougher to Get, Food Also a Problem; Niteries' Dry Spectre

Midtown Manhattan hotels and bars, grills and restaurants are beginning to restrict their volume of business because of the point-rationing for food supplies, while they are finding it difficult to secure liquor. Some eating places have started closing for one day weekly to conserve food points and, if not able to keep the kitchens operating, the bars must also suspend, according to N. Y. state regulations.

The possibility of prohibition, in modified form, or an early curfew, is also disturbing bonifaces and tavernkeepers. Booze is not rationed, although that possibility is reported but, it is stated, booze is getting harder to purchase and allegations are made that some wholesalers are resorting to holdout methods. Charged that such houses are keeping liquor stocks in bonded warehouses ostensibly for a price squeeze. Scotch and bourbon whiskeys, especially, are scarce and virtually not obtainable.

Claimed that owners of bars in

(Continued on page 27)

WB Studies 24-Hour Operation for Houses

Warners is mulling the idea of operating its film houses on a 24-hour-a-day schedule every day in the week in towns throughout the country where war factories maintain swing shifts.

System has been tried out thus far with good financial result in Philadelphia, Hartford, Bridgeport and Cleveland.

Swank Boardwalk Shops Disappear As Atlantic City Woos Soldier Coin

Atlantic City, April 13.

Private Joe Smith, U. S. Army Air Corps, being pushed by a venerable Negro along the boardwalk in a rolling chair and smiling sympathetically as now and again he passed mates marching by in squads, is but one of the incongruities wrought here in nine months' occupation by the Army. With spring at hand and the once internationally-touted 'world's playground' about to go into what would be its 'season,' the presence of 75,000 soldiers is beginning to be fully felt.

Private Smith, parading like a fatted mahatma of commerce in his rolling chair on an off Sunday, is just as much king here as the smart money boys and the vacationing Joe Doakeses of Dubuque used to be, for the town revolves around Private Smith. For one thing, he's transformed it from a summer resort to an all-year bonanza for merchants and rooming houses.

Private Smith's $50 a month, multiplied 75,000 times, has given storekeepers here quite a sum to shoot for and, with the absence of the usual civilian business, has completely changed the character of the shops, both on the boardwalk and the avenues. Gone are the fancy furriers, milliners, couturiers and others who flourished on luxury trade.

In their place have sprung up military accessory and small gift shops, literally every other door. Next to shirts, socks, caps, insignia, etc., biggest trade is in every conceivable cheap novelty item to send to mother, sister or the girl back home.

Bingo Parlor Now USO Club

Gone with the expensive jewelry and the fur jackets are the bingo parlors that used to dot the boardwalk. One of the larger ones has just become a USO clubhouse, supplementing sorely-needed recreation spots in this town which once boasted nothing but recreation.

Flourishing, on the other hand, as soldiers wander on the almost completely blacked-out boardwalk, are the penny arcades, skiball alleys and similar time user-uppers. Particularly well-patronized are shooting galleries, electric-eye guns and any other device in which you pull a trigger or aim at a target. Inasmuch as these soldiers of the Air Corps' Technical Training Command spend most of their time in study and seldom get their hands on a mccoy Garand, they seem to find an outlet in toy counterparts.

Also terrif money-getters are the photo shops, with the eight poses for a quarter automatons frequently rushed, while even the more expensive photographic studios do a steady trade. It's that old urge to send mom a picture of her boy in the suit Uncle Sam cut out for him.

Crystal-Gazers Clean Up

Crystal-gazers, palm-readers and the clairvoyants of all types, who have long been able to read their own bread-and-butter in the strolling crowds along the planked way, continue to do amazing business with the uniformed trade. At least biz looks good from the outside, with the pitch always providing an

(Continued on page 27)

PAR'S 41 SCRIBES AT WORK ON 25 YARNS

Hollywood, April 13.

Paramount's writing mill is grinding out more yarns today than at any other tima in the studio's history. Currently the roster contains 41 scribes working on 25 yarns. Three of the scribblers, Sheridan Gibney, Charles Brackett and Seton I. Miller, are doubling as associate producers, and two more, Billy Wilder and Preston Sturges, are directing in addition to their writing chores.

Under term contracts as writers are Frank Butler, Talbot Jennings, Harry Tugend, Karl Tunberg, Darrell Ware, Albert and Frances Hackett, Arthur Phillips, Melvin Frank, Norman Panama, Joan Alison, Murray Burnett, Walter DeLeon, Ken Englund, Albert Maltz, Jerry Seelen, Lester Leen and Barney Dean.

On one-picture assignments are Murray Burnett, Earl Baldwin, Milton Holmes, Charles Bennett, Alan Le May, Milton Roy Bolton, Robert Brode, Val Burton, Aleen Leslie, Carolyn Butler, Lenore Coffee, Melvin Frank, Agnes Christine Johnston, Stephen Longstreet, Philip MacDonald, Jeanie Macpherson, Jack McGowen, Jack Yellen, Frank Partos, Dodla Smith, Ben Perry and Anne Wigton.

Todd Groggy, but Still Upright After Friars' Insulting Spree in N. Y.

There wera a couple of nifties pulled at the Friars' Saturday night (10) testimonial at the Edison hotel, N. Y., to Michael Todd, one of the toppers being the chief victim's own conclusion that even with his personal attorney present, he was forced to tha conclusion that 'nothing libelous was said on which I could sue; it was all true.' He proved he could take the ribbing.

Milton Berle observed that the reason Todd dropped the Saroyan play, 'Get Away Old Man,' was because he (the impresario) didn't want to do business with anybody screwier than he was.'

Bobby Clark was in fine form, as was also Grover Whalen who, as president of the N. Y. World Fair Corp. in 1939-40, had some plain and fancy closeups on Todd, the then undiscovered 'boy wonder' of Broadway. To co-comedian Clark, Berle pointed the crack that now with his 'Follies' in town, Clark's 'Star and Garter' may have something to worry about.'

Bill Brandell, Patsy Flick, Myron Cohen, D. Walker Wear, N. Y. State Fight Commissioner, Alan Corelli and Ken Kling, whose ribald cartoon of Todd was an early howl, were also on tha dais.

Todd drew a full house to the Edison's Sun Room.

DO IT NOW!!!!

Buy a Bond Today—

. . . Let There Be No Question About It!

THE SECOND WAR LOAN DRIVE IS ON!

13 BILLION DOLLARS IS NEEDED FOR OUR FIGHTING MEN

BUY WAR BONDS and STAMPS

GLORIA BLAKE

The Girl with the GOLDEN VOICE

After a short absence from show-business, returned triumphantly to the LATIN QUARTER, New York, and was immediately renewed for an indefinite engagement.

Personal Management
HARRY BESTRY

Fatherless 38ers Will Hit Show Biz

Washington, April 13.

A prediction that show biz will soon be losing men at an accelerated pace to farms and factories was made here yesterday (Monday) following War Manpower Commission Chairman Paul V. McNutt's announcement that, by the end of the year, most fathers under 38 will be in uniform. Exemptions, he said will be granted only for men in agriculture, war plants and where induction would cause extreme hardship to the man's family.

McNutt also indicated that there is little hope of the essential occupations list being extended, and consequently films, radio, legit and other phases of show biz should start looking around for replacements from tha ranks of the 38-and-over class.

Circus Off to Smash Start in N. Y.; Advance Sale Tops 1942 By 27%

Ringling Bros. & Barnum & Bailey circus is off to a great start at Madison Square Garden, N. Y., where it bowed in Friday (9) to packed house and turned 'em away over the weekend. That the big top will better last season when the outfit cleaned up is indicated already. Claimed advanced sale at the Garden is 27% above last year.

Profit for 1942 was around $4,000,000. After taxes and dividends, reported surplus exceeded $1,000,000. Opening night audience represented purchasers of war bonds, to the extent of $3,000,000. New management of Charles Ringling, his mother, Mrs. Charles Ringling, and Mrs. Aubrey Ringling, turned over all tickets to a Treasury Department corps which distributed them to bond buyers. No straight tickets for the debut were sold.

Outlook for show this season is entirely different from that of last December when circuses and other outdoor attractions were ordered to remain in winter quarters. Usually the Ringling show's dates are more or less indefinite at the start of the season, but this year the route is set, by arrangement with the Office of Defense Transportation, and will extend until Nov. 1.

There are but three one-day stands. Some such spots played heretofore are now two or three-day dates. Larger stands too, have been extended, as in N. Y., show remaining at the Garden for 37 days, final showing being May 15. Circus will go under canvas in Philadelphia. Same for Chicago, with two weeks for both dates.

John Ringling North and his brother Buddy who handled the show for several seasons were voted out this year by a three to two board count. Elder brother anticipates returning to the show next season, while the younger North is in the Navy. Family differences had been reported during the winter when it was not definite whether the show would operate this season.

Strange Thing, This Show Biz

By George Jessel

The show business, like a horse race, gets mora difficult to figure daily. Even this 'Variety,' which is to the actor what a racing form is to the turf followar, can usually only tell you what has gone before. After that you must just guess.

Two musical shows opened in New York recently. 'Oklahoma' was the first to leave the post. The dope pre-opening was that it was sweet, tuneful and very light. At best it would be a medium size success. This, of course, providing that the cast, nearly all of them new to musical comedy (no names to conjure with either) would not be nervous in front of a hard-boiled, dressed up, hep opening night audience. The show opened, the unsung and new to musical comedy players went through their parts with the self-assurance of a Jolson in the Winter Garden days. The show is no medium size hit, it's an absolute smash. Again upsetting the dope that it's hard to do a musical show because you can't get names, etc.

The following night the big 'Ziegfeld Follies' opened, with an important cast, a bevy of beautiful girls, and a bevy of co-producers. This was a smash on the road, and although the newspapers were not as lavish in their praise as they were of 'Oklahoma,' the 'Follies' is also a big box-office hit. But the star comedian and the prima donna, with many successes behind them, were as nervous as little kittens sensing a bulldog nearby. Milton Berle, who has taken the toughest motion picture house audiences and put them in his mother's lap, seemed almost as frightened as his prima donna, Ilona Massey, to whom opening nights is certainly not new, she having appeared in premieres in nearly all the great capitals of Europe. Yet these fine and mature artists were not quite themselves until almost the first act was over. Go figure it out.

Now here's another one for the book. The piece I am in, 'Show Time,' finished its New York engagement. I suggested to my manager we enlarge our ads with last two weeks in big type. Everybody agreed with me that those who hadn't seen the show would surely rush, knowing it would be their last chance to see it before we went on tour. But as soon as the big ads went into the paper, our business practically stopped altogether. Last two weeks was harmful instead of helpful. I am convinced now that there is no charm in finality. The last of anything is not good. Strange thing, the show business.

A well meaning and important theatrical friend told me a few years ago, 'Don't care what they say about you as long as they say something.' The same person congratulated me last week on forbidding the use of my name to radio comedians, unless I edited what they had to say. Strange thing the show business.

A man brought me a play the other day, a comedy that I thought very funny. He asked my advice as to the casting of its principal part. 'It needs a very funny man,' he said. I suggested my dear friend, Sir Cedric Hardwicke. 'Are you kidding?,' the fellow said. 'Hardwicke is a dignified tragedian, they would not laugh at him.' I then explained to him that before Sir Cedric came here to our shores, he was one of England's foremost low comedians. Playing tha gay Charlie Winniger role in 'Show Boat' over in London, and many other such parts. 'I can't believe it,' said my friend. 'I would only cast him as a priest, a mayor or a menacing duke.' Yes, my friends, strange thing the show business.

An important New York lawyer and politician a decade or so ago, now in his sixties, is beginning life again as an actor and much in demand because of his resemblance to Winston Churchill. An important director of the Metropolitan Opera House has strongly suggested that the great edifice, in its opera season, should be under the management of Billy Rose. Mike Todd is thinking of producing Ibsen. I'm preparing for a recital and lecture at Carnegie Hall after the publication of my book 'So Help Me.' But all these things may be switched. I may wind up doing Ibsen, Billy Rose doing the recital, at Carnegie, and Todd buying tha Metropolitan Opera House just to use as his office. Strange thing, the show business. Another 25 years and I'll quit it.

In Short, Everyone Wants a Winner

Now That the Allies Are on the Upbeat, Winning War Films Provide Good B. O. Material

Conclusion reached by British Government officials, following film production experience gained on the North African battlefront, is that victories make the best pictures and that, conversely, good (pop appeal) battle pictures can't be made by an army in retreat or in defeat. That, in part, is held to be one of the chief factors in the rarity of top combat zone films (such as 'Desert Victory') in the war to date.

Belief in official quarters is that increase in first rate warfront pictures will coincide with continuing United Nations' victories. Battle of the Mareth line has, from reports, been fully recorded by the British Army Film and Photographic Unit with General Montgomery's forces. Another branch of this unit has also been filming the battle of Northern Tunisia with Gen. Anderson's forces while a third photographic crew, U. S. Army Signal Corps, has been on the job with Gen. Patton. Understood that consideration is being given to a plan to combine footage of both American and British lensers for a single feature.

Meantime, the Film Division of the British Ministry of Information in England has evolved a new technique in handling of battle pictures for general release. Understood that the methods employed on 'Desert Victory' are likely to be established as a general pattern for other war films.

Instead of merely cutting 'Desert' footage to establish sequence, BMI retained services of a prominent British novelist, J. L. Hodson, who collaborated with Lt. Col. David MacDonald in writing a complete continuity for the film. Author contributed his services. MacDonald, who supervised the front line production, then cut the film in line with Hodson's script.

British film officials are now convinced of the necessity of constructing continuity treatments for all war films in order to attain maximum results.

Factors in inability to produce strong battle pictures in retreat are practical as well as psychological. Revealing German films captured by British after breakthrough at El Alamein proved this. Retreating forces are not in a position to get closeups of developments on both sides. Camera work from planes has not yet been accepted as completely satisfactory, since lensers find that the speed of the plane outdistances the camera. This is believed to be one reason for scarcity of topnotch plane combat pictures from actual warfare.

Idaho Displaces Utah As 'Alaskan' Pic Locale

Salt Lake City, April 13.

Despite fanfare by state publicity department, Warner director Raoul Walsh, after arrival in Salt Lake, gave up Utah as site for their Alaskan, 'To the Last Man,' starring Errol Flynn. Reason, 'husky' teams supplied by here of short-haired, Doberman-Pinscher strain, no go for Utah atmosphere.

Hearing of real MacCoys in Ketchum, Idaho, said by owners to ba unfit for work at Utah's altitudes, Walsh and company went to the dogs.

WB's Ray Bolger Pic

Warners are dickering for Ray Bolger in a filmusical.

William Morris is handling the star of 'By Jupiter.'

DO NOT FEAR WAR PIX B. O.

Winchell Prefers Split With Sponsor To Censorship of His Radio Scripts

After 11 years with Jergens, for which beauty preparation Walter Winchell started at $2,250 a week and is now getting $5,000 weekly, for 15 minutes every Sunday, a record stipend for a newscaster, the newspaperman has told his sponsor that it's all right with him if they sever relations. He refuses to be further censored or script-hampered.

In the 11 years Winchell took his product to a peak 30.2 Crossley, the highest of any news commentator. Contract, which has until December to run, may yet not be severed, however, as the Jergens outfit is in the mood to conciliate, but Winchell states that for years he has battled with editors and syndicates not to be

Philip Lennen, head of Lennen & Mitchell agency, will seek, through a call on the Jergens Co. in Cincinnati tomorrow (Thursday), to adjust the strained relations which have recently developed between Winchell and his sponsor. Lennen will bring with him a 'peace' plan, or modus operandi, which he believes will assuage both sides of the controversy. Winchell has been insistent on one condition and that is, Jergens relieve him of the script policing by James Andrews, L & M radio director.

curbed in freedom of expression, and he doesn't intend to deteriorate, at this late date, into a hired hand who can be told what to do and not to do, just because he's being paid for it.

If the Cincinnati headquarters of the Andrew Jergens Co. is timid about Ohio Governor Bricker possibly becoming a Republican candidate for the presidency in 1944, that's all right with the newspapermen-commentator, who then told both the Blue Network and the Lennen & Mitchell agency for Jergens, that they can clear themselves by stating, 'Mr. Winchell's opinions do not necessarily imply the acquiescence of the Jergens Co.,' or some such legend. To this, all concerned refused to concur.

Winchell states that he's constantly aware of Byron Price, Elmer Davis and all necessary wartime restrictions; that he's more than willing to play the game according to Uncle Sam's rules, but it's something else again when he can't say 'fourth term,' or otherwise imply President Roosevelt's candidacy. Apart from his own ardent pro-Roosevelt and pro-New Deal stance, he can't see why Jergens suddenly should not want anything said about politics; or why J. W. Andrews, head of Lennen & Mitchell radio, should suddenly decide to become still another censor.

Especially was he irked by such silly (to Winchell) attitudes anent phraseology. For instance, in this past Sunday's (11) broadcast, referring to 'Madcap Merry' Fahrney,

(Continued on page 18)

MRS. JOHN H. HARRIS' Q.T. MEXICAN DIVORCE

Pittsburgh, April 13.

John H. Harris, head of theatre chain which bears his name, was quietly divorced recently by his wife, the former Lucille Williams, onetime screen actress, who obtained a Mexican decree. Harris is also president of Arena Managers Association and 'Icecapades' and lifetime 'Big Boss' of Variety Clubs of America, which he founded here in 1926.

Harrises have an eight-year-old son. He's in Pittsburgh with his father. Miss Williams married the theatre man 11 years ago and they separated about 14 months ago.

Kay Kyser 4F

Hollywood, April 13.

Kay Kyser this morning rejected by his induction board as physically unfit and automatically draws 4F. Arthritis, hernia and a trick knee disqualified him.

So it was much ado with him as in the case of Mickey Rooney.

Ellington Will Get N. Y. University Award

Duke Ellington will receive the annual honorary music award of the James Weldon Johnson Society of N. Y. University April 26 at a presentation in the university's Little Theatre.

The citation is for the composer-leader's '20 years of distinguished contribution to American music.'

Buenos Aires Bans 'Bugi Wugi' Dancing, Calling It 'Immoral'

Buenos Aires, April 1.

Municipality of Buenos Aires in official decree signed, stamped and archived by Mayor Carlos Alberto Pueyrredon, has banned jitterbugging from all public cafes, dancieries and boites.

Decree termed the terping 'bugi wugi' (undoubtedly meaning 'boogie woogie,' as it's called in the States). Added that it was immoral. Jazzmen, of whom there have been an increasing number here in recent years, let go a beef that if they're strictly followed by cops it might result in liquidating them permanently.' Squawks, so far, have had no effect.

No instructions to date on the ordinary foxtrot but cheek-to-cheek or any variations have been ruled out in police interpretation of new decree.

Local jitterbuggers are, for the most part, youngsters hep to U. S. jive via discs, short wave and films.

WAR FILMS STRONGEST IN 900 CAMP THEATRES

Washington, April 13.

The U. S. Army shows a distinct preference for war pictures with the 900 camp theatres turning in these choices for March as determined by boxoffice receipts:

1. 'Air Force' (WB).
2. 'The Desperadoes' (Col).
3. 'Happy-Go-Lucky' (Par).
4. 'It Ain't Hay' (U).
5. 'Random Harvest' (M-G).

Scanning the favorites over a 15-month period, the results show that pictures with a service background come first with the uniformed moviegoer. Second, they like to laugh, with comedies and musicals next in favor.

Thoughtful pictures with adult stories fail to find much favor, even though expertly acted and produced. Ten weeks at Radio City Music Hall doesn't mean too much at the camp boxoffice. 'Random Harvest' fares like other pictures of serious content, does not interest many soldiers who want to be diverted by the screen and have no patience watching screen fiction which highlights tragedy in the world.

Down the Old Trail

Santa Barbara, April 13.

Last vestige of Santa Barbara's early career as a film centre disappears this week with the demolition of the old Flying A studio, scene of silent westerns before Hollywood became established as America's motion picture capital.

Back in 1910 'Broncho Billy' Anderson and his cowboy band invaded Santa Barbara and organized the American Film Company. Among the stars who played with that outfit were Wallace Reid, J. Warren Kerrigan, Eugene Pallette, Irving Cummings, Mary Miles Minter, Lottie Pickford and Beverly Bayne. Old building, recently used for sporting events, will be wrecked for salvage.

STUDIOS KEEP ON MAKING THEM

Cautious policy on production of war films, which has been noted in some major companies, predicated on the wishful-thinking theory that the war might end suddenly, has been noticeably modified in recent weeks as indicated by production schedules. Substantial portion of film output slated for the coming season continues war stuff, as a result of continuing solid biz. Even states-righters are cleaning up in their limited market with war films such as 'Ravaged Earth,' while a cycle of 'Hitler' pictures is in the making ostensibly geared for a ride on the gravy train.

Fears of being caught with a heavy backlog of expensive war product date back to experience at the end of World War I when considerable losses were chalked up on this type of film. The old Metro company, prior to sale to Marcus Loew, had made around $750,000 on its war pictures. When the war ended Metro took a sudden loss of around $500,000 on this product, which wiped out two-thirds of previous profits.

Belief is growing, however, that situation is not comparable with any foreseeable developments this time because even if the war in Europe should end suddenly the Japanese conflict would cushion any sudden decline in public interest.

'4 Horsemen' for Instance

Industry observers recall, also, that certain types of war pictures are never dated. 'The Four Horsemen of the Apocalypse,' produced in 1920 and acquired by Loew's along with the old Metro company, gave Loew's a profit of some $3,500,000, or $400,000 more than Loew paid for the entire Metro company. 'Horsemen' (released in 1921) grossed $5,000,000 world-wide, from accounts. Story cost the old Metro company $20,000 against 10% of the gross, but Vincente Blasco Ibanez sold his script outright for approximately $190,000 before distribution was complete.

Another instance of smash post-

(Continued on page 18)

'Info Please' Starring Willkie Makes Record $203,476,150 Bond Sales

Incomplete returns for the $13,000,000,000 Second War Bond Drive which teed off Monday (12), reveals that show biz has thus far sold $218,262,625 worth of bonds. The record payoff for a single event was the $203,476,150 total rolled up at the 'Information Please' stanza Monday night (12) in Hartford. Of this amount, $200,850,000 was subscribed by 150 representatives of local business organizations. The rest was the take from the 3,520 persons who purchased bonds as tickets of admission. Wendell L. Willkie was Monday's guest 'expert.'

Radio also scored in Indianapolis where a studio audience jumped the opening day gun Saturday (10) and payed $10,619,425 to peek in on the Ralph Edwards 'Truth or Consequences' show. This brought the total bond sales from the program in five weeks to more than the $20,000,000-goal Ralph Edwards set at the start of the present 13-week tour. Previous week's bond sales for the show's broadcast in Cincinnati were $7,500,000.

New York circus fans also got off to an early start and shelled out $3,000,000 for bonds used as tickets of admission to opening night Friday (9) of the Ringling-Barnum & Bailey circus. Gotham radio sales since Monday (12), have reached $367,000 with only three small sta-

(Continued on page 44)

COSLOW'S BREAK

Hollywood, April 13.

As result of a featurette, 'Heavenly Music,' which he made for Metro, the studio has given Sam Coslow a feature producer contract.

He's working on an untitled original, with Guy Bolton and Harry Clork doing the screenplay.

Metro's Own Protection Shot; 26 Teen-Agers

Hollywood, April 13.

Metro has done some drafting of its own to protect its talent roster from flights to defense plants. The studio placed 26 teen-agers, who worked in the cadet and dance sequences of 'Best Foot Forward,' under a two-year contract for immediate training.

Metro hopes to have something to show for this long-range investment.

U. S. Commercial Radio Shows May Go on Aussie Air for Yank Soldiers

Sydney, April 13.

Representatives of the U. S. Army Special Service Department here are arranging, via Colonel Stillman, with national and major commercial stations to air top Yankee programs for the benefit of American troops. Setup covers about 80 shows, including Jack Benny, Fred Allen, et al. Most of them have been coming in by shortwave, but the new arrangement calls for replaying the programs over local wavelengths.

This means about 28 hours weekly of Yankee radio shows over ece stations in this country, covering the choice period from 6 to 9 p.m.

Cornwallis Paddison, vice-president of the Federation of Commercial Broadcasters, is protesting in behalf of this country's stations. While anxious to aid Yankee troops, Paddison sees Aussie fans turning from home-talent shows to imported fare. He says that Anzac radio productions, with a ceiling of $1,000, can't compete with the high-salaried broadcasts from the U. S.

It is presumed here that additional opposition to such Yankee prominence on the Australian ether will come from Actors Equity, music publishers and the musicians union, even though freely admitted here that the American radio shows would be a good break for Aussie fans.

ARMY SURPRISES ENNIS; FINDS HE HAS BLOOD

Skinnay Ennis, leader of the band on the Bob Hope radio show, has been placed in a 1-A classification and expects to be inducted into the armed forces in June, after Hope goes off the air for the summer. Agency for the show, Foote, Cone & Belding, is already searching for a band to replace Ennis when Hope returns next fall.

Ennis' draft board assertedly has given him a deferment until the expiration of his current 13-week series.

If Not Col., Jolson Pic Biog May Be Via WB

Hollywood, April 13.

Johnny Hyde of the William Morris office is still working on a deal with Columbia for the Al Jolson film biography without Jolson playing himself. Jolson had turned down the original deal because of unsatisfactory financial arrangements. Sidney Skolsky is included in the proposed setup as the scripter.

A new tack may see Jolson back on the Warner Bros. lot where he first pioneered talkers with 'Sonny Boy,' 'Jazz Singer' and 'Singing Fool.'

MANK'S NOT-GUILTY PLEA

Hollywood, April 13.

Herman J. Mankiewicz entered a plea of not guilty to drunk-driving charges.

Trial called for Superior Court May 18.

Kingsley's 'Patriots' Wins N. Y. Drama Critics Prize As Top '42-43 B'way Play

Sgt. Sidney Kingsley's 'The Patriots' won the New York Drama Critics' Circle Award as the best play of the 1942-43 season on Broadway. There was no award for a foreign play.

'The Patriots,' current at the National theatre, N. Y., won the award on the seventh ballot, with 13 votes, against four for Capt. Thornton Wilder's 'Skin of Our Teeth' and one for Irving Berlin's 'This Is the Army.' The critics had been unable to select a winner on the first six ballots, when a three-fourths majority was required. However, as provided in the regular procedure, the three-fourths rule was suspended when it became evident a deadlock would otherwise remain unbroken, and the Kingsley drama won on a simple majority.

The actual award will be made at a Critics' Circle dinner May 2 at the Algonquin hotel, N. Y. Besides Kingsley and members of 'The Patriots' cast, an invitation will also be sent to Irving Berlin in recognition of his work with 'This Is the Army,' which the critics regarded as in a special class by itself. As in former years, there will probably be a broadcast of the award ceremonies, with scenes from the winning play, but details have not yet been set.

In winning the award, 'The Pa-

(Continued on page 16)

Dancer's Flippant Quip Burns Soldiers, Who Clip Him With Fists

Chicago, April 13.

A beating he suffered at the hands of soldier patrons, who resented a remark he made from the floor, has resulted in George Bernard, of the Bernard Dancers, being forced to retire from the show at the local Latin Quarter.

It all started when Bernard and his dancers were received cooly by the audience after they had followed Frances Faye, scat singer. When Bernard's turn was given the cold shoulder by the audience, he flippantly remarked:

'Do I have to be Jewish to get applause?'

There were many soldiers among the audience, and some of them waited for Bernard after the show.

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Freeman, Back From London, Says U.S. Boys Yen Boxing, Dancing, Shows

Charles J. Freeman returned to N. Y. from London over the past weekend, after three months abroad as aide to Dwight Deere Wiman on the Red Cross clubhouse entertainment setup in England. Freeman left Sunday (11) for Dallas, Texas, now his home town and headquarters, of the Interstate circuit, of which he is head of all stage show activities.

In talking of the entertainment of our soldiers in England, Freeman revealed the following:

English artists to the last one have been more than gracious about appearing for the American Red Cross at all times; the biggest need in entertaining the American enlisted man seems to be the establishment of units of entertainers that will reach the remote camps; Charles Forsyth, American vaudeville performer, is doing yeoman service in helping Red Cross shows by digging up talent; the G.I. (enlisted men) shows are in great demand but there are not nearly enough of these, though it is probable that this may be worked out when the higherups in the army better understand their value.

Preferences

The boys like the styles of entertainment in this order: Boxing, ballroom dancing and stage shows. American soldiers have discovered the English girl is as adept at jitterbugging as her American cousin. The boxing shows always play to capacity and sometimes officers make way for more enlisted men when the halls become too crowded.

Freeman managed to put the first G.I. show together by convincing General Hartle that five soldiers whom he had seen perform would be valuable in a Red Cross Unit. The show was headed by Tom Joha, an amateur impersonator of Milwaukee, and Happy Norman, a semi-pro hillbilly. The show was tried out before an audience of English soldiers at the English Red Cross.

Norman, who besides being a hillbilly is also a scat singer, laid them in the aisles, so it looks like scat will have its day in England. The troupe has played many of the American Red Cross centers and is now being groomed for a USO unit headed by Yvette.

Freeman's Red Cross duties are being taken over in London by Rusty Lane, a stage director. When

(Continued on page 18)

USO ROUTING UNITS TO CANADIAN POSTS

As a good-will gesture, USO-Camp Shows execs are from time to time routing both off-shore and within-U S.-border units into Canadian army and navy installations, it was disclosed last week. Move is authorized by Camp Shows in instances when the performers, in the course of their journeys, find themselves within traveling range of a Canadian post.

Units playing Ft. Brady, on the northernmost tip of Michigan, occasionally make the cross-river trip into Canada for an RCAF show, it's pointed out. Latest offshore unit to further the good-will cause was a tabloid unit which, returning to U. S. shores, stopped off at Halifax to perform for several hundred Canadian army and navy men. Unit, which checked in at Camp Shows headquarters in New York last week, comprised Miles Bell, the show's m.c.; Nan Bedini (Mrs. Bell), Joe Wong, Gertrude Briefer and Jack Field. Group completed a five-week offshore stint and recently spent a similar period in the Caribbean zone, where the unit pioneered a new stunt which has since become part of tab units' routine—that of performing in submarines.

Victory Parade of 1,073 Filmites for War Effort

Hollywood, April 13.

Total of 1,073 film players made 3,220 appearances in 408 different events arranged by the Hollywood Victory Committee during the first three months of 1943, the largest number for any quarter since the war began.

Report prepared by the Industry Service Bureau for the War Activities Committee discloses that the 408 events were divided among the Army, Navy, Government departments, USO Camp Tours, charity and relief.

Brasshats, Impressed By Soldiers' Ballet Likes, Cue Added USO Dates

Military brasshats who journeyed from Washington for the Ballet Russe de Monte Carlo's April 1 performance before the Signal Corps men at Ft. Monmouth, N. J., were so impressed by the servicemen's reaction to the classical terps that they persuaded the ballet troupers to do additional caffo stints on behalf of USO-Camp Shows.

As a result, the Ballet, which comprises 50 performers and 25 musicians, will do a repeat at Ft. Hancock, N. Y., Friday night (16) and travel to Washington May 2 for a performance at the Walter Reed hospital. Meanwhile, Gino Baldini, head of the Camp Shows concerts division, is endeavoring to line up the troupe for a series of al fresco performances this summer, which would permit for as many as 10,000 servicemen to witness a single show via the use of the amphitheatres in the larger army camps.

The brasshats, says Baldini, were just as amazed as the Camp Shows execs at the enthusiasm with which the signal corps men took to the ballet. 'As a morale builder, we're convinced you can't beat it. More than 1,600 jampacked the 1,200-seat auditorium at the April 1 performance and 2,000 others were turned away. Those boys definitely wanted ballet.' 'That may sound screwy,' say the Camp Show execs, 'but there it is.'

Demand for longhair stuff resulted in a number of new bookings last week by Baldini, who lined up top performers for volunteer concerts. Percy Grainger, the pianist; Lawrence Tibbett, the Met baritone, and Hilda Burke, soprano, have been routed into Ft. Dix for a concert April 21. Trio will repeat at the Pawling, N. Y., air force technical training school April 30. The Boston Symphony Orchestra, under Arthur Fiedler's direction, travels to the naval training station at Newport, R. I., for a concert Sunday night (18). Igor Gorin, the baritone; Josephine Tuminia, coloratura, and John Corigliano, violinist, perform for the WAVES at the auxiliary naval training station, Bronx, N. Y., April 24.

The NBC Television Opera Co. gives a performance of 'Pagliacci' tomorrow night (Thursday) at Ft. Monmouth. Unit is comprised of Helena Bliss, Jess Walters, Luigi Rossini, Karl Morman and Rene Castellar, with Hulda Rossini at the piano. It'll be the second time out for the company.

Theatre Wing Promotes Play, Song Contest

American Theatre wing will soon inaugurate a contest for playlets and songs from amateurs. Material would be used for the Wing's Stage Door Canteens and 'Lunch Hour Follies,' appeal being that such writings will be part of the war effort. Contestants are expected to include men in the armed forces and the general public.

Similar contest was conducted among men in the Army training camps by John Golden, 10 short plays chosen by a committee as the result will be performed in camp theatres. If five are regarded as worthwhile for public performances, they will be grouped for Broadway. If not, the prize money of $300 will be awarded the contest winners anyhow, as originally announced.

Wing has also decided on a nationwide drive for funds, due to begin shortly after the 'Stage Door Canteen' film is released by United Artists. Possible date for the showing of the 'Canteen' film is May 31.

USO ADDS 3D SUNDAY UNIT

'Sunday units' comprised of volunteer talent from Broadway shows and niteries continue to develop for USO-Camp Shows, Inc. Latter cites the newest move as a further indication of the willingness of performers to devote their single night off to entertaining servicemen. Newest group to team up for the voluntary stint teed off Sunday night (11) at the Receiving Barracks, Brooklyn Navy Yard, N. Y. It's an all-femme musical revue produced by Gus Schirmer, Jr., and written by Al Evans, Jeff Bailey and Jim Carhart. (Reviewed on page 20.)

Called 'Look, Boys!...Girls!,' it featured Melissa Mason, comedienne; Anne Francine, singer; Phyllis Myles, singer; Hildegarde Halliday, comedienne; Gigi Gilpin, dancer, and Helen Wenzel and Patricia Deering, latter two chorines and understudies in 'Something for the Boys,' Alvin, N. Y.

Cast will do its second show next Sunday (18) at Camp Endicott, U. S. naval construction centre, Davisville, R. I., and will be booked on successive Sundays for an indefinite period into posts in the N. Y. military area. Imogene Coca, the comedienne, enters the cast next Sunday.

Two other all-Broadway 'Sunday units' have been out for Camp Shows the past few weeks. They are the 'Something for the Boys' unit, with a cast of performers from the Michael Todd show, and 'Nothing But Dames,' featuring Benay Venuta, Nanette Fabray, Jayne Manners and the Jumping Jupiter Girls, all of whom are appearing in 'By Jupiter,' Shubert, N. Y.

Uncle Sam's Callboard

850 RKOites In

'Salute,' RKO house organ devoted to former employees now serving the colors, is scheduled to come out with 50-page issue next month giving details of 850 RKOites in service. Jack Level, editor of 'Salute,' will call the issue 'RKO at War.'

Celsor In

DeWitt Celsor, treasurer of the Paramount, N. Y., reports for active Army duty today (Wednesday). He has been with the theatre 14 years, having started as doorman. His wife, Margaret Celsor, succeeds him as treasurer.

2 Patheites' Activities

Clarence Ellis, sound engineer with Pathe in Washington, commissioned lieutenant, senior grade, U. S. Naval Reserve; leaves April 27 for Quonset, R. I., for indoctrination course.

Pathe has received word that Capt. John LeVien, former contact man for the newsreel and now in Africa, has been made a major.

Lt. Baldwin's Chores

Albany, N. Y., April 13.

Lieut. Marion Baldwin, of the WAAC, who as head of the Hollywood public relations agency bearing her name, has had many film celebrities as clients, arrived in Albany last week to assume recruiting duties. She received a commission after graduation from the OCS at Des Moines, April 1. It was her experience in the blitz of England, to which she had gone late in 1939 to handle publicity for several George Bernard Shaw pictures, which led Lieut. Baldwin to enlist in the WAAC.

Hollywood Parade

Hollywood, April 13.

Desi Arnez, screen actor, army.

Newton House, studio make-up, army.

Keith Richards, screen actor, Navy.

Harry Horner, film production designer, Army.

Donna Davies, studio press agent, WAVES.

Paul Bryan, screen actor, army.

Bob Lowell, screen actor, army.

Bill Cody, Jr., recently of 'Daily Variety' staff, navy.

Sammy McKim, screen actor, army.

George Montgomery, screen actor, army.

Pitt Contingent on March

Pittsburgh, April 13.

Irving G. Barnett, formerly in U poster room, appointed to OCS at State College, Miss.

Pvt. Melvin Douglas, finished with his course at nearby Washington-

(Continued on page 18)

Man Bites Dog

USO-Camp Shows officials have received their most unusual request since going into the business of servicing Army camps and Navy bases with entertainment.

For the past few months the USO morale-building agency has been routing its shows into the training bases maintained for the WAACS, the WAVES and the SPARS. With but a single exception the requests for additional shows have been pouring in.

From the officers' training school operated for the WAVES at Northampton, Mass., however, came a request that for a moment baffled the Camp Shows execs. In effect, it expressed appreciation for the efforts made to cheer up the girls, but urged that no more shows be sent there.

'The girls are working so hard that we simply can't fit your shows into the picture,' wrote the commanding officer. 'So please don't send us any more.'

War Bond Spielers In Theatres Will Be Limited to 4 Mins.

Washington, April 13.

Question of permitting U. S. Treasury orators to occupy the stages of motion picture theatres for War Bond talks kicked up quite a controversy in the Morgenthau offices but the four-minute men won.

Opposition traces back to World War 1 and the Liberty Loan speakers who were long-winded. Limited to four minutes, the patriotic spouters with a ready-made audience, sometimes extended their talks to 10 minutes. This resulted in a parade to the restrooms and to the lobbies for a smoke until the forensics were completed.

For a year the Washington theatremen were opposed to direct salesmanship from the stage. Some practical-minded executives in the Treasury sided with them. They contended that short screen trailers could carry the message with more force.

Four-minute orators have been ordered to confine their remarks and they will be reported if they exceed the time limit. Treasury has prepared certain speech patterns to which they must conform. In addition, the list of orators was scanned carefully and only those with platform presence, personality and a facility for punchy expression were booked. These men, mostly lawyers, were taken to the U. S. Chamber of Commerce auditorium and given a course of how the message should be launched.

The motion picture industry has raised no official objection. They will watch the results carefully and managers have been instructed to report daily on audience reaction. If they find that moviegoers are bored and resent these war bond talks as an entertainment distraction the orators may be shelved in the war bond drives which are coming.

Tamiroff, Kinsky Set For USO Camp Tour

Newest Hollywood recruits for USO-Camp Shows volunteer stints are Akim Tamiroff and Leonid Kinsky, who have joined the touring production, 'Ada Leonard and Her All American Girl Revue.'

The two film players joined the unit last night (Tuesday) at Camp Edwards, Falmouth, Mass., and will remain with the show until April 24, doing special material at army and navy bases in New England. They wind up at Camp Endicott, Davisville, R. I.

L. A. to N. Y.

Annabella.
Fred W. Beetson.
Oscar Brooks.
Lou Clayton.
Julien Duvivier.
Robert Fellows.
Yasha Frank.
Oscar Homolka.
Rochelle Hudson.
Louis Hyman.
Col. Jason Joy.
Jack Kelly.
Leonid Kinskey.
Jack Kirkland.
Bela Lugosi.
S. Barret McCormick.
Jack Moss.
James Newcom.
Pat O'Brien.
Maureen O'Hara.
H. C. Potter.
Otto Preminger.
Kay Proctor.
George Putnam.
Edward G. Robinson.
William F. Rodgers.
Edward Sherman.
Harry Sosnik.
Robert Stirling.
Hunt Stromberg.
Akim Tamiroff.
Ken Thomson.
Harry M. Warner.
Billy Wilder.

Soldier's Salute To All Show Biz

Australia, March 23.

Editor, 'Variety':

'Variety,' for certain, now reaches all corners of the globe, either strengthening your old claim that it is the only periodical that had subscribers in every nation or proving to guys like me that one can believe some of the things one reads. I do not know what your Axis circulation is, but it is certain that you cater to nobody. (God bless the pannings given big pictures with a full page ad staring the review right in face!).

Anyway, gentlemen, we have gained a few converts in the last 15 months here in the South Pacific. My weekly copy of 'Variety' is much anticipated by many an entertainment starved 'buddy.' The Anniversary issue just came through and is now well dogeared. When the

(Continued on page 13)

CSI DEFENDS SELF VS. FLA. AIR BASE SQUAWK

If Army camps or Navy bases, regardless of their remoteness, are not sharing in the vast network of entertainment, routed through USO-Camp Shows, Inc., it's because somebody (and the chances are that that 'somebody' is the special services officer of the camp command) is 'asleep at the switch.'

That, in effect, is CSI's answer to the contention that the Homestead Army Air Base in Florida is the 'lost horizon' for camp shows.

'There's no lost horizon in Florida anymore than there's a lost horizon in Montana or any other place in the country,' says Lawrence Phillips, exec v.p. of Camp Shows. Routing of the larger Red and White circuits and the Blue tabloid units has been developed to such a high degree of efficiency that today even the most remote post is being serviced at regular intervals, the CSI exec pointed out. And, with 1,400 installations to watch over, CSI is particularly proud of the feat.

Size Cues Service

As pointed out by Phillips, the circuits are apportioned on the basis of size of the post and the theatre facilities available. If the camp qualifies for a Red, a White or a tab unit, it is serviced accordingly. That goes for camps throughout the ~~country~~, not only Florida. Obviously, the volume of entertainment is not limitless, but the fact remains, it's pointed out, that it is divided on an equitable basis, governed solely on the size of the camp and its facilities. It only remains for the commanding officer or the special services officer to put in his request, and the boys will get their entertainment. If the performers fail to show, the answer lies in the fact that no request was submitted.

Units are practically 'chasing all over Florida,' says Phillips, with the routing handled by the Fourth Service Command, comprising all the southeastern states. It's pointed out by Phillips that only at rare intervals are complaints received anent the amount of entertainment being sent into the posts.

Claim that shows are often broken up at Homestead or sent to off-shore bases from that point is likewise denied by CSI execs.

N. Y. to L. A.

Curtis Bernhardt.
Anita Colby.
Conover Cover Girls.
Edward Dmytryk.
Bart McHugh.
Merle Oberon.
Bart Reilly.
M. J. Siegal.
Tim Whelan.
Kay Wynn.
James R. Young.

MOUNTING COSTS OF FILMS

The 'Forgotten' Colonels

Continuing the 'Whipping Boy' idea, it's curious that the Truman committees and their ilk don't pick on the civilian tycoons, barristers, et al., who, too, have suddenly become high-rank, commissioned officers. For every Col. Zanuck (although the D. C. solons choose to brush the picture business off with the all-inclusive 'Hollywood colonels' phrase), there are any number of lawyers, for instance, who, because the Army needs judge-advocates, received commissions.

That goes also for the Lt. General Knudsens, et al., from big business, along with other execs, who got commissions.

Many another industry also makes a profit from Governmental business, but the picture industry, which gives of itself gratis, somehow is the patsy—always.

Britain Looks to Wider Distrib Of Its Pictures in U. S. After the War

Determined to end what many in the British film industry have long considered the inequitable distribution of its pictures in the United States, Britain's film-makers are currently making plans that would enlarge the scope of distribution in this country.

New York industry circles in the past 10 days have noted new aerial balloons being sent up locally to test sentiment in this country on the setup. U. S. film executives see the British film industry and its government working together in an effort to convince the American picture business to handle all features made in England after the war.

Thus far, U. S. film company foreign managers and other executives in N. Y. have fought such an arrangement though apparently high-pressured via the frozen-money alignment.

British proposal would be to have American film companies agree to an equal exchange of product between the U. S. and Britain. Thus, if 300 top features are distributed in Britain annually by U. S. distribs, Americans would agree to handle a comparable number of so-called ace British productions in this country. While the 50-50 swap idea looks good on paper, picture officials generally are agreed now that such plan is both competitively and economically unfeasible. Also, there is no provision now in the British quota law making allowances for this, and U. S. companies would have to continue producing pictures in London for the privilege of distributing there.

DOUBT HOSS-RACING INROADS ON THE B.O.

Doubted in picture circles that 130 days of uninterrupted horse racing on Long Island and at Yonkers, N. Y. will have any noticeable effect on business at film theatres. The usual month of racing at Saratoga Springs during August has been called off.

While New Yorkers are horse-crazy and since the installation of mutuel betting a few years ago have swarmed to the tracks, it may be that this season attendance will not be as heavy in view of transportation difficulties and gas rationing.

Also, a large bulk of the theatre patronage is now coming from servicemen, their relatives, friends and defense workers, many of whom either can't afford or have no yen for the galloping bangtails. Among other things, going to races around N. Y. is a costly proposition unlike tracks in other parts of the country, including the Chicago area.

However, in Chicago and on the West Coast inroads against picture business in past years had been mostly due to horse rooms, now reduced to a minimum, where bets as low as a quarter could be made and women frequently were the best customers.

Cuts His Way Through

Hollywood, April 13.

Mark Robson, film cutter for seven years at RKO, was upped to director status, with 'The Seventh Victim,' a horror film, as his first pilot chore.

Picture was originally slated to be directed by Jacques Tourneur, who has been shifted to handle 'This Is Russia.'

Spyros Skouras West

Spyros Skouras, 20th-Fox prexy, plans to leave for the Coast over the weekend.

Scheduled to discuss general company business with Joseph M. Schenck and William Goetz.

Lehmans Heavily In On Pix Stocks

Increased interest of Lehman Bros. in film stocks was typified by the report of this Wall Street banking house this week. New report shows Lehman outfit has increased its common holdings in 20th-Fox from 10,000 to 20,000 shares and in Paramount common from 14,300 shares to 36,000. Lehman Bros. also handled the sale of more than 100,000 shares of 20th-Fox common held by Chase National Bank, but reported at that time that the deal was for several interested groups, not necessarily Lehman itself.

Lehman house, which had holdings in Paramount and 20th-Fox for some time, also is reported obtaining Warner Bros. shares in the past 12 months.

WM. FOX EXPECTED TO BE PAROLED MAY 3

William Fox, the former film producer, is expected to be paroled on May 3, according to his attorney, Emil K. Ellis, who made this disclosure on Friday (9) in N. Y. supreme court. Ellis sought to have Justice Charles B. McLaughlin adjourn a case in which Fox is expected to be a material witness. The case involves two corporations with which Fox is associated. Plaintiffs are three attorneys, who seek $18,000 in legal fees.

Fox is now serving a year and a day in Lewisburg, Pa., federal prison for bribery in a bankruptcy case, since Nov. 16 last.

Wall St. Reaction Stalls Dillon, Read's RKO Deal

Sharp drop in Wall Street market quotations last week has temporarily stalled negotiations by Dillon, Read for purchase and marketing of Radio Corp. of America's holdings in Radio-Keith-Orpheum, amounting to some 400,000 shares of RKO common, 44,000 preferred and 500,000 warrants.

General market decline now creates unfavorable conditions for marketing speculative securities, but Dillon, Read expect to renew dickering within a few weeks.

Original plans for marketing RCA holdings in RKO, first reported in the N. Y. Times financial pages, were stymied during negotiations with Dillon, Read entirely because of a battle on price asked by RCA.

Understood, however, that price adjustment was not considered an insurmountable obstacle in way of consummating the deal eventually and talks were continuing until the sudden dip in the market.

$30,000,000 FOR 20TH AN EXAMPLE

Total cost of production at 20th-Fox for the current season ending next August (42 to 45 pictures scheduled for release) will amount to $30,000,000 or more, according to present estimates, considered a new peak for high-budget product at that studio in many years.

Current season has been marked by sharp rise in production costs at all major studios, indicating impracticability of the pre-war policy of setting rigid budget estimates in advance.

Swing towards a smaller number of high-budget pictures with ensuing curtailment of lesser product is partially responsible. But one of the chief reasons for increased cost has been the determined bidding for high-priced literary material to offset loss of important stars to the armed forces. A contributing factor is the labor shortage, with high salaries paid to older and slower workers, delays in production due to the same cause, and overtime pay.

Unusual number of big budgeters have been noted this season. Paramount has approximately $5,500,000 tied up in two pictures, 'Lady in the Dark' with a negative cost of more than $2,500,000 and 'For Whom the Bell Tolls,' which represents close to $3,000,000. 'Air Force' (Warners) is another of the season's costliest films, while 20th has a negative cost of approximately $5,000,000 tied up in three pictures alone, among these being 'Moon Is Down.'

Twentieth incidentally, has already topped the $28,000,000 mark for production this year, from accounts, due to purchases of large number of important plays and novels, as against original budget estimate of around $26,500,000.

Major company execs figure, roughly, that 40% over negative cost is required in rentals to break even on black and white film with from 50% to 65% over negative cost required for Technicolor product.

Twentieth execs, meantime, are still undecided as to total number of pictures to be produced next year, with a schedule of around 40 tentatively discussed. Inclination among some of the company toppers is to maintain as large a production output as possible in order to spread studio and other operating overhead over a wider field instead of charging the fixed costs against a smaller number of films.

Theatre Guild Bides Time Before Selling 'Oklahoma' To Pix; Would Await Run

Report that Columbia Pictures had an edge in bidding for the rights to 'Oklahoma,' new sock musical at the St. James, N. Y., is denied by the Theatre Guild, which is producing the show. Guild says that all the major film companies are interested in buying 'Oklahoma' but that it is in no hurry to enter into a Hollywood deal because of the long-run possibilities of the operetta.

Guild and the authors now have full rights to 'Oklahoma,' book of which is based on Lynn Riggs' 'Green Grow the Lilacs,' bought by Metro eight years ago from the Guild but never filmed. Guild, which had an option with Metro to repurchase the rights within five weeks after 'Oklahoma' opened recaptured the rights last week, paying the picture firm $50,000, or more than three times the amount it originally received for 'Lilacs.'

Flooded Out

Hollywood, April 13.

Sol C. Siegel postponed prep work indefinitely on the high-budget picture, 'Galveston,' at Paramount as a result of difficulties encountered under the $5,000 set ceiling. Script calls for scenes of the Galveston flood, requiring the building and destruction of several sets.

Story has been on and off the production schedule several times and is now shelved until after the war.

Ceiling on Theatre Scales, Not Film Rentals, Favored by Industry Heads, But No Gov't Freeze Yet Indicated

While distribution sources look askance upon a price ceiling on film rentals, should President Roosevelt's 'hold-the-line' inflation policy be extended to include such regulations, viewed as doubtful, it is felt that no particular harm would be inflicted by control of admission prices. The trade regards ceilings on boxoffice scales more likely than on rentals.

So far, however, the Administration has not shown the slightest inclination to put a ceiling on luxury articles or services and entertainment has so far, apparently, come under the luxury category.

Among those who feel that restrictions against further increase of theatre admission prices would cause no appreciable consternation is Barney Balaban, president of Paramount, whose opinion is that there is no general reason for boosting scales over and above the figures that now exist. For the past two years or more theatres have been gradually increasing prices until it is now felt in trade quarters, including sales, that the proper levels have been reached and going any further, except in isolated instances, might be bad showmanship.

According to eastern distribution men, some exhibitors here and there have been discussing slight boosts in prices but fear that public ill-will might be incurred if doing so since most theatres are getting all the traffic can bear. Especially in smaller towns or neighborhoods, where there is no transient trade, it is believed that it would be unwise to jump the prices. Among other things, pointed out the public is being asked to pay more everywhere they go and if theatres get on that same bandwagon, over and above increases that have occurred since the war began or before, they might encourage public discontent for themselves.

Stabilized in England, Canada

Additionally, as pointed out by Balaban, boxoffice prices have become stabilized in England and Canada, with result the public knows where it stands and, accordingly, knows how to budget itself on entertainment. In large downtown centers such as N. Y. where soldiers, defense and other transient trade represents a large majority of patronage, theatres have juggled prices considerably, notably on weekends, but felt by some op-

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Pup's Progress

Hollywood, April 13.

Hollywood's most publicized canine family is back on the job with Ace playing a featured role in 'The Road to God's Country' at Republic. Ace is a great-grandson of Strongheart, grandson of Lightning and fifth cousin of Rin-Tin-Tin.

Versatile thesp, Ace has played heroic roles as a 'seeing-eye' and heavies as a sheep killer.

$3,500,000 Profit At RKO In Quarter

Preliminary estimates of RKO, Inc., gross profits for the first quarter of 1943 are indicated as well over $3,500,000, before taxes and interest which the picture subsid pays to the parent company. Net profit of around $1,750,000 for the first quarter is thus in the cards, although this latter figure will depend on writeoffs on theatre properties, depreciation, etc.

Total gross profits for this period represent around $1,700,000 from RKO Radio Pictures and over $1,800,000 for RKO theatres. Picture company rolled up gross for March virtually the equivalent of the two previous months combined.

Net profits for the studio are reduced by approximately $200,000 monthly in interest charges to RKO, Inc., under the terms of the reorganization. It represents a clear profit for the parent company, however, because the interest is not paid by the studio unless earned. RKO, Inc., holds mortgage on the studio representing an indebtedness of some $18,000,000 to $20,000,000.

'Hitler's Children,' meantime, which preemed in Cincinnati on Jan. 14, has already rolled up over $1,000,000 in rentals with RKO theatres and most other major situations as well as subsequents yet to be played.

CHAS. SKOURAS BIDDING FOR BLOCK OF NT STOCK

Charles Skouras, president of National Theatres, last week continued negotiations in New York for a substantial block of N. T. stock as part of the deal for the purchase of Chase National Bank's 58% interest in the theatre circuit by 20th-Fox. As originally outlined, deal proposed by Skouras included proposal to give up the current profit-sharing terms of his contract in return for shares in N.T.

Neither Charles nor Spyros Skouras are currently listed as large stockholders in 20th-Fox, the parent company. Operators at one time bought around 15,000 shares in the open market.

Bankers handling the deal (Chase and Lehman Bros.) are reportedly opposed in principle to profit-participation by executives.

Understood that deal for the sale of N. T. holdings to 20th will be consummated either via a stock distribution to Skouras or with continuation of the latter's present pact.

M. J. Siegel to West

M. J. Siegel, head of the Republic studio, has returned to the Coast, taking with him special background material shot at Camp Endicott, Davisville, R. I., for inclusion in 'The Fighting Seabees,' part of which will be filmed on the Coast.

Meantime, Herbert J. Yates and Bill Saal of Rep's homeoffice, were at Camp Perry, Perry, Va., last week inspecting locations for shooting there. A third unit will shoot at Camp Hueneme, Hueneme, Cal.

EXPECT BOARD CHANGES AT 20TH-FOX MEETING

Monthly 20th-Fox directors meeting, scheduled for tomorrow (Thursday) afternoon, may consider action on the common dividend and changes in the directorial setup. Murray Silverstone, just named vice-president in charge of foreign distribution, may be added to the board since now in the official family. Joseph M. Schenck, former board chairman, is reported slated for the directorate, now that he is actively back.

Company's annual stockholders' meeting is scheduled for May 18.

Mothers of Pic Moppets Fight Insurance Ruling

Hollywood, April 13.

Mothers of moppets formed an organization known as the Parents of Professional Children, chiefly to fight the recent ruling that child actors on screen, stage and radio are not entitled to benefits of California Unemployment Insurance, although still compelled to pay taxes for such benefits.

First meeting, consisting of 100 parents and guardians, elected Mrs. Marion Terry, president; Mrs. Marilyn Cooper, first vicepresident; Mrs. Minnie Fisher, second vicepresident; Mrs. Ada Burke, secretary, and Mrs. Margaret Hill, treasurer.

Post-War Cleanup in China Awaits American Picture Biz, Sez OWI Rep

Washington, April 13.

They're crying for American motion pictures in China and, when the war is over, the more than 400,000,000 inhabitants of that country will form a new and partly pre-sold audience for the film industry. This is the story told 'Variety' by Dr. Gerald Winfield, OWI representative at Chungking. Winfield, back for a visit to this country following 11 years in China, has been working on United Nations propaganda, including the showing of films and stills.

This is the setup in China today, according to Winfield:

There are two semi-official production firms whose product is poor and exceedingly limited and which are cramped by lack of raw film which comes in in small driblets. They are China Motion Pictures, affiliated with the Army, and Central Motion Pictures, an affiliate of the Kuomintang, the official government political party.

Each is now at work on a picture, but progress is slow because of the raw film situation. Each hopes to blossom into a full-fledged producer after the war, because China is anxious to build up its film industry, having learned how important pictures are in educating a nation, most of whose people are illiterate.

Less Than 40 Cinemas

In all of Unoccupied China, with a population of between two to three hundred million people, there are fewer than 40 film houses. Mostly they are located in small reconverted buildings, and are very primitive. Nevertheless, they are doing a good business in areas where formerly there were even fewer houses. Bulk of China's picture houses are in the occupied section, which includes all the metropolitan centers except Chungking. So good is biz for houses now that they show a feature (almost entirely American-made films), turn up the lights, clean out the house, and then start over again. Because of the shortage of projection equipment and the great scarcity of carbons for projectors, house owners are loathe to offer shorts in addition to the feature. They get no extra money for the shorts, and the shorts waste precious carbons.

Chungking, with half a dozen theatres, leads the field, but probably no more will be built there for the duration. Chungking now has a regulation that no new theatre can be erected unless it provides an adequate air raid shelter for the patrons. That is a very expensive job of cutting into solid rock, and no one has undertaken it yet.

United Newsreel Flows In

A very few new pix are filtering into Free China by way of the transport planes which fly over the Himalaya mountains from India. These include a weekly United Newsreel, put together by the five firms in the American newsreel pool. One to two features per month get through and only one print of each. Most of the stuff out of India is a couple of years old, although a fairly new one seeps through occasionally for special purposes. For example, the British sent in 'Target for Tonight' because of its propaganda value. The newsreels also go in because of their war propaganda value.

Most of the films still being shown are the old American product that was in Hongkong, when the Japs attacked in December, 1941. These films were gradually smuggled inland, through Occupied China into Free China. They include 'Wizard of Oz,' 'Great Dictator,' one of the first Sonja Henie skating films, and a handful of others. Badly battered and scratched by now, their sound tracks have deteriorated into squeeks and squawks. Dr. Winfield says that to hear Judy Garland singing 'Over the Rainbow' in 'Wizard' in the copy now in Chungking is a strange experience indeed.

Weekly attendance in Free China is estimated at only about 250,000. However, the country wants every American film it can get and is developing fans who have their favorite American stars.

'There is a tremendous field for American picture firms in China,' said Winfield. 'It is virgin territory and most theatregoers are seeing motion pictures for the first time these days. They like the films and want to see more of them. While China is anxious to build its own industry after the war, it will be a long time developing so that American firms will virtually have an oyster to be opened, particularly if they take an interest in the construction of theatres.'

Traffic in Titles

Hollywood, April 13.

Monogram and 20th-Fox made a 50-50 trade on two titles, 'The Honor System' and 'Grand Street Boys.'

Westwood takes over the latter name for a high budget picture while Monogram will use the 'Honor' title for a new East Side Kids feature.

JOE BERNHARD BACK AFTER U. S. NAVY CHORE

Joseph Bernhard, v.p. and g.m. of Warner Bros., returned to active duty with the company Monday (12) after having completed a special assignment for the U. S. Navy Dept. at Washington. His mission, in connection with the Bureau of Docks & Yards of the U. S. Navy, was of a highly secretive military character. The Navy asked for Bernhard's services four months ago.

While the Warner v.p. spent most of his time in Washington, he also made various inspection trips to various ports on both the Atlantic and Pacific coasts.

Frequently Bernhard came into N. Y. over weekends to discuss business matters pertaining to Warner Bros.

Extras' Coin in March Drops to $274,000

Hollywood, April 13.

Total of 22,500 man days' employment representing $274,000 was extra placement by Central Casting Corp. for March, 1943, according to figures released here. Both totals showed decline of 1,000 day placements and $12,000 from previous month, with daily wage averaging $12.17.

March of this year, however, disclosed increase of approximately 1,000 placements and $34,000 outlay over same month of 1942. Principal change between the two years is decrease in total number of $5.50 extra placements, and increase in employment in the $16.50 bracket, seen in some quarters as presaging the passing of the $5.50 extra. Extra jobs at the $5.50 rate for this year hit 524 as compared with 4,400 for March of 1942. Extras drawing the $16.50 checks increased by 500 placements over the same month last year.

Also disclosed by Central Casting Corp. that studios have had to up the ante to $10.50 to fill calls as regular supes snubbed the lower day pay scale. On a recent call for 330 $5.50 extras, only 67 responded.

Outsiders, who used to be plentiful, are now extremely dearthy due to the general exodus to defense plants and even the collegiates are taking calls on waivers by the Guild, balking at the $5.50 payoff.

Bronson Sets Santell To Direct London Biog

Hollywood, April 13.

Samuel Bronson signed Al Santell to direct 'The Life of Jack London,' now in preparation for a late May start for United Artists release.

Meanwhile, Ernest Pascal, who's doing the script, is conferring with London's widow, Charmian, to authenticate the film biography. Later Pascal will tour the Pacific Northwest for unpublished data to be found in the Portland and Tacoma areas.

RKO Takes 'The Robe'

Hollywood, April 13.

Distribution rights to 'The Robe,' film version of the Lloyd C. Douglas best-seller, go to RKO through a deal with Frank Ross, who will produce the picture in Technicolor.

Filming starts next fall with one of the largest budgets ever carried by an RKO release.

Olivia's 'Govt. Gal'

Hollywood, April 13.

Olivia De Havilland, who recently passed up a role in 'The Animal Kingdom' at Warners, has been loaned out to RKO for the title spot in 'Government Girl.'

Tale of Washington, D. C., under war conditions will be produced by David Hempstead with a late May start.

Studio Contracts

Hollywood, April 13.

John Wright renewed as art director at 20th-Fox.

Freddie Mercer's minor contract with RKO approved by Superior Court.

William Marshall drew actor ticket at 20th-Fox.

Conrad Salinger signed as composer and orchestrator at Metro.

George Sidney's director option picked up by Metro.

Margaret Adden's player pact with Metro approved by Superior Court.

Nils Asther inked played ticket at Paramount.

Carmella Bergstrom's minor contract with Paramount approved by Superior Court.

William R. Anderson drew dialog director pact at Columbia.

Elizabeth Taylor handed player ticket at Metro.

Fanya Lawrence signed writer pact at RKO.

Anne Rooney's minor contract with Universal approved by Superior Court.

NW Still Awaits Metro's % Ideas

Minneapolis, April 13.

Twin City independent exhibitors' group is awaiting an answer from Metro to its petition that it take the lead among distributors in 'finding a solution or method of bringing relief to Minneapolis and St. Paul independents from the growing percentage evil.' The petition, now in the M-G home-office's hands, protests against the number of pictures being offered on percentage, terms asked, open-bracket selling and clearance.

It was put up to Metro because that company is held mainly responsible for inaugurating percentage for Twin City independents, and because it is a leader in the industry, Donald Guttman, chairman of a special committee, explained.

New Springfield, Mass., Mayor Friendly to Pix

Springfield, Mass., April 13.

The commissioning of Mayor Roger L. Putnam as a lieutenant commander in the Navy gives the city a new mayor who is expected to be sympathetic to local theatrical interests. He is Atty. J. Albin Anderson, who by virtue of his presidency of the city council automatically becomes top man in this city of 175,000 citizens.

The day Anderson took office, in fact, he was defending a suit for Superior Exhibitions, Inc., operators of Court Square theatre. A superior court jury found for the plaintiff, Mrs. Catherine Eutizi, of this city, in the sum of $397 for a fall in the balcony two years ago.

Mayor Putnam recently approved use of the Municipal Auditorium for Sunday shows over the objections of local theatres, chief among whom was the Court Square Theatre, which has been running split week vaudeville. Anderson will follow Putnam's policy on beano, but is mum on shows.

Len Smith Succeeds Jackman as ASC Prez

Hollywood, April 13.

Len Smith succeeded Fred Jackman as president of the American Society of Cinematographers for one year. Jackman was elected executive v.p. and business manager.

Other officers: Arthur Edeson, first v.p.; Arthur Miller, second v.p.; Byron Haskin, secretary-treasurer, and George Folsey, sergeant-at-arms.

Technicolor Stalls Divvy

Technicolor directors last week decided against paying any dividend for time being because of indefiniteness about results from recent film price increases and uncertainty of tax law changes.

Company claimed first quarter earnings as somewhat better than in 1942. Technicolor boosted the price ½c per foot on all 35-millimeter prints for distribution in U. S., and also on lesser items.

Too Much Flag-Waving in Pix?

That U. S. servicemen stationed in foreign war zones—or at least a large segment of them—are resentful of the large output of Hollywood's flag-waving films, was pointed up anew Monday (12) when the Stars and Stripes, the American soldiers' newspaper in the European theatre, editorially rapped the b.o. patriotism stints as 'sickening.'

Similar attitude was expressed in a letter in April 7 issue of 'Variety,' written by Sid Bakal, formerly of the William Morris agency, and currently on the China battlefront, who argued that the U. S. vets in China know what they're fighting for and don't need any reminders from the Hollywood musical flag-waving finales.

Stars and Stripes editorial appealed to Hays office to spend less time cutting swear words from scripts of potential war films and give more thought to 'good taste' in scripts designed for foreign consumption.

SILVERSTONE, CONFIRMED AS 20TH-FOX'S FOREIGN V.P., CITES '4 BUSINESS FREEDOMS'

Outlining what he described as his 'Four Business Freedoms,' Murray Silverstone, in his first press confab since appointed new 20th-Fox v.p. in charge of foreign distribution, yesterday (Tuesday), plainly indicated he would strive for peaceful relations in dealings as foreign sales chief. He said he would survey conditions in England on his forthcoming trip and ultimately would visit all countries where 20th operates to obtain first-hand information on global markets. But, Silverstone claimed, the first job now is to win the war. And that until the war is won, he could not discuss what might be done in various countries unsettled now by war.

Silverstone cited 'freedom from interference' as first of his 'Four Business Freedoms,' saying that 'we will not interfere with the nationalistic viewpoint of any country with which we do business, nor impose any viewpoint offensive to such nationalistic viewpoint.' Next he listed 'Freedom From Restraint,' which he described as desire to preserve and enhance 'our doctrine of fair play; there will be no big stick, and on this basis we know we will get similar freedom.'

'Freedom From Fear' was named by Silverstone as the third, being not to discourage nor be a party to the discouragement of local film production—'we appreciate the pride of local accomplishment.' 'Freedom From Want' he described as follows: 'We shall continue to dedicate ourserves to the principle that no theatre in the foreign markets of the world, recognizing the doctrine of fair play, will be in want for fine entertainment from us.'

Part of Silverstone's visit to England is likely to include exploring production possibilities. 20th now makes no quota pictures there, preferring to fill its quota by financing or buying British-made films.

Robert Kane was head of the last 20th unit in England, washing up production when he returned to the U. S. several months ago.

Possibility that 20th production and particularly distribution problems will be taken up with J. Arthur Rank, who now controls largest theatre and production setup in Britain.

Silverstone was officially named to his 20th post last Friday (9), appointment becoming effective last Monday (12). He was formerly with United Artists for approximately 22 years, operating mainly in England.

REP'S HEAVY SKED

21 in the Mill, 2 in Work, Republic Set for 3 Months

Hollywood, April 13.

With 21 plays in the writing mill and two currently in work, Republic has a busy three-month campaign for its cameras. Currently before the lenses are 'The Road to God's Country' and an untitled mystery feature with George Sherman producing and directing.

In preparation are 'Dancing Debs,' 'Raiders of Helldorado,' 'Silver Spurs', 'Secret Service in Darkest Africa,' 'Three Little Sisters,' 'Victory Fleet,' 'Berlin Papers Please Copy,' 'The Fighting Seabees,' 'Merchant Marine,' 'Gone With the Draft,' 'Sleepy Lagoon,' 'A Guy Could Change,' 'Brazil,' 'Hoosier Holiday,' 'Three Brothers,' 'The Morgue Is Always Open,' two untitled Bill Elliott westerns, two untitled Don Barry saddlers and an untitled Al Pearce comedy.

U'S SIMPLIFICATION PLAN AGAIN LOOKS UP

Universal's corporate simplification plan gradually is taking shape and, although, it may require several more weeks to iron out all details, outlook for the setup this week is bright. When these details, including the bank loan needed in retiring certain shares, are completed, plan will be submitted to stockholders for approval at a special meeting. Company's desire to handle all shares in the simplification in an impartial manner, to avoid all shareholder objections, is taking more time than originally expected.

Full or partial requirement of remaining 8% preferred and all outstanding common would be basic features of the plan. In line with this, the two corporations, Universal Pictures (producing-distributing company) and Universal Corp., the holding company, are set to be merged. This would leave the common certificates alone outstanding. It is likely, too, that part of the 4% bond issue might be called in.

Tim Whelan Cites H'wood Adjustment to War Curbs

Tim Whelan, RKO producer, in a general interview in New York, said that Hollywood ingenuity was overcoming wartime restrictions and that the quality of pictures would not suffer unless things get much worse.

Whelan mentioned raw film curtailment as an instance, saying that by devoting more time to rehearsals in advance of shooting, the quantity of exposed film for the average feature had been reduced from 175,000 to 90,000 feet.

RKO producer said that the casting of young dancers was one of the biggest problems of the moment with most of the boys in the armed forces and the girls in war plants. He added that casting would become more difficult, because virtually every major company is planning musicals this year.

Whelan starts shooting 'Higher and Higher,' based on the Rodgers and Hart musical on Broadway several years ago, late in June. In addition to Frank Sinatra the cast includes Joan Davis, George Murphy and Michele Morgan.

Culhane's U Series

Hollywood, April 13.

James Culhane, former director for Walt Disney and Paramount cartoons, signed to take over the production of a new series of shorts for Lantz Cartunes at Universal.

Culhane started as an apprentice cartoonist with Lantz 18 years ago.

Honor Cards for H'wood Reporters in Service

Hollywood, April 13.

Engraved gold 'honor roll' credential cards are being issued by the Industry Service Bureau to 45 former newspaper, magazine and radio writers who were engaged in the coverage of film activities before they joined the armed forces.

Correspondents now in active service are Franklin K. Arthur, Robert C. Beerman, Herbert Bregstein, Doyle Brentano, Jules Buck, Art Carter, Walter B. Clausen, Walt Davis, Louis Dyer, Dudley Early, William Farquhar, Fred Feldkamp, Hubert Gagos, Charles Garland, Gladwyn Hill, Richard Hubler, Alexander Kahn, Read Kendall, Robert Landry, A. A. Loyo, A. C. Lyles, Ben Maddox, David McClure, Charles H. McMurtry, Bob Miller, Frank Mittauer, Ken Morgan, Curtis Pepper, Richard Pollard, Hal Raynor, George Reinaking, Thomas N. Riley, Dudley Ross, Charles Spangler, Mark Stagg, Ed Stansbury, Herb Stein, Nathaniel Tanchuck, Sam Taylor, Duncan Underhill, Bob Wachsman, Irving Wallace, Robert Wallace and Robert White.

SELLING MORE PIX SINGLY

Film Execs Like 'Hold the Line' And 'Freeze' Talk, But It's No Law So Far

President Roosevelt'a 'hold the line' and 'job freeze' orders were viewed favorably by film industry execs this week as a potential means of stabilizing manpower, runaway payroll and studio production cost problems —and also minimizing raids on personnel. Opininns were based on first impressions, pending further clarification.

Attorneys, however, did not see in the job-freezing order any binding decrea for the time being. Pointed out that until such time as the War Manpower Commission issues specific regulations governing all industries it could not be assumed that parsonnel has been frozen.

Should the freeze be effectively applied it would effectively counter inter-industry raiding of talent, technicians and labor, thus, according to first industry interpretations, affording a large measure of relief.

Uncertain, for the time being, is how the proposed regulations would affect freelancers, but, it is assumed, that this type of personnel would continue as heretofore.

The 'hold the line' phase of the President's directive appears to affect studio labor primarily, since previous War Labor Board and Treasury Department rules for granting increases for merit, promotions, increased productivity, etc., still remain in force. The President's new appeal for keeping wages and inflation down would ostensibly affect general wage increases such as those being negotiated by the trade guilds and unions.

Individual salary and wage boosts ara still permissible.

Actress Loses 50G Suit Vs. Loew's, Charging Metro Pic Defamed Her

Paggy Calvert, actress-singer, lost her $50,000 libel action against Loew's, Inc., last week when N. Y. supreme court Justice Benedict D. Dinaen dismissed her complaint.

Complaint alleged that Loew's M-G picture, 'Keeping Company,' had subjected the actress to ridiaula. A scene in the film showed two players holding a newspaper in which the headline read: 'Mrs. Jessie Calvart Divorced.' She charged that remarks made by the actora were defamatory and were about her.

Juatice Dineen agreed with Loew'a attorney J. Robert Rubin, who had argued for a dismissal on the grounds that the complaint did not state aufficient facts for a legal action.

Academy Takes In 21 New Members

Hollywood, April 13.

Academy of Motion Pictura Arts and Sciences has accepted 21 new members, representing various branches of the film industry, since tha recent Oscar dinner.

Monty Woolley, Walter Huston and Gladys Cooper are the new player members. Others are, writera: W. R. Burnett, Robert Buckner, Don Hartman, Nunnally Johnson, George Foreschel, George S. Oppenheimer, Arthur Wimperis, Michael Kanin and Irwin Shaw; music: Irving Berlin, Larry Morey, Frederick Hollander, Harry Revel and Jerome Kern; science branch, Hector Dods; director, Jules Dassin; producera, Henry Ginsberg and S. P. Eagle; public relations, Joseph Steele.

Mayo Works on Henie Pic

Hollywood, April 13.

Archie Mayo has been assigned as co-director with John Brahm to speed up the filming of 'Winter Time,' Sonja Henie starrer at 20th-Fox, work on which has been delayed by rewriting.

Directors will work concurrently on two units. Reason for the hurry is that several professional skaters in the picture are expecting to be paged by Uncle Sam.

Two-Timing Hoppy

Hollywood, April 13.

Hopalong Cassidy gallops in tandem alyle, one after the other, in his next two pictures among the Lona Pine hills to save gas and rubber under Government rationing. Harry Sherman, producer of the Bill Boyd atarrers for United Artists release, is shooting two westerns in quick succession with the same cast, crew and equipment in the same territory.

Quickies have been filmed in that manner in time past, but this is the first time Hopalong has played a double-header. Pictures are 'False Colors' and 'Riders of the Deadline.'

Chi Mobsters' Trial In N. Y. or Chi to Be Decided Today (Wed.)

Outcome of the removal hearing in Chicago today (Wednesday) will determine whether the nationwide film extortion trial will get under way in New York next Monday (19). Six Chicaguans indicted in N. Y., several weeks ago as a link in the bleeding of the film industry and the International Alliance of Theatrical Stage Employees of more than $2,500,000, will fight the extradition move.

Among witnesses summoned for today's hearing is Ralph (Bottles) Capone, brother of the ailing Al. A summons was issued to Ralph over the weekend by U. S. Commissioner Walker in Chicago. Also required to appear is Alex Louis Greenberg, described by the U. S. attorney's office as director of the Manhattan Brewing Co.

Officially adjourning the trial of Louis Kaufman and John Rosselli, also accused in the extortion case, until April 19, Federal Judge Clancy ruled Monday (12) in N. Y. that all motions on behalf of the defendants must be presented by next Monday, skedded date of trial. Kaufman, business agent of Local 244, Motion Picture Operators Union, Newark, is out on $25,000 bail, while Rosselli,

(Continued on page 54)

$8,000 WORTH OF GAGS, BUT FIELDS NO LIKE

Lps Angeles, April 13.

W. C. Fields lost an $8,000 verdict and his customary aplomb when a jury in Superior Court returned a verdict for that amount in favor of Harry Yadkoe, New Jersey hardware merchant, who had sued for $20,000, charging that gags of his own making had been used by the film comic without remuneration. Plaintiff declared he had received neither screen credit nor coin for various contributions to the cinema art which later appeared in the picture, 'You Can't Cheat An Honest Man.'

Comic, who had entertained the jury with his humorous testimony in the seven-day trial, failed to see any humor in the verdict. Calling it outrageous and ridiculous, he said: 'We will certainly appeal.'

Eddie Golden May Drop Nazi Pic, Do Another

Eddie Golden, en route to the Coast to huddle with his son Bob, who was associate producer on 'Hitler's Children,' may abandon 'The Master Race,' which they recently announced, because of the abundance of similar themes. It will be ironed out on the Coast, one way or the other.

Paramount has 'Hitler's Gang,' UA (Pressburger) has 'Hangmen Also Die,' 20th-Fox has an 'Underground' theme, so the Goldens may drop their idea and do something else under their new RKO pictura deal.

OISTRIBS FAVOR SOLO MARKETING

Tha trand toward selling pictures singly, a davelopmant of tha consent decraa now nearly threa yaars old, is gaining mementum and probably will result in an appreciably largar number of films under separate contract naxt season than for tha current (1942-43) semester or the prior film year.

Expected to figure importantly in this connection are not only the added sales possibilities on pictures when marketed individually but also restricted seasonal output as well as high investments involved in certain productions. Among other things, top-budget films lend themselves to a fashion of marketing which, under the decree, has proved highly favorable. Taking the place of the old roadshowing policy has been a method of selling pictures on prerelease, often at advanced admissions, and then six months to a year later sending them out generally and not infrequently covering the same ground all over again on what amounts to repeat bookings.

Aside from the demand of certain producers that their films be sold singly, and the strong likelihood of a general increase down the line as a matter of distribution policy, Warner Bros. is getting almost entirely away from blocks. Releasing only one picture a month now, this company is selling only one or two at a time. While it started out with blocks-of-five, Warners has swerved away from that, and nearly everything the company now has is being merchandised individually on merit, without one picture being dependent upon the sale of another.

WB had only one picture for March, 'Air Force'; has only a singleton for this month (April), 'Edge of Darkness,' and promises only one for May, 'Mission to Moscow.' For June, July and August no more than a solo release for each month is ex-

(Continued on page 18)

Howard Hughes' RKO, Detroit

What is construed as the first move by Howard Hughes to reenter the exhibition field is his leasing of the RKO Downtown, in Detroit, for 15 years. The 3,000-sealer will probably reopen with hla 'Outlaw.'

Deal waa aleeper and aeveral chains, with designs on the theatre, were caught napping. Ha takes possession immediately.

Spitz-Skirball's 2 Radio Films; 'Duffy,' Fred Allen

Leo Spitz and Jack Skirball, planning to produce four pictures this season, are talking a releasing deal with several major distributors, including United Artists, RKO and 20th-Fox for the first two productions which are scheduled to go before the cameras in July.

Spitz and Skirball last week announced they had closed for the film rights to 'Duffy's Tavern,' witht Ed Gardner and Shirley Booth to appear in their original radio roles on the screen. Skirball is executive producer and Jack Moss producer. It is reported to be a profit-sharing deal with Gardner, the latter contributing the story material and his services.

Independent production combo had previously announced they had signed with Fred Allen for a film.

Tourneur's New Rating

Hollywood, April 13.

Jacques Tourneur moves into the 'A' division at RKO after eight months as director of 'B' pictures.

New assignment is 'This Is Russia,' to be produced by Casey Robinson with Toumanova, Russian ballerina, in the star spot

Michigan Supreme Court Rules Against Sympathy Strikes; Det. Musicians Enlisted Stagehands

Detroit, April 13.

A ruling that theatre uniona could not threaten strikes to obtain a contract for one of the groups was contained in a unanimous finding by the Michigan aupreme court which invalidated a contract between the Lafayette Dramatic Productions, Inc., operator of the downtown Lafayette theatre, and the Detroit Federation of Musicians.

The finding by the Supreme Court reversed the decision of Circuit Judge Theodore J. Richter, in which he had ruled that the contract signed between the theatre and union was the result of a labor dispute, and valid. Instead, the supreme court held that the contract had been obtained through 'duress' in combination with a strike of the Stagehands' union.

The high court held there had been 'duress, coercion and business compulsion' when the theatre was forced to sign a contract with Local 5, AFM, because it was served with an ultimatum two hours before its opening that if a six-man orchestra was not employed, stagehands of Local 38 of the Detroit Theatre Protective Union would close the house with a strike. The court pointed out that the Lafayette had just spent $10,000 for a renovation program.

The strike occurred in September, 1942, when the union insisted that the musicians be hired at $70 a week —with $100 for the orchestra leader —although Dave Nederlander, manager of the house, declared that productions planned for the theatre did not require musicians.

The musicians union also enlisted the Stage Employees and Motion Pictures Operators, who went out a few hours before the opening. The show went on when other theatre employees worked backstage, but a few days later the management signed with the musicians union and filed an appeal in the courts from the contract.

The legal fight was carried through to the supreme court, chiefly to establish a precedent in such matters, since the house now is operating under new contracts with the unions. It is interpreted here as prohibiting sympathy strikes to win contracts.

That's Our Price, Pard

Hollywood, April 13.

Screen buckaroos still refuse to ride for less than $16.50 a day in spite of the War Labor Board's recent refusal to raise the minimum from $11 in the case of Crescent Productions.

Several major studios are getting around the wage angle by hiring cowboys as stunt riders, under which they can pay as high as $35 a day. Experienced hoss riders are hard to find.

No Conclusion Whether Capra's 'Prelude to War' Will See Gen'l Releasing

Controversy over release in theatres of Major Frank Capra's series of Government features, the first a six-reeler titled 'Prelude to War,' continued to simmer last week as film industry leaders huddled in New York to discuss the problem.

Shortly after discussions in which Nick Schenck, Barney Balaban and others participated, on Monday (12), Francis S. Harmon, executive vice-chairman of the War Activities Committee, left for Washington to continue talks with Army and Office of War Information officials there.

Meeting between Harmon and various Government officials was called off and, accompanied by Fred Beetson, of the Hollywood branch of the WAC, Harmon pulled out for New York yesterday (Tues.).

Series of seven six-reel Capra pictures, of which three have been completed, was made by the Army Orientation Division of the Services of Supply. Films were originally produced for showing to servicemen only.

When Army officia's requested that the films be released generally in theatres on a commercial basis, both distributors and exhibitora balked when it was broached via the War Activities Committee. Exhibs and distribs contend they do not believe Government features, as distinct from the shorts, should be used in theatres.

When Elmer Davis met industry heads at the University Club, New York, shortly after he became head of the OWI, he was acquainted with tha unfavorable reaction of film execs to distribution and exhibition of full length features. 'At the Front,' Col. Darryl F. Zanuck's North African film, was accepted but with tha general assumption that it would be the last Government picture over two reels in length to be distributed.

FLORIDA HAS FANCY FILM TAXING IDEAS

Florida state legislature, which went into session last week, now looms as most likely to cook up a batch of anti-pix and costly film biz legislation, according to latest from the south. State is reputed facing a large deficit and is seeking every means possible to raise additional taxes.

A heavy cigaret tax has been suggested but additional levies against the picture business, both distributors and exhibitors seem likely to be proposed.

Universal Adds 4 More Pix to Production Sked

Hollywood, April 13.

Production puts on a burst of speed at Universal this week, with four features added to the six already before the cameras.

Newcomers are 'Fired Wife,' 'Sherlock Holmes Faces Death,' 'Cobra Woman' and 'Birthday.'

Divide Film Duties With Defense Work For 'Essential' Status

Los Angeles, April 13.

Film salesmen, bookers and even theatre managers here are putting in four-hour split shifts in aircraft and other war industry plants as a result of their unsettled status under draft regulations.

Film row workers, without preferential rating, are taking up part-time defense work on the theory that it may keep them longer in civilian life.

Haysites' Annual Meet

Annual meetings of the Motion Picture Producers & Distributors Assn., postponed from last month, is scheduled for tomorrow (Thursday) in N. Y. Reading of the annual report by Will Hays, MPPDA prexy, will highlight the session, and it is expected to stress the film business' war effort. Charles F. 'Socker' Coe, v.p., will return from Detroit in time to be present.

Formality of reelecting top executives in the association also will be part of the meeting, Hays being slated to be re-named as chief executive.

Coe will appear at a luncheon meeting in Atlanta April 27, his fourth civic luncheon gathering at which he is explaining the work of the film business in the war effort.

Curfew Laws Spring Up to Curb War Wave of Vandalism, Pyromania, Juve Delinquency; Wild 'Teen-Age Girls

Cleveland, April 13.

Because of a war wave of juvenile delinquency and vandalism, hitting theatres as well as burning school buildings, Cleveland's Safety Director Frank D. Celebrezze last week clamped a 9 p.m. curfew on unescorted children under 16.

Police crews demonstrated that they meant business by stopping and warning 44 youngsters on the first night curfew went into effect. Two 'teen-age girls unable to give a good account of themselves, when caught roaming the streets after dark, were hustled off to the women's police bureau, while several young hoodlums were held for questioning at Detention Home. Such youngsters can be kept in the hoosegow overnight by police until parents reclaim them, under an old ordinance that was dusted off.

Several kicks were registered immediately by neighborhood exhibs association, which are taking the hardest rap. Yet, as one nabe operator pointed out, the curfew may boost business since under-age kids must bring their parents along if they now want to see a movie.

Downtown theatre men frankly sighed with relief when Celebrezze issued his edict, which will solve several theatrical problems. Youngsters who attend evening shows in gangs, they claim, are usually brats of the 'Dead End' calibre who wreck toilets, upset sand jars and 'freeze' seats that could be turned over more rapidly.

During run of 'Air Force,' at Warners' Hipp, manager Eddie Miller discovered that in one weekend there were 2,000 kids who bought matinee low-priced tickets and stayed through four and five performances. It sounded incredible to Miller, too, until doorman reported he was getting dozens of requests for 'pass-out checks' from tough brats who boldly said they wanted to come back after grabbing a quick dinner at nearby restaurant.

Marathon Stayers

Some lenient nabe exhibs here follow the practice of giving 'pass out' tabs to moppets who want to buy candy. It's strictly taboo, of course, in downtown houses which are endeavoring to discourage juve trade. Defense-workers' attendance has hiked matinee biz so considerably that the noisy kids who freeze best seats have taken on a high nuisance value.

RKO Palace, the town's sole vaudfilm de luxer, with an 85c top, is even having its pocketbook slightly dented by the jitterbug juves who get in for 35c matinee prices and sit through several performances. When a big name jive band comes along, ushers nearly have to use dynamite to achieve a turnover of seats monopolized by them. Palace clocked 1,500 jitterbugs who tied up that many seats for three performances on a sellout weekend when one of their swing jukebox faves was booked.

Need for a Chaser

Even when they pay evening prices, declared one manager of a key house, the obstreperous adolescents are no bargain. They always cause commotions in the lobby, argue with the ushers, in the tough 'Dead End Kid' idiom, litter up washrooms and end up by heckling the vaudevillians, he explained.

'In the pioneer days of flickers' we used films chiefly to clear the house after a performance,' wailed the same manager. 'If somebody could invent a modern 'chaser' that would help me get rid of these long-staying moppets after each performance, the guy would coin a fortune besides earning my blessings.'

Mothers' working in war plants, who are too busy to supervise their footloose and well-heeled offspring, are blamed by police for the outbreak of hoodlumism. City's safety director said that the curfew will be strictly enforced to cut down delinquency by juves who set fire to five schoolhouses. To pacify exhibs, he added that his edict may be changed to 'after-dark' instead of 9 p.m. for summer months.

Hits War Centers

Detroit, April 13.

Current curfew laws, springing up rapidly in Michigan because of juvenile delinquency in war plant centers, not only are stringent but are setting up heavy penalties for parents.

Latest ordinance passed in Battle Creek, near one of the large military camps, forbids girls and boys under 17 to be on the streets after 10 p.m. five nights a week and not after 11 p.m. on Friday and Saturday.

The ordinance also authorizes the police to make arrests without warrants and provides a fine of $50 and/or 30 days in jail for parents or guardians of those who have violated the curfew. Because of the persisting juvenile delinquency—vice among the teen-aged Victory Girls here is up over 200%—other cities also are planning to write similar heavy penalties in the present curfew laws for parents.

A recent survey here showed drinking among youngsters under 21 up 500% and disclosed 14-year-old girls set up in 'love nests.' Ben and Lou Cohen, owners of the Roxy, reported on statistics they had kept. They showed that during the month of March the theatre had turned away 3,737 kids who tried to gain admittance after midnight—a reflection of the headache theatres here are having with the juveniles. Enforcement of the curfew has been pushed directly on the houses and one here two weeks ago was fined $75 because a 16-year-old girl was found in the house after midnight.

Calif. Probe

Oakland, Cal., April 13.

The Berkeley police department has started an inquiry into the causes and cures of the wave of vandalism and pyromania that is sweeping this area. Although Berkeley is fairly free of the outbursts that have come in downtown Oakland, it had the most serious fire in the one that destroyed the interior of the University of California theatre recently.

Meantime the Alameda county grand jury has started a general investigation of crime and police methods in the Eastbay area. The results to date include indictment against two Oakland police officers for robbery while on duty and in uniform, the resignation of the Oakland and the Hayward chiefs of police and general shakeups in the ranks.

The 6th Congress of the Parent Teachers Association met here last week but sidestepped the theatre vandalism issue with a mild resolution urging some corrective measures but offering no concrete suggestions.

Pa. Curfew

Greenville, Pa., April 13.

Effective last week a 10 p.m. curfew for boys and girls under 18 has been enforced.

Also in Ohio

Bucyrus, O., April 13.

City Council here has passed a curfew law to compel children under 16 to be off the streets by 10 p.m., and also clamped a new license law on public dances with a stipulation that no child under 16 can attend such dances after 10.

Par Ups Dozier

Hollywood, April 13.

Paramount upped William Dozier, story and writing chief, to associate producer. First production will be 'The Hour Before Dawn,' based on the W. Somerset Maugham novel, with Frank Tuttle directing and Veronica Lake and Franchot Tone in top roles.

For the time being, Dozier will continue as head of the story and writing departments in addition to his producer chores.

Pola's Comeback

Hollywood, April 13.

Pola Negri, glamour girl of a past generation, comes back to play opposite Adolphe Menjou in the role of a grand opera diva.

Picture, titled 'Hi Diddle Diddle,' will be produced by Andrew Stone for United Artists release. Constance Bennett plays the burlesque queen, Lupe Velez bowing out because 'not the type.'

Hopalong Foiled

Hollywood, April 13.

Hopalong Cassidy, who always foils the rustlers on the screen, has been foiled by an off-screen cattle raid.

Herd of longhorns, valued at $1,500, was snatched from Harry Sherman's production corral in Bronson Canyon, and neither Hopalong nor the state cops have found a clue.

Runs Up 102%, WB Survey Shows

Length of runs that formerly averaged one to two weeks are now running two to four, with holdovers showing an increase of 102% as compared with two seasons ago, according to an exhaustive survey made by Warner Bros. and reported by Ben Kalmenson, general sales manager, at a two-day sales session held in N. Y., Thursday-Friday (8-9).

Kalmenson stated the survey showed that many pictures are being held over in practically 100% of their first-run engagements and that a single picture, running three to six weeks now, is grossing more than two or three different films used to take in for the same amount of playing time.

Kalmenson stated at the sales session Friday (9) that while saturation levels were covered in the analysis made by his company on sales and playdates, a further overall increase of at least 10% in gross is easily possible despite the present all-time high in theatre attendance. This can be accomplished, he indicated, when exhibitors at large become fully adjusted to the extent of added playing time possible and realize more complete advantage may be taken of the potentialities of top pictures.

Although a company may have two pictures of comparable merit, it is possible, according to Kalmenson, for one film to top the other by 50 to 100% as result of good showmanship, utilization of guidance derived from past experiences and a study of the market, together with proper timing, good booking, etc.

The survey conducted by Warners was handled by Ed Hinchy, head of the playdate department; Stanley Hatch, in charge of contract and sales records; and H. M. Doherty, head of the company's auditing department, with WB research and statistical representatives assisting.

Thursday-Friday (8-9) sales session, presided over by Kalmenson, was attended by numerous home-office executives including Arthur Sachson, Mort Blumenstock, Sam Schneider, Norman H. Moray, Roy Haines, Jules Lapidus, A. W. Schwalberg, Howard Levinson, Hinchy, Harry Goldberg and Mike Dodd in addition to all of the company's district sales managers, Wolfe Cohen, Henry Herbel, Ralph McCoy, Hall Walsh, William Shartin, Charles Rich, Bob Smeltzer, Norman Ayers and Harry Seed.

Crosby, Hope, Lamour In Par's 'Road to Utopia'

Hollywood, April 13.

Bing Crosby and Bob Hope are assigned to another celluloid tour at Paramount. It's 'The Road to Utopia,' fourth of their imaginary expeditions. Understood Dorothy Lamour will continue as their traveling companion.

Picture is slated for summer shooting, with Paul Jones producing and Jack McGowan and Jack Yellen scripting.

'Cry Havoc' to Thorpe

Hollywood, April 13.

Metro assigned Richard Thorpe to direct 'Cry Havoc,' tale of American Army nurses in the last hours of the Bataan campaign.

Filming starts April 28 with Edwin Knopf producing and an all-femme cast consisting, thus far, of Merle Oberon, Ann Sothern and Fay Bainter.

He Might Need Help

Hollywood, April 13.

20th-Fox assigned James Ellison to a triple romantic job opposite Alice Faye, Linda Darnell and Carmen Miranda in 'The Girls He Left Behind.'

Musical starts this week, with Busby Berkeley directing and William LeBaron producing.

OVERBUYING SUIT UP AGAIN; $75,000 CLAIM

Minneapolis, April 13.

A re-hearing of the $75,000 damage suit of the White Bear Theatre Corp. against the State, both of White Bear, Minn., charging conspiracy and monopoly in restraint of trade, has started in federal district court. White Bear alleges that the State overbought in order to sew up product and deprive it of films for competing Avalon theatre. After the first trial, the presiding judge ordered a verdict in the defendant's favor. This was reversed by the U. S. Circuit Court of Appeals.

The case is believed to be the first on record in the film industry where one independent exhibitor has brought anti-trust charges against another competing indie exhibitor without involving a distributor as co-defendant in the overbuying.

In reversing the original decision and ordering a re-trial, the Appeals Court held that the Sherman Act could be called into operation because of the public wrong involved, even though the conduct of a theatre is intra-state and the purchase of films, or their shipment, is in interstate commerce.

Amus. Stocks Evidence Strength Via Recovery

Despite the fact that film and radio shares were knocked down fractionally to around two points in last week's stock market decline, partial recovery this week indicated the stamina of the two groups. Big slump in stock prices, principally last Friday (9), followed Roosevelt's ukase on freezing prices and wages. Recovery of picture stocks Saturday and more marked on Monday (12) is traceable to realization by traders that most of film company profits are not too tangibly linked to inflation. Also there was an appreciation by vet stock traders that the anti-inflation threat, stemming from the Presidential order, was more of an excuse than a reason for the decline since the market was technically overdue for a reaction.

While the Street continued talking pro and con regarding inflation, there were many veterans of the financial district who are convinced that inflation already is here and is liable to continue to be reflected by the market.

Best showings in the recovery were by RKO, Columbia, 20th-Fox and Universal common certificates although nearly all film shares strengthened to start off the new week. Comeback of RKO was natural since it had been pushed lower previously on news that RCA was reported ready to dispose of its RKO stock holdings. This was erroneously interpreted by some as indicating RKO needed additional financing.

DETROIT'S $130,000 ORGAN

Instrument Lost By Theatre Corp. After Court Orders Its Seizure

Detroit, April 13.

Because of the peculiar terms of a will, the Paradise Theatre Corp. has lost its $135,000 pipe organ. The organ has been seized on a writ of replevin issued by Circuit Judge Ira W. Jayne here after the theatre firm had refused to turn over the instrument.

The organ originally was the gift of the late Simon J. Murphy to the Detroit Symphony Society and was left in Symphony Hall when latter was taken over, following the departure of the orchestra, for a film house. The theatre, now aimed at Negro patronage, had been using the organ for two years, stressing 'hear music played on a $135,000 organ.'

Recently it was discovered that under the terms of Murphy's will it was provided the organ be turned over to his estate if Orchestra Hall was used for any other purposes than originally intended. The Paradise owners insisted that they keep it since it was included in the sale. Sheriffs' officials have started to transfer the organ to the Calvary Presbyterian church here.

Milliken Better

Carl Milliken, acting foreign manager and eastern production code head for the Hays office, is gradually recovering from a serious attack of ptomaine poisoning. Attack kept him home for nearly a week and he has only been able to come to the office for short periods in the last week.

Back at desk this week, however.

2 Held for Arson In Newark Fire

Newark, N. J., April 13.

Charged with arson and malicious mischief which resulted in $25,000 damage to the RKO Proctor's theatre building, James Gillen, 18, who was discharged last month as a captain of ushers at the theatre and Robert Sullivan, also 18, a part-time employee, were held without bail for the Grand Jury when arraigned Wednesday (7) before Police Judge Masini in First Precinct Court. Another former employee was being sought, police said.

Detective Captain O'Neil said Gillen's arrest resulted from his repeated boasting 'of what a fine job I did at Proctor's.' O'Neil said he learned Gillen made the remark on several occasions to friends since Feb. 22, when a fire broke out in the theatre. O'Neil said Gillen admitted under questioning he started the blaze and implicated Sullivan, a former maintenance employee, now in the Army.

Gillen told police he was hired by the theatre last August and that he and other ushers became disgruntled when a table tennis game was removed from the usher's restroom in February. After work Feb. 21, police quoted Gillen, he, Sullivan and the third man went to a tavern, drank for two hours and decided 'to get even.'

Battle Creek House Destroyed

Detroit, April 13.

Fire recently destroyed the Orpheum theatre, operated by the Ross & Mellon circuit, in Battle Creek. The fire is believed to have started from a defective furnace, and in addition to the theatre's being a total loss, it also destroyed the USO Club next door.

Theatre loss was covered by insurance.

$30,000 Theatre Fire

Charlotte, N. C., April 13.

Damage estimated at $30,000 resulted from a fire at the State, Newton, April 7, said Gus Mitchell, owner of the building and equipment which had been leased by Catawba theatres, an affiliate of Everett Enterprises of Charlotte. Equipment and fixtures were a total loss.

James Blackwell, manager of three houses of the Catawba chain at Newton, who has an apartment in the theatre building, said the fire started at 4:30 near the rear of the structure and spread rapidly to envelope the entire house.

McClintic in Suit Vs. Mrs. Barnes on Play

Chicago, April 13.

Suit was filed in Federal court here last week by Guthrie McClintic to collect $67,606.97 from Mrs. Margaret Ayer Barnes. In 1928, according to the suit, Mrs. Barnes collaborated on the play 'Dishonored Lady' for which McClintic was retained as agent. His contract called for 50% of all picture rights, among other considerations. Edward Sheldon was her collaborator.

Later a picture called 'Letty Lynton' was produced. Sheldon and Mrs. Barnes sued several companies including Metro which produced the film, and collected $135,217.95 on the ground that their play had been plagiarized.

McClintic claims that this amount represented the film rights and that, therefore, he is entitled to half of it. According to McClintic's attorneys, Edmund D. Adcock and Eli E. Fink, a similar suit against Sheldon is pending in New York.

Metro's New Block-of-5

Metro has set up screening dates on five new pictures the end of this month and early in May that will probably be added to the group of five now being sold, thus bringing the block up to 10. Company started out the season by selling 12, then offered a group of 10, and finally five for a total of 27.

Additional five films, plus 'Random Harvest' and 'Human Comedy,' which call for separate contracts, will bring the Metro total this season (1942-43) up to 34. This will probably represent the company's deliveries on the year.

New screenings are for 'Above Suspicion' and 'Presenting Lily Mars' in most exchange centers April 27, and 'Dr. Gillespie's Criminal Case,' 'Swing Shift Maisie' and 'Bataan,' slated for showings May 3, 4 and 6.

'Moon Down,' Great 20G, Top New Chi Film; 'Blackie'-Kassel Fine 22G

Chicago, April 13.

With the exception of 'The Moon Is Down' which opened big at the Roosevelt and is headed for great $20,000, and 'Midnight With Boston Blackie' at the Oriental, other Loop houses are filled with holdovers. Of these, 'Star Spangled Rhythm' at State-Lake is still tops for straight film houses with $21,500 for sixth week. Second week of 'Hello, Frisco, Hello' at Chicago, coupled with Joe Reichman's orchestra and Tito Guizar on stage, is healthy $38,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Chetniks' (20th) and 'Quiet, Please' (20th) (2d wk). Good $7,800. Last week, fine $10,000.

Chicago (B&K) (4,000; 35-75)—'Hello, Frisco' (20th) with Tito Guizar, Joe Reichman orch, on stage (2d wk). Healthy $38,000. Last week, strong $47,000.

Garrick (B&K) (900; 35-75)—'Avengers' (Par) and 'Northwest Rangers' (M-G) (2d wk). Fair $5,000. Last week, bright $7,500.

Oriental (Iroquois) (3,200; 28-55)—'Midnight With Blackie' (Col) and Art Kassel orch on stage. Fine $22,000. Last week, 'Margin Error' (20th) and A. B. Marcus unit on stage, strong $25,500.

Palace (RKO) (2,500; 33-75)—'Mrs. Holliday' (U) and 'Johnny Comes Marching' (U) (3d wk). Fine $14,000. Last week, sturdy $17,000.

Roosevelt (B&K) (1,500; 35-75)—'Moon Is Down' (20th). Great $20,000. Last week, 'Serve' (UA) (5th wk), five days, and 'Moon' two days, nice $14,000.

State-Lake (B&K) (2,700; 35-75)—'Spangled Rhythm' (Par) (6th wk). Excellent $21,500. Last week, big $23,500.

United Artists (B&K) (1,700; 35-75)—'Random Harvest' (M-G) (11th wk). Okay $15,000. Last week, steady $17,000.

Woods (Essaness) (1,200; 33-75)—'Powers Girl' (UA) and 'Fall In' (UA) (2d wk). Satisfactory $7,000. Last week, good $9,000.

'Air Force' Spins To Neat 21G, Pitt

Pittsburgh, April 13.

Biz bouncing back a little this week after taking a terrific beating at the tag end of last session. 'Air Force' is easily leading the parade at Penn, where it's getting a strong play and will remain for second week, while reissue of 'Hitler, Beast of Berlin' is giving Senator best gross it's had in a blue moon. Stanley should get an even break with 'Hard Way' and Hal McIntyre band; rest of town is solid holdover, the run pix ranging from fair to indifferent at the b.o., with none of them out of ordinary.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'It Ain't Hay' (U) (2d wk). Abbott and Costello starrer falling off sharply but should manage $5,000 anyway on h.o. session. That's hardly enough, however, to rate another full stanza although two or three days more is possible. Last week, 'Hay' got around $9,000.

Harris (Harris) (2,200; 30-55)—'Hello, Frisco' (20th) (2d wk). Okay $8,000 and will move to Senator tomorrow (Wednesday) for third downtown week. House had originally figured to hold 'Frisco' through Holy Week but decided to send it along when 'Desert Victory' became available immediately, pushing back 'Moon Is Down' (20th). Last week Alice Faye musical did fine $13,000.

Penn (Loew's-UA) (3,300; 30-55)—'Air Force' (WB). Geared for $21,000 or better, elegant, and sticks here for another seven days. Last week, 'Keeper of Flame' (M-G) disappointing $17,000 after sock start.

Ritz (WB) (800; 30-55)—'Hitler's Children' (RKO) (4th wk). Followed usual Penn-Warner-Ritz route here but hasn't been doing anything since opening stanza at Penn. Biz anticlimactic since then. Will wind up here under $2,000, poor. Last week, 'Star Spangled Rhythm' (Par), in 5th week, satisfactory at $2,500.

Senator (Harris) (1,750; 30-55)—'Hitler, Beast of Berlin' (PRC). Oldie brought back with smart campaign and Alan Ladd, unknown then, topping the marquee, and producing results. Best week house will have had in a year or more, $4,000. Last week, 'Desperadoes' (Col) in third week all right at $3,200.

Stanley (WB) (3,800; 30-66)—'Hard Way' (WB) and Hal McIntyre band on stage. Stronger name picture than usual this week because orch is playing its first engagement locally and is virtually unknown. There won't be any complaint, with $18,000 under the circumstances. Last week, 'Crystal Ball' (Par), plus Carol Bruce, Bob Chester and Block & Sully, got hit hard down home stretch and finished lukewarmly at $17,500.

Warner (WB) (2,000; 30-55)—'Keeper of Flame' (M-G) (2d wk). Moved here from Penn but not doing nearly the biz expected of Hepburn-Tracy reunion. Maybe $5,500, only fair. Last week, 'Hitler's Children' (RKO), after fortnight at Penn, under $4,000, bad.

'AIR FORCE' SKY HIGH 33G, HUB

Boston, April 13.

'Air Force' is taking about all the traffic will bear at the Met this week. Also plenty big is 'Amazing Mrs. Holliday,' at the Memorial while 'Keeper of the Flame,' day-date at the two Loew spots, is still strong on second frame. Holdouts at practically all theatres now at dusk daily.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Holmes' Secret Weapon' (U) plus Count Basie orch, others on stage. Creeping to $29,800 maybe more. Last week 'Tarzan Triumphs' (RKO) plus Xavier Cugat orch, Gene Sheldon, others; $28,500.

Fenway (M-P) (1,373; 30-60)—'Hard Way' (WB) and 'Lady Bodyguard' (Par). Here from Met, good $5,800. Last week 'Happy-Go-Lucky' (Par) and 'Aldrich Gets Glamour' (Par), $6,000.

Memorial (RKO) (2,900; 44-75)—'Mrs. Holliday' (U) and 'He's My Guy' (U). Figured on 10-day basis beginning Saturday (10), a whiz at $28,000. Last week 'Immortal Sergeant' (20th) and 'How's About It' (U), four days, $10,000, 2d wk.

Metropolitan (M-P) (4,367; 35-65)—'Air Force' (WB) and 'Dixie Dugan' (20th). Record in sight, may exceed $33,000. Last week 'Hard Way' (WB) and 'Lady Bodyguard' (Par), $25,200.

Orpheum (Loew) (2,900; 44-65)—'Keeper Flame' (M-G) and 'Fall In' (UA) (2d week). Dropped to $21,000. Last week $29,000.

Paramount (M-P) (1,300; 33-60)—'Hard Way' (WB) and 'Lady Bodyguard' (Par). Going very big here after moderate week at Met, touching $16,000. Last week 'Happy-Go-Lucky' (Par) and 'Aldrich Gets Glamour' (Par), $14,900.

State (Loew) (3,200; 44-60)—'Keeper Flame' (M-G) and 'Fall In' (UA). Maintaining good level for 2d week, $17,500. Last week $22,000.

Translux (Translux) (900; 28-65)—'No Place For Lady' (Col) and 'Maltese Falcon' (WB). Okay $5,000. Last week 'One Dangerous Night' (Col) and 'Underground' (WB), $4,600.

'Journey'-Welk $14,500 In Omaha; Others in Dive

Omaha, April 13.

Slight slump has hit downtown theatres with grosses considerably under those of the past three weeks. Orpheum is leading town with Lawrence Welk's band and revue, featuring Edgar Kennedy, and 'Journey For Margaret.' Others just so-so.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Forever and Day' (RKO) and '7 Miles From Alcatraz' (RKO). Thin $5,200. Last week, 'Hard Way' (WB) and 'Army Surgeon' (RKO), healthy $7,100.

Orpheum (Tristates) (3,000; 20-65)—'Journey for Margaret' (M-G) plus Lawrence Welk orch, vaude headed by Edgar Kennedy. Fine $14,500. Last week, 'Hello, Frisco' (20th) and 'Time Kill' (20th), nice $13,500.

Paramount (Tristates) (3,000; 11-50)—'Happy Go Lucky' (Par) and 'Holmes' Secret Weapon' (U). Modest $8,500. Last week, 'Keeper Flame' (M-G) and 'Hi, Buddy' (U) fair $9,200.

Omaha (Tristates) (2,000; 11-50)—'Hello, Frisco' (20th). Moved over from Orpheum and 'Desert Victory' (20th). Light $7,000. Last week, 'Yankee Doodle' (WB), from Orpheum, for second week, thin $6,500.

Town (Goldberg) (1,400; 11-30)—'Dead Man's Gulch' (Rep), 'Can't Beat Law' (Mono), 'Blackie Goes Hollywood' (Col) triple split with 'Flying Devil Dogs' (Rep), 'Through Night' (WB), 'At Front' (WB), 'Wildcat' (Par) and 'Murder Big House' (WB), 'Steel Against Sky' (WB) and 'Bombay Clipper' (UA) plus stage shows Saturday. Good $1,200. Last week, 'Haunted Ranch' (Mono), 'Secrets Underground' (Rep) and 'Who Done It?' (U) triple split with 'Singing Hill' (Rep), 'Commandos' (Col), 'Laugh Blues Away' (Col) and 'Nine Lives' (WB), 'Law Tropics' (WB) and 'Wolf Man' (U) plus Saturday shows, $1,100.

First Runs on Broadway

(Subject to Change)

Week of April 15

Astor—'Human Comedy' (M-G) (7th week).
(Reviewed in 'Variety' March 3)

Capitol—'Hangmen Also Die' (UA) (15).
(Reviewed in 'Variety' March 24)

Criterion—'Something to Shout About' (Col) (2d week).
(Reviewed in 'Variety' Feb. 10)

Globe—'Desert Victory' (20th) (13).
(Reviewed in 'Variety' March 31)

Hollywood—'Air Force' (WB) (11th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Flight for Freedom' (RKO).
(Reviewed in 'Variety' Feb. 3)

Paramount—'Happy Go Lucky' (Par) (4th week).
(Reviewed in 'Variety' Dec. 30)

Rivoli—'Moon Is Down' (20th) (4th week).
(Reviewed in 'Variety' March 10)

Roxy—'Hello, Frisco, Hello' (20th) (4th week).
(Reviewed in 'Variety' March 10)

Strand—'Edge of Darkness' (WB) (2d week).
(Reviewed in 'Variety' March 24)

Week of April 22

Astor—'Human Comedy' (M-G) (8th week).

Capitol—'Hangmen Also Die' (UA) (2d week).

Criterion—'Assignment in Brittany' (Metro) (21).
(Reviewed in 'Variety' March 10)

Globe—'Desert Victory' (20th) (2d week).

Hollywood—'Mission to Moscow' (WB) (21).

Music Hall—'Flight for Freedom' (RKO) (2d week).

Paramount—'China' (Par) (21).
(Reviewed in 'Variety' March 24)

Rivoli—'White Savage' (U).

Roxy—'Hello, Frisco, Hello' (20th) (5th week).

Strand—'Edge of Darkness' (WB) (3d week).

Mpls. Holding Up Well; 'Shadow' Good $8,000, 'Hard Way' Nifty $7,000

Minneapolis, April 13.

Because business is so good here, holdovers continue to toss monkey wrenches into the machinery of normal playdate scheduling. Still, there are three newcomers of sufficient importance to command box-office attention. In the order of their pulling power, they're 'Shadow of a Doubt,' 'The Hard Way' and 'Chetniks.'

The stay-alongs are 'Keeper of Flame' and 'Hello, Frisco,' in their third and second weeks, respectively, and still clicking nicely. The World has a reissue, 'The Beachcomber.'

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Quiet Please, Murder' (20th) and 'My Heart Belongs to Daddy' (Par), dual first-runs, in for five days and stretching toward good $2,200. 'Sagebrush Law' (RKO) and 'Fall In' (UA), also dual first-runs, open today (13). Last week, 'Keep 'Em Slugging' (U) and 'Hi, Buddy' (U), dual first-runs, good $1,800 in five days.

Century (P-S) (1,000; 30-40-50)—'Hard Way' (WB). Ida Lupino and Dennis Morgan have followings here and picture is well liked. Nifty $7,000 in prospect. Last week, 'Commandos Strike at Dawn' (Col) (2d wk), fair $4,500 after good $9,000 first week.

Gopher (P-S) (1,000; 28-30)—'Chetniks' (20th). Strong picture for this spot and healthy $4,000 indicated. Last week, 'Reveille With Beverly' (Col), pretty good $3,500.

Lyric (P-S) (1,091; 30-50)—'Keeper of Flame' (M-G) (3d wk). Reaching for brisk $5,000 after dandy $6,000 previous canto on top of $13,800 first week at State.

Orpheum (P-S) (2,800; 30-50)—'Shadow of Doubt' (U). Strongly advertised and cashing in well. Despite lack of cast names, good $8,000 should be reached. Last week, 'Lucky Jordan' (Par) and Lawrence Welk band, Edgar Kennedy, etc., on stage (30-55), good $16,000.

State (P-S) (2,300; 30-50)—'Hello, Frisco' (20th) (2d wk). Has come through solidly. One of the comparatively few to remain a second week instead of being moved over to Lyric for extension of its run. Traveling at fast $9,000 pace after hefty $14,500 initial canto.

Uptown (Par) (1,100; 30-40)—'Meanest Man in World' (20th) with 'We Are Marines' (20th). First neighborhood showings. Looks like okeh $3,000. Last week, 'Casablanca' (WB), big $4,500.

World (Par-Steffes) (350; 30-55)—'Beachcomber' (Par) (reissue). Bringing back this one apparently a profitable move. Climbing to good $2,200. Last week, 'Immortal Sergeant' (20th) (3d wk), finished to good $2,000.

Broadway Sturdy; Flynn-Sheridan Pic Plus Savitt-Waters Stager Wham $56,000, 'Shout About' Good $18,000

While the Broadway gross total this week will not be exceptionally good due to numerous holdovers, business on the whole is sturdy. Rain Monday (12) caused some damage, but over the weekend trade was strong, especially Sunday (11).

'Edge of Darkness' (WB), booked into the Strand Friday (9), with Jan Savitt's band and Ethel Waters in person, is far and away the best among the new shows. Errol Flynn-Ann Sheridan starrer is hitting such a fine gait that $56,000 or over will be snared.

Going into the Criterion last week, 'Something to Shout About' finished its first seven days last night (Tuesday) to a good $18,000 and begins the second week today (Wednesday).

Second-run State has a new bill in 'Stand By for Action' (M-G), recently at the Capitol, and a vaude show including Shaila Barrett, Smith and Dale, others. Indications point to a satisfactory $25,000 or better. House has a first-run booking for tomorrow (Thursday), 'Hit Parade of 1943' (Rep).

Among holdovers, very much on the frisky side is 'Hello, Frisco, Hallo' (20th) at the Roxy, with the Chico Marx band on the stage. Scheduled to go a total of five weeks, the third wound up last night (Tuesday) at an extremely stout $64,000.

The Capitol looks potent at $50,000 this week, its second with 'Slightly Dangerous' (M-G) and Charlie Barnet's orch, but will not hold further. 'Hangmen Also Die' (UA), plus Ozzie Nelson's orch and Harriet Hilliard, are slated to open tomorrow (Thursday).

Music Hall, on its final (4th) frame with 'Keeper of the Flame,' (M-G), which looks a sturdy $76,000 on the blowoff, opens 'Flight for Freedom' (RKO) tomorrow (Thursday).

Globe brought in 'Desert Victory,' (20th), British war documentary, yesterday (Tuesday), while Rialto today (Wednesday) tees off with 'Tonight We Raid Calais' (20th).

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (7th wk). Holding up well, the sixth week concluded Monday night (12) being $16,500 while the fifth was $17,500. Remains indefinitely.

Capitol (Loew's) (4,620; 35-$1.10)—'Slightly Dangerous' (M-G) and, in person, Charlie Barnet orch, Mary Small and Victor Borge (2d-final wk). Particularly strong $50,000 seen on holdover but show will not be kept a third stanza. On the first seven days better than $60,000 was grossed. 'Hangmen Also Die' (UA) and the Ozzie Nelson band, plus Harriet Hilliard and others, constitute new bill for tomorrow (Thursday).

Criterion (Loew's) (1,062; 35-75)—'Something to Shout About' (Col) (2d-final wk). Starts second and last round today (Wednesday) after getting good $18,000 on the first. 'It Ain't Hay' (U) on its fourth week got $12,000, okay.

Globe (Brandt) (1,250; 35-85)—'Desert Victory' (20th) moved in here yesterday morning (Tuesday) after two suitable weeks with 'Hitler, Dead or Alive' (Judell), second being $6,500, the first $10,500.

Hollywood (WB) (1,225; 44-$1.25)—'Air Force' (WB) (11th-final wk). On the 10th lap ended last night (Tuesday) down to $12,500 but still profitable; the prior (9th) semester was $14,400. 'Mission to Moscow' (WB) opens next Wednesday (21).

Palace (RKO) (1,700; 28-75)—'Hitler's Children' (RKO) (2d run) and 'Taxi, Mister' (UA) (2d run), dualed, open today (Wednesday). 'They Got Me Covered' (RKO) (2d run) (2d wk) and 'Dixie Dugan' (20th) (1st run) (1st wk), went only six days, getting $9,800. 'Covered' (RKO) on the first week, with 'Falcon Strikes Back' (RKO) (1st run) as the companion feature, $12,200, good.

Paramount (Par) (3,664; 35-$1.10) 'Happy Go Lucky' (Par) and, in person, Les Brown band, Gil Lamb and King Sisters' (4th-final wk). On third stanza, up last night (Tuesday), $40,000, satisfactory profit, while previous week (2d) hit $47,000, nice.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Keeper of Flame' (M-G) and stageshow (4th-final wk). Still has fine b.o. strength at indicated $76,000, while last week (3d) was $88,000, excellent. 'Flight for Freedom' (RKO) opens tomorrow a.m. (Thursday).

Rialto (Mayer) (594; 28-65)—'Tonight We Raid Calais' (20th) has its preem here today (Wednesday). 'Air Raid Wardens' (M-G), on its final four-and-a-half days got $5,500, while the initial week was $9,500 for good profit on run.

Rivoli (UA-Par) (2,002; 35-99)—'Moon Is Down' (20th) (3d wk). Dropping off, this week (3d) appearing no better than about $21,000; last frame (2d) hit $30,000, substantial. Holds at least another week.

Roxy (20th) (5,886; 40-$1.10)—'Hello, Frisco' (20th) and Chico Marx band, others, on stage (4th wk). Pulling heavily, the third round ended last night (Tuesday) having hit sock $64,000; previous (2d) week was $75,000. Show remains total of five weeks.

State (Loew's) (3,450; 35-$1.10)—'Stand By for Action' (M-G) (2d run) and vaude headed by Sheila Barrett and Smith & Dale. A pretty good $25,000 or better sighted. Last week, second for 'Powers Girl' (UA), Alan Mowbray and John R. Powers and his models, near to $23,000, nice.

Strand (WB) (2,756; 35-$1.10)—'Edge of Darkness' (WB) and Jan Savitt orch, plus Ethel Waters on stage. Socko from the gun and should hit very fancy $50,000 or over, holding. Last week, fourth for 'Hard Way' (WB) and Ina Ray Hutton, firm at $33,500.

'MOON,' $16,500, BRIGHT IN ST. L.

St. Louis, April 13.

As the temperature soared at the tee-off currently, biz sagged at the deluxers. Loew's, with 'You Were Never Lovelier' and 'Blackie Goes Hollywood' will nose out the much larger Fox, which has 'Moon Is Down' and 'It Comes Up Love.'

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Never Lovelier' (Col) and 'Blackie Goes Hollywood' (Col). Neat $17,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk), $13,500, average.

Orpheum (Loew) (2,000; 30-55)—'Keeper Flame' (M-G) and 'Fall In' (UA). Good $6,200. Last week, 'Reveille With Beverly' (Col) and 'City Without Men' (Col). Better than expectations at $6,800.

Ambassador (F&M) (3,000; 30-50)—'Young Mr. Pitt' (20th) and 'Saludos Amigos' (RKO). Okay $12,000. Last week, 'Forever and Day' (RKO) and 'How's About It' (U), $12,500.

Fox (F&M) (5,000; 30-50)—'Moon Is Down' (20th) and 'Comes Up Love.' Solid $16,500. Last week, 'Hello, Frisco' (20th) and 'Quiet Please' (20th) (2d wk), good $13,600.

Missouri (F&M) (3,570; 30-50)—'Hello, Frisco' (20th) and 'Forever Day' (RKO). Nice $6,000. Last week, 'Mrs. Holliday' (U) and 'Happy Go Lucky' (Par), so-so $5,500.

St. Louis (F&M) (4,000; 30-40)—'Meanest Man' (20th) and 'China Girl' (20th). Below average $4,000. Last week, 'Shadow Doubt' (U) and 'Lucky Jordan' (Par), sad $3,500.

NEWARK IN CLOVER; 'AIR FORCE' 24G TOPS

Newark, April 13.

With plenty of marquee strength scattered among the first-runs this week, virtually every downtown house is in clover. Proportionally, 'Air Force,' at the Branford, is reaping the biggest b.o. harvest, with 'They Got Me Covered,' at the 3,400-seater Proctor's, gleaning the top grosses. The State is getting a warm take with 'Stand By for Action.'

Estimates for This Week

Adams (Adams-Par) (1,950; 25-99)—'Alibi' (Rep) and Frankie Masters orch, others, on stage. Tepid $15,000. Last week, 'Johnny Doughboy' (Rep) and Phil Spitalny orch on stage, record $22,000.

Branford (WB) (2,800; 30-90)—'Air Force' (WB) and 'Young and Beautiful' (WB). Building to great $24,000 and will hold for a second round. Last week, 'Mrs. Holiliday' (U) and 'City Without Men' (Col), strong $19,100.

Capitol (WB) (1,200; 20-55)—'Star Spangled Rhythm' (Par) and 'Truck Busters' (WB). Fairish $3,500 on moveover, 'Rhythm' having been milked plenty in five-week run at Paramount. Last week, 'Andy Hardy's Double Life' (M-G) and 'Sherlock Holmes' Secret Weapon' (U), average $3,800.

Paramount (Adams-Par) (2,000; 35-75)—'Happy Go Lucky' (Par) and 'Wrecking Crew' (Par) (2d wk). Okay $11,500. Pulled $15,500, alright, in initial stanza but figured to go higher.

Proctor's (RKO) (3,400; 35-99)—'They Got Me Covered' (RKO) and 'Falcon Strikes Back' (RKO). First time for a Bob Hope flicker in town's largest house, and showing robust $25,500. Set for second round. Last week, 'Journey Into Fear' (RKO) and 'Saludos Amigos' (RKO), pale $16,000.

State (Loew's) (2,600; 30-85)—'Stand By for Action' (M-G) and 'Affairs of Martha' (M-G). Flirting with bright $16,000. Last week, 'Reunion in France' (M-G) and 'Dr. Gillespie's New Assistant' (M-G), ditto.

Philly Plenty Happy; 'Lucky' $17,500, Cugat-'Town' 22G, 'Powers' $16,800

Philadelphia, April 13.

Plenty of business for everybody this sesh, with musicals still getting the lion's share of the gravy. In the big money are 'Happy Go Lucky,' 'Powers Girl' and holdover of 'Hello, Frisco.' Also netting plenty of sugar is opening of 'Silver Queen.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Forever and Day' (RKO) (2d wk). Okay $11,500. Opener last week bright $15,200.

Arcadia (Sablosky) (600; 35-75)—'Random Harvest' (M-G) (2d run) (4th wk). Breaking all records for holdovers at this indie with fine $4,300 for fourth canto—the 11th week in town. Last week, 'Harvest' netted solid $5,000 for third week of second run.

Boyd (WB) (2,569; 35-75)—'Happy Go Lucky' (Par). Reaping nice $17,500. Last week, 'Moon Is Down' (20th), slightly disappointing at $15,800.

Earle (WB) (2,768; 35-75)—'Stranger in Town' (M-G) with Xavier Cugat orch. Satisfactory $22,000. Last week, combo of 'How's About It' (U) and Gene Krupa orch snagged lusty $28,500.

Fox (WB) (2,245; 35-75)—'Powers Girl' (UA). Nice $16,800 plus extra $3,000 at Sabbath showing at Earle (11). Last week, 'Arabian Nights' (U) wound up second week with nice $14,500.

Karlton (WB) (1,066; 35-75)—'Arabian Nights' (U) (2d run). Fair $4,200. Last week, 'Mrs. Holliday' (U), bangup $7,500 for second run.

Keith's (WB) (2,220; 35-75)—'Moon Is Down' (20th) (2d run). Satisfactory $6,500. Last week, 'Hard Way' (WB), cheerful $8,500 for second run.

Mastbaum (WB) (4,692; 35-75)—'Air Force' (WB) (2d wk). Leveling off to $20,000, still good; after bullish $31,500 for opener.

Stanley (WB) (2,916; 35-75)—'Hello, Frisco' (20th) (3d wk). Putting surprise of the month with tuneful $17,800 for the third round. Last week tune pic got sweet $21,500. Will hold for fourth canto.

Stanton (WB) (1,457; 35-75)—'Silver Queen' (UA). Fine $9,000. Last week, 'Cat People' (RKO) grabbed okay $7,000 for second week.

'HOLLIDAY' FAT $18,800 FOR TWO DENVER SPOTS

Denver, April 13.

'The Amazing Mrs. Holliday,' topping dual layout at the Denver and Esquire, is pacing the city currently. 'Palm Beach Story' is good enough to be held at Denham. 'Andy Hardy's Double Life' is standout on holdover at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Hello, Frisco' (20th) and 'One Dangerous Night' (Col) (2d wk) after a week at each Denver and Esquire. Stout $5,500. Last week, same combo grabbed big $8,000.

Broadway (Fox) (1,040; 30-65)—'Air Force' (WB) and 'Fall In' (UA) (2d wk). After a week each at Denver, Esquire and Aladdin. Nice $4,000. Last week, same pair, fine $5,000.

Denham (Cockrill) (1,750; 30-65)—'Beach Story' (Par). Stout $9,000, and holding. Last week, 'Heart Belongs Daddy' (Par) and stage show, strong $13,000.

Denver (Fox) (2,525; 30-65)—'Amazing Mrs. Holliday' (U) and 'Rhythm Islands' (U). Day-date with Esquire. Sparkling $15,000. Last week, 'Serve' (UA) and 'Dixie Dugan' (20th), day-date with Esquire, nice $12,000.

Esquire (Fox) (742; 30-65)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U), also at Denver. Fine $3,800. Last week, 'Serve' (UA) and 'Dixie Dugan' (20th), also at Denver, about same.

Orpheum (RKO) (2,800; 30-65)—'Hardy's 'Double Life' (M-G) and 'Cinderella Swings It' (RKO) (2d wk). Sturdy $12,500 on holdover. Last week, smash $17,300.

Paramount (Fox) (2,200; 30-50)—'Tonight Raid Calais' (20th) and 'Jacare' (UA). Good $8,500. Last week, 'Pride Yankees' (RKO) and 'Midnight With Blackie' (Col), $9,000.

'Air Force' Lush $14,500 In K.C.; 'Hangmen' Thin 9G

Kansas City, April 13.

'Air Force' is pacing the town this week at Newman, with 'Moon Is Down' at Esquire, Uptown and Fairway a strong second. 'Hangmen Also Die,' at Midland, is average. Combo of 'When Johnny Comes Marching Home' and 'He's My Guy' with vaude at Tower is okay.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Moon Is Down' (20th). Good $10,000. Last week, 'Hello, Frisco' (20th) (2d wk), lusty $12,000 after sock $15,000 first round.

Midland (Loew's) (3,500; 11-50)—'Hangmen Also Die' (UA) and 'Power of Press' (Col). So-so $9,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk), healthy $12,000.

Newman (Paramount) (1,900; 11-50)—'Air Force' (WB). Lush $14,500. Last week, 'Spangled Rhythm' (Par) (4th wk), snappy $7,500 following torrid $38,000 total for three earlier stanzas.

Orpheum (RKO) (1,600; 15-50)—'Hitler's Children' (RKO) and 'Cinderella Swings It' (RKO) (3d wk). Lively $8,000 to add to big $27,500 total for two previous sessions.

Tower (Fox-Joffee) (2,110; 10-35)—'Johnny Comes Marching' (U) and 'He's My Guy' (U) with vaude. Satisfactory $7,000. Last week, 'Mommy's Tomb' (U) and 'Night Monster' (U) plus vaude, nice $8,500.

'HAPPY GO LUCKY' NEAT $12,500, INDPLS. LEADER

Indianapolis, April 13.

With two major war films competing for local interest, biz is slightly off elsewhere here this week. 'Happy Go Lucky' is getting a healthy play at the Indiana to lead the town, with 'Moon Is Down' taking second money at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Moon Is Down' (20th) and 'He Hired the Boss' (20th). Not bad at $10,500. With Charlie Spivak in and out of show all week, 'Aldrich Gets Glamour' and Spivak's band settled for slim $11,000 last week.

Indiana (Katz-Dolle) (3,300; 30-50)—'Happy Go Lucky' (Par) and 'Quiet, Murder Please' (20th). Only new escape bill in town this week; it's a cinch for snappy $12,500. 'Hello, Frisco' (20th) and 'Dixie Dugan' (20th) took o.k. $12,700 last week.

Keith's (Ind) (1,200; 30-55)—'Secret of Underworld' (Rep) and 'WIBC Jamboree' unit on stage. Local radio talent on stage doing swell $5,300 in four days. 'Baines Escapes Murder' and vaudeville slightly below par at $3,900 last week.

Loew's (Loew's) (2,450; 30-50)—'Hangmen Also Die' (UA) and 'Let's Have Fun' (Col). Just fair at $9,000. Last week, a smash $12,900 with 'Keeper of Flame' (M-G) and 'Fall In' (UA).

Lyric (Katz-Dolle) (1,800; 30-50)—'Hello, Frisco' (20th) and 'Dixie Dugan' (20th). On moveover, $4,800. Last week, a husky $6,000 on moveover of 'Air Force' (WB), playing single.

'Hangmen' Fair $12,000 In Mild Balto; 'Moon' 7G

Baltimore, April 13.

Daytime biz has taken a drop here but weekends are keeping matters on the brighter side. 'Frankenstein Meets the Wolf Man' started a populous sesh at Keith's with midnight show Sunday (11) to extra bullish response. Late hour doings may be introduced all around the downtown sector in response to persistent agitation from personnel depts of war industries on 24-hour shifts hereabouts. Current list is somewhat off the extra-strong average of recent months.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Hangmen Also Die' (UA). Fairish $12,000. Last week, 'Keeper Flame' (M-G) (2d wk), okay $11,000.

Hippodrome (Rappaport) (2,240; 17-66)—'Ladies Day' (RKO) plus Johnny Long orch, others, on stage. Depending on flesh for satisfying $16,000. Last week, 'Forever and a Day' (RKO) and vaude attracted fair $14,000.

Keith's (Schanberger) (2,406; 17-55)—'Frankenstein Wolf Man' (U). Started with s.r.o. midnight show on Sunday, strong $15,000. Last week, 'Silver Skates' (Mono), nice $11,000.

Maryland (Hicks) (1,290; 20-66)—'Virginia City' (WB) (revival) plus vaude. Lengthy doings is hampering chance for big gross, modest $8,000. Last week, 'Comes Up Love' (U) and Beatrice Kay, others, on stage, healthy $9,500.

Mayfair (Hicks) (980; 25-50)—'Hit Parade '43' (Rep) (2d wk). Good pace at $4,500 after better-than-average $6,500 on initial sesh.

New Mechanic (1,680; 17-55)—'Moon Is Down' (20th), good $7,000. Last week, 'Hello, Frisco' (20th) (3d wk), trim $4,000 after nice $5,500 on second sesh.

Stanley (WB) (3,280; 20-60)—'Hard Way' (WB). Okay $14,000. Last week, 'Spangled Rhythm' (Par) (3d wk), solid $10,500.

Valencia (Loew's-UA) (1,450; 17-55)—'Keeper Flame' (M-G) (moveover). Good action at $5,000 after big two rounds previously in downstairs Century. Last week, 'Stranger in Town' (M-G), mild $3,500.

Miniature Reviews

'White Savage' (U) (Color).—Maria Montez, Jon Hall and Sabu in a good mass entertainment film for profitable regular runs.

'Cheyenne Roundup' (U). Formula western with Johnny Mack Brown in dual role; fair b.o.

'Chatterbox' (Songs) (Rep). Joe Brown and Judy Canova unable to keep ancient comedy situations. Filler dualer.

'The Payoff' (PRC). Above average for this outfit, thanks to Lee Tracy; okay b.o.

'Candida, La Mujer Del Ano' (Argentine). Weakie all the way including boxoffice prospects.

'ZOMBIE' $17,500 CLEVE. 'SLEEPER'

Cleveland, April 13.

Most smashing 'sleeper' of the season here is 'I Walked With a Zombie,' which is booming up close to $17,500, about biggest hit the Allen has had since 'Pride of Yankees.' Trick was turned by high-powered, freaky bally and midnight world premiere with stage personals by Tom Conway, Christine Gordon and Inez Wallace, writer on 'Plain Dealer' who did the original film story. Others are from picture's cast. First six performances, including preem, topped Hipp's 'round-the-clock' opening of 'They Got Me Covered.'

Bob Hope comedy also is doing a giant $24,500, helped by that extra push at the tee-off. 'Cabin in Sky' at State also is stout at $16,000.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Walked With Zombie' (RKO). Novel bally and circusy preem by Terry Turner and his aides pushing this to great $17,500, or near with a second session indicated. Last week, 'Shadow Doubt' (U) (2d wk) satisfactory $7,000.

Hipp (Warners) (3,700; 35-55)—'Got Me Covered' (RKO). Coverage is tremendous for giant $24,500, and h.o. Last week, 'Air Force' (WB), high $17,000.

Lake (Warners) (800; 35-55)—'Air Force' (WB) (3d wk). On moveover, nice $4,000. Last week, 'Murder Times Square' (Col) and 'Dixie Dugan' (20th) so-so $2,500.

Palace (RKO) (3,700; 35-85)—'Hard Way' (WB) plus Shep Fields orch, John Boles, Dixie Dunbar on stage. Made to order for the jiving set, sock $28,000. Last week, 'Something Shout About' (Col) with Joe Venuti orch, Connee Boswell, almost as strong at $27,500.

State (Loew's) (3,450; 35-55)—'Cabin in Sky' (M-G). Heavy play from Ethel Waters' followers, nice $16,000. Last week, 'Hangmen Also Die' (UA), big $20,000.

Stillman (Loew's) (2,700; 35-55)—'Hangmen Also Die' (UA). Going well on moveover for okay $7,000. Last week, 'Keeper of Flame' (M-G) (2d wk), satisfying $10,000.

Benny Strong $14,000, 'Cabin' Hot 15G, Prov.

Providence, April 13.

The main stem is a very busy place these days of gas rationing, and, despite the opening of the racing season at Narragansett Park, theatres are still reaping a harvest. Among the biggies are Majestic's 'Meanest Man In the World,' Loew's State's 'Cabin In the Sky,' and Strand's second week of 'Happy Go Lucky.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Forever and Day' (RKO) and 'Taxi, Mister' (UA). Opened today (13). Last week, 'Tarzan Triumphs' (RKO) and 'It Comes Up Love' (RKO) played to neat $11,500.

Carlton (Fay-Loew) (1,400; 30-50)—'Air Force' (WB) and 'Young and Beautiful' (WB) (2d run). Stepping along to nice $4,500 after zowie biz at Majestic. Last week, 'Keeper of Flame' (M-G) and 'Fall In' (UA) (3d downtown wk), swell $4,000.

Fay's (Indie) (2,000; 30-50)—'Omaha Trail' (M-G) and vaude. Expectations of nifty $7,800. Last week, 'Madame Spy' (U) and vaude, swell $7,500.

Majestic (Fay) (2,200; 30-50)—'Meanest Man' (20th) and 'Chetniks' (20th). Benny always a favorite hereabouts and is leading spot to strong $14,000. Last week 'Air Force' (WB) and 'Young and Beautiful' (WB), also swell $14,000.

Metropolitan (Indie) (3,200; 30-55)—'Living Ghost' (Mono) and Judy Canova, Louis Prima orch, others on stage. Packed them in for very good $10,000 in three-day weekend. Last week, 'War Dogs' (Mono) and Johnny Long orch, others on stage, snappy $8,500 in three-day weekend run.

State (Loew) (3,200; 30-50)—'Cabin in Sky' (M-G) and 'American Empire' (UA). Headed for healthy $15,000 after strong start. Last week, 'Hangmen Also Die' (UA) and 'Let's Have Fun' (M-G), zowie $19,000.

Strand (Indie) (2,000; 30-50)—'Happy Go Lucky' (Par) and 'Avengers' (Par) (2d wk). Proving healthy grosser, with promising $10,000 practically in the bag after zowie $18,000 in opening sesh.

Film Reviews

WHITE SAVAGE

Hollywood, April 12.

Universal release of George Waggner production. Stars Jon Hall, Maria Montez, Sabu; features Don Terry, Turhan Bey, Sidney Toler. Directed by Arthur Lubin. Original, Peter Milne; screenplay by Richard Brooks; camera (Technicolor), William Snyder, (black and white) Lester White; editor, Russel Schoengarth; music, Frank S. Kinney. Previewed April 12, '43. Running time, 78 MINS.

Kaloe	Jon Hall
Princess Tahia	Maria Montez
Orano	Sabu
Chris	Don Terry
Tamara	Turhan Bey
Sangor	Thomas Gomez
Wong	Sidney Toler
Erik	Paul Guilfoyle
Blossom	Constance Purdy

Universal again teams Maria Montez, Jon Hall and Sabu in Technicolored display of escapist romance and vigorous adventure, unfolded on a South Sea Island. Although following familiar pattern for pictures of its type, 'White Savage' is diverting entertainment for current audience reception and will follow profit lines in regular key and subsequent bookings as solo or billtopper.

Recent releases of 'Arabian Nights' with starring trio will provide lift to marquee values. Color photography greatly enhances pictorial backgrounds and settings, story unwinds at consistent pace, with neat admixture of action, melodramatics, and idyllic romance.

Arthur Lubin capably handles directing chores. Miss Montez is the native princess ruling over a small island in the Coral Seas just across the channel from a larger isle which serves as the commercial center for district. Shark fisherman Jon Hall arrives to obtain fishing privileges of island, while trader Thomas Gomez is bent on getting possession of native pool which is lined with gold and jewels. Sabu is the native urchin who acts as self-appointed Cupid for romantic display between the princess and fisherman.

Fabled tale pits Hall against machinations of Gomez, with usual obvious melodramatics along the line until Gomez and his henchmen invade island for theft of gold and jewels. Natives' guardian god on the mountaintop provides the necessary earthquake to send them to their deaths.

Miss Montez deftly underplays her characterization of the princess, delivering her best performance to date. Hall is a vigorous hero, per usual, while Sabu provides lightness with his nimble and mischievous antics. Sidney Toler displays an interesting character as a jack-of-all-trades Chinaman who befriends Hall and is the key to smashing Gomez's ambitions. Latter is typically the heavy, with good assistance from Paul Guilfoyle. Turhan Bey and Don Terr are also prominent in support.

Picture has been given 'A' production mounting throughout, with Technicolor photography by Lester White and William Snyder particularly effective in presenting colorful settings and investitures. *Walt.*

CHEYENNE ROUNDUP
(SONGS)

Universal release of Oliver Drake production. Stars Johnny Mack Brown and Tex Ritter; features Fuzzy Knight, Jennifer Holt and the Jimmy Wakely Trio. Directed by Ray Taylor. Screenplay, Elmer Clifton and Bernard McConville; camera, William Sickner; editor, Otto Ludwig. At New York, N. Y., dual, week April 6, '43. Running time, 58 MINS.

Bill Brandon	Johnny Mack Brown
Buck Brandon	Johnny Mack Brown
Steve Rawlins	Tex Ritter
Cal Dawkins	Fuzzy Knight
Ellen Randall	Jennifer Holt
Blackie Dawson	Harry Woods
Slim Layton	Roy Barcroft
Judge Hickenbottom	Robert Barron
Bonanza	Budd Buster
Perkins	Gil Patric
The Jimmy Wakely Trio	

This western sticks pretty much to formula. Johnny Mack Brown gets plenty of chance to emote as twins, one an ornery cuss, the other a strong right arm of law and order. Add Tex Ritter's tight-lipped straight-from-the-shoulder sheriff portrayal and this pinto drama is fair fodder for the action fans.

Brown, as the bad brother, takes over a mining ghost town after having been run out of one county by Ritter. When Brown and his gang get out of hand, Fuzzy Knight writes to his friend, Ritter, to move in and clean up the town. Ritter does, but not until he and his posse kill the nefarious twin, who dies in the arms of his long-lost, law-abiding brother. Ritter and the twin then make a deal to wipe out the gang, the twin masquerading as his dead brother.

Acting is par for westerns, with Brown, Ritter, Knight and Jennifer Holt delivering as per script. The Jimmy Wakely Trio does a musical once-over-lightly, and the rest of the cast goes through the proper motions. Film lagged in spots, but was generally well-paced.

CHATTERBOX
(SONGS)

Hollywood, April 7.

Republic release of Albert J. Cohen production. Stars Joe E. Brown, Judy Canova. Directed by Joseph Santley. Original screenplay by George Carleton Brown and Frank Gill, Jr.; camera, Ernest Miller; editor, Ernest Nims; special effects, Howard Lydecker; songs, Harry Akst and Sol Meyer; musical director, Walter Scharf. Previewed April 6, '43. Running time, 75 MINS.

Rex Vane	Joe E. Brown
Judy Boggs	Judy Canova
Carol Forrest	Rosemary Lane
Sebastian Smart	John Hubbard
Gillie	Gus Schilling
Wilfred Peckinpaugh	Chester Clute
Vivian Hale	Anne Jeffreys
Roger Grant	Emmett Vogan
Joe	George Byron
Black Jake	Billy Benedict
Mills Brothers	
Spade Cooley and His Boys	

This one strings together a series of moth-eaten comedy episodes for unfunny conclusion. Even the familiar antics of Joe Brown and Judy Canova fail to lift the shoddy material provided in the script.

Brown, radio cowboy broadcaster, is signed for a film and arrives in western town on location. When tumbling off a horse, he's saved by Miss Canova, but publicity provides adverse public reaction, and girl is signed to appear with him for face-saving. After winding through various film-making and synthetic romantic episodes, pair are conveniently placed on mountain-top which is to be dynamited for new state road. Finale utilizes the toppling and balancing mountain cabin with the couple inside, but it's crudely timed and executed, hence falls flat.

Brown and Miss Canova are directed to mug broadly and generally over-act, which does not help the proceedings. Supporting cast stumbles through the impossible situations provided. Miss Canova sings three songs in typical hillbilly style, while the Mills Bros. are in briefly and lost in delivering one tune. *Walt.*

THE PAYOFF

Producers Releasing Corp. release of Jack Schwarz production. Features Lee Tracy, Tom Brown, Tina Thayer and Evelyn Brent. Directed by Arthur Dreifuss. Screenplay, Edward Dein; camera, Ira Morgan; editor, Charles Henkel, Jr. At New York, N. Y., dual, week April 6, '43. Running time, 74 MINS.

Brad McKay	Lee Tracy
Guy Morris	Tom Brown
Phyllis Walker	Tina Thayer
Alma Dorene	Evelyn Brent
John Angus	Jack La Rue
Inspector	Ian Keith
Moroni	John Maxwell
Sergeant Brennen	John Sheehan
Dr. Steele	Harry Bradley
Hugh Walker	Forrest Taylor
Reporter	Pat Costello

With Lee Tracy as the cynical, solve-all reporter, 'The Payoff' rates several notches above usual PRC standards. It will draw stubholders who like a mixture of murder and newshounds and cling to the illusion that fourth-estaters cover stories with one arm around a burnet, a gin bottle in the free hand, and tell the police how to run their business. Tracy does all this.

A special prosecutor, about to prepare evidence against the city's biggest racketeer, is killed in a suspenseful opening scene. After that the film is all Tracy's. He's a star reporter who has been working on the racket probe. Sleuthing on his own, he discovers the killer, aided by Tom Brown, a cub reporter and son of the paper's owner; Tina Thayer, daughter of a man who knows the answers, and Evelyn Brent, who portrays a shady lady with her heart in the right place. Half-way through the film the man behind the murder is easy to spot, but the actual climax is excitingly done.

Tracy has enough of the old sparkle to take top acting honors. Miss Brent lends particularly good support, but needs better costuming. Tina Thayer and Tom Brown hit it off in the puppy-love scenes. Direction, like script, is above average for PRC.

Candida, La Mujer Del Ano
('Candida, Woman of the Year')
(ARGENTINE-MADE)

Buenos Aires, April 1.

Sono Film production and release. Stars Nini Marshall and features Augusto Codeca, Carlos Morganti, Juan Bono, Alfredo Jordan, Edna Norrell, Blanca Vidal, Lalo Malcolm and Carlos Bellucci. Directed by Enrique Santos Discepolo. Story and adaptation by Meano, Meneche and Discepolo. Reviewed at the Ocean. Running time, 73 MINS.

(In Spanish)

A few more like this one and comedienne Nini Marshall, one of Latin-America's top film stars, is going to slip a few rungs. Story is weak; direction indifferent and cast mediocre. About the worst of the 'Candida' series which Sono Film has put out in a long time, and while Marshall name will bring some biz to the boxoffice, it will hardly be a strong grosser.

Senorita Marshall once again handles the Candida characterization based on a servant girl whose ability to get into complicated situations provides most of the laughs. *Ray.*

'Flight Freedom'-Donahue Soars To $33,000, Frisco; 'Reveille' Sound 14G

San Francisco, April 13.

Golden Gate theatra, with 'Flight for Freedom,' plus Al Donahue orch and acts on stage, is setting the pace here at big $33,000. Other openers include 'Powers Girl' at the United Artists, and 'Reveille with Beverly,' holding down Orpheum screen, both jogging along.

'Keeper of the Flame,' which broke all records at Paramount in first week, is headed for fine $24,000 second sesh.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Air Force' (WB) and 'Truck Busters' (WB) (2d wk). Bill held second stanza at this one-week house, clocking big $20,000. Last week, terrific $30,000.

Golden Gate (RKO) (2,850; 44-75)—'Flight for Freedom' (RKO) and stage bill headed by Al Donahue orch. Pix is carrying the load here in building this up to hefty $33,000. Last week, 'Tarzan Triumphs' (RKO) plus Noble Sissle orch, others, on stage. $28,000.

Orpheum (Blumenfeld) (2,440; 50-65)—'Reveille with Beverly' (Col) and 'City Without Men' (Col). Okay $14,000. Last week, 'Shadow Doubt' (U) and 'Johnny Comes Marching' (U) (2d wk), solid $12,500.

Paramount (F-WC) (2,470; 55-75)—'Keeper Flame' (M-G) and 'Heart Belongs Daddy' (Par) (2d wk). Stout $23,000. Last week, $28,000, a new record, partly because of newly-increased prices at F-WC houses.

St. Francis (F-WC) (1,475; 55-75)—'Hello, Frisco' (20th) and 'Time Kill' (20th) (2d wk). Pix still high-balling at $8,000 on moveover. Last week, a strong $11,200.

United Artists (F-WC) (1,100; 50-65)—'Powers Girl' (UA) and 'Power Press' (Col). So-so $10,000. Last week, 'Serve' (UA) (8th wk), ended long stretch with trim $6,500.

Warfield (F-WC) (2,650; 55-75)—'Mrs. Wiggs' (Par) and stage show featuring Hugh Herbert. Stage show may lift this to trim $28,000. Last week, 'Dr. Gillespie's Assistant' (M-G) and stage show headed by June Havoc, disappointing $24,000.

'HAPPY,' TRIM $17,000, LEADS MILD BUFFALO

Buffalo, April 13.

Extremely moderate session this week with holdovers and nona too strong product hurting. 'Happy Go Lucky' is leader but not up to recent biz at the Buffalo. 'Air Force' still is rosy on holdover at the Lakes.

Estimates far This Week

Buffala (Shea) (3,500; 35-55)—'Happy Go Lucky' (Par). Gratifying $17,000. Last week, 'Immortal Sergeant' (20th) and 'Lady Bodyguard' (Par), nica at $16,500.

Great Lakes (Shea) (3,000; 35-55)—'Air Force' (WB) (2d wk). Rosy $15,000. Last week, strong $18,000.

Hipp (Shea) (2,100; 35-55)—'Immortal Sergeant' (20th) and 'Lady Bodyguard' (Par). Second week downtown, moved over from Buffalo. Going a little over fine $9,500. Last week, 'Three Hearts Julia' (M-G) and 'Avengers' (Par), stout $10,000.

Lafayette (Hayman) (3,300; 35-50)—'Desperadoes' (Col) (2d wk) and 'Junior Army' (Col) (1st wk). Sagging as are most houses but still okay at $7,000. Last week, with 'Lucky Legs' (Col) as supporting feature, grand $15,000.

20th Century (Ind) (3,000; 35-55)—'Forever and Day' (RKO) and 'Saludos Amigos' (RKO). Potent $12,000 or over. Last week, 'Journey Into Fear' (RKO) and 'Youth Parade' (Rep), offish $7,500.

'Sergeant' Fat $12,500, Best in Mildish Port.

Portland, Ore., April 13.

With a legiter in the Mayfair, it's a dull week here for pictura houses. Despite mildish trend, 'Immortal Sergeant' at the Orpheum is socko, and 'Air Force' is forta on holdover at Paramount.

Estimates far This Week

Broadway (Parker) (1,900; 40-65)—'Serve' (UA) (2d wk). Fell off badly to merely okay $6,200. First week, terrific $12,200.

Mayfair (Parkar-Evergreen) (1,500; 40-65)—Legit show this week. Last week, 'Spangled Rhythm' (Par) and 'Truck Busters' (WB), six days in third week at nice $7,400.

Orpheam (Hamrick - Evergreen) (1,800; 40-85)—'Immortal Sergeant' (20th) and 'Great Gildersleeve' (RKO). Sock $12,500. Last week, 'Chetniks' (20th) and 'Midnight With Blackie' (Col), strong $10,400 and moved to Music Box.

Paramaunt (H-E) (3,000; 40-65)—'Air Force' (WB) (2d wk) and 'Aldrich Gets Glamour' (Par) (1st wk). Riding along for high $10,000. First week, 'Air Force' singled for colossal $13,600.

United Artists (Parker) (900; 40-65)—'Tennessee Johnson' (M-G) and '3 Hearts Julia' (M-G). Sad $6,500. Last week, 'Random Harvest' (M-G) (7th wk), mora than satisfactory $8,000.

Key City Grosses

Estimated Total Gross
This Week $2,439,700
(Based on 26 cities, 187 theatres, chiefly first runs, including N. Y.)
Tatal Gross Sama Week
Last Year $1,989,100
(Based on 26 cities, 180 theatres)

'Comedy' Boffy 22G in Wash.

Washington, April 13.

William Saroyan's 'The Human Comedy' drew such raves from the local critics it leaped to the head of the downtown parade this week. Lent has not affected the firstrun grosses in this area, with most houses 20% ahead of the 1942 figures for the first three months.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Young Mr. Pitt' (20th) with vaudeville. Light $19,000 indicated. Last week, 'Three Hearts for Julia' (M-G) with Vaughn Monroe's band. Staga show accounted for a snappy $25,000.

Calumbia (Loew) (1,234; 30-50)—'Tennessee Johnson' (M-G). Good $6,000. Last week, 'Random Harvest,' (M-G) second week, swell $8,500 after opening $10,000.

Earle (WB) (2,210; 30-90)—'The Hard Way' (WB) with vaudeville. On second week will get $18,000. First week began slowly but built to great $23,500.

Keith's (RKO) (1,800; 40-65)—'Hitler's Children' (RKO). Third week haading for neat $9,000 after earlier sessions of $22,000 and $14,000.

Matrapalitan (WB) (1,600; 30-50)—'Star Spangled Rhythm' (Par). Hot $8,500. Last week, second of 'Air Force' (WB), nifty $7,200.

Palaca (Loew) (2,242; 30-75)—'Human Comedy' (M-G). Critics' huzzas will bounce this ona to sizzling $22,000. Last week, 'Immortal Sergeant' (20th) (2d wk), disappointing $12,000.

'FOREVER' OKAY $13,500 DESPITE SLIDING CINCY

Cincinnati, April 13.

Four downtown houses, twice as many as last week, hava new screenings, yet trade by and large is several notches under last week for tha second successive b.o. tumble. Current fronter is 'Forever and a Day,' at the Albee for an above-par mark, with 'Flight for Freedom,' at the Palace, next best. Grand has a winner in 'Lucky Jordan' and the Lyric is bright with 'Young and Willing' and 'Margin for Error.'

Exhibs reckon that trada dwindle is due to this being planting time for Cincy'a vast army of Victory gardeners.

Estimates far This Week

Albee (RKO) (3,300; 35-55)—'Forever and a Day' (RKO). Okay $13,500. Same last week for 'Moon Is Down' (20th).

Capitol (RKO) (2,000; 35-55)—'Air Force' (WB). Third and final week of moveover run. All right $4,500 after last week's very good $6,500.

Family (RKO) (1,000; 20-30)—'Murder in Times Squara' (Col) and 'How's About It' (U), split with 'Idaho' (Rep) and 'London Blackout Murders' (Rep). So-so $2,100. Ditto last week on 'No Place for Lady' (Col) and 'Bandit Rangers' (RKO), divided with 'Dead Men Walk' (PRC) and 'Mountain Rhythm' (Rep).

Grand (RKO) (1,430; 35-55)—'Lucky Jordan' (Par). Dandy $6,000. Last week, 'Reveille With Beverly' (Col), big $8,000.

Keith's (Libson) (1,500; 35-55)—'Moon Is Down' (20th). Transferred from Albee for second sesh. Dim $4,000. Last week, 'Pride of Yankees' (RKO), pop run, no dice, $4,000.

Lyric (RKO) (1,400; 35-55)—'Young and Willing' (UA) and 'Margin for Error' (20th). Good $4,500. Last week, 'Frankenstein Wolf Man' (U) (2d run), fair $3,500.

Palace (RKO) (2,600; 35-55)—'Flight for Freedom' (RKO). Mild $11,000. Last week, 'Hello Frisco' (20th) (2d wk), great $13,500. 'Frisco' fetched wham $20,000 in its first week.

Shubert (RKO) (2,100; 35-55)—'Hello Frisco' (20th). Switched from Palace for third week on main line. Nifty $5,000. Last week, 'Desperadoes' (Col) (2d run), dull $3,500.

'Cabin' Best in L'ville, Looks to Sturdy $11,000

Louisville, April 13.

Plenty of b.o. activity along the main stem this week, with nice weather, downtown streets alive with soldiers from Fort Knox over the weekend, and geegees starting on a 30-day extended spring meet at Churchill Downs Saturday (10).

Best grosser is 'Cabin in Sky' at Loew's State. Word-of-mouth on pic is good. 'Moon Is Down' is second best at Rialto. 'Frankenstein Meets Wolf Man' and 'Mug Town' at the Strand are heading for sock biz.

Estimates for This Waek

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Hello, Frisco' (20th) and 'Dixie Dugan' (Rep). Looks good for big $4,500 on moveover after big first week at Rialto. Last week, 'Keeper of Flame' (M-G) and 'Fall In' (UA), good $3,200 on moveover.

Kantucky (Switow) (1,250; 15-25)—'Hitler's Children' (RKO) and 'Night to Remember' (Col). Fair $1,700. Last week, 'Hardy's Double Life' (M-G) and 'Commandos Strike' (Col), good $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Cabin in Sky' (M-G) and 'Power of Press' (Col). Received good press. Indications are for sturdy $11,000. Last week, 'Hangmen Also Die' (UA) and 'Let's Have Fun' (Col) mada fair showing at $9,000.

Mary Andersen (Libson) (1,000; 30-50)—'Varsity Show' (WB) (reissue) and 'Truck Busters' (WB). Trying a double bill for tha first time in several months, with so-so results. Fred Waring's Pennsylvanians pic is a real oldia, and patrons are not overly intarested. Pointing to medium $3,000. Last week, 'Hard Way' (WB) (3d wk), took pleasing $2,800 to end run.

Rialto (Fourth Avenue) (3,400; 30-50)—'Moon Is Down' (20th) and 'He Hired Boss' (20th). Nazi thema still holds interest, and patrons are alraady familiar with the book, etc., making a healthy b.o. trade. Should tally alright $9,000. Last week, 'Hello, Frisco' (20th) and 'Dixie Dugan' (Rep) proved class of the town for solid $12,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Frankenstein Meets Wolf Man' (U) and 'Mug Town' (U). Indicating swell $7,000. Last week, 'Pride of Yankees' (RKO); return of baseballer proved timely, and result was neat $4,000.

'White Savage' Hot $32,000, Best L.A. Opening, 'Forever' Robust 31G, Both In 2 Spots; 'Johnny'-'Pitt' 33G for 3

Los Angeles, April 13.

'Forever and a Day' at the two Paramounts, with around $31,000 in sight, and 'White Savage,' day-dating at Pantages and Hillstreet, with $32,000, are making the best showings this week. Biggest total is being rolled up by 'Air Force' for third consecutive week but at threa houses. Warner air opus is smart $34,300 on third session.

Also prospering is 'Johnny Comes Marching Home' and 'Pittsburgh,' credited with slick $33,000 in another triple day-dater, with considerable draw assertedly coming from Phil Spitalny's band (in former film) popularity here. Before Pearl Harbor all grosses of current leaders would be rated world-beaters but now they're taken in stride. Warmer weather is getting folks outdoors but not cutting in.

Estimates for This Week

Carthay Circla (F-WC) (1,516; 33-85)—'Hello, Frisco' (20th) (4th wk) and 'Northwest Rangers' (M-G) (3d wk). Nice $3,500 after clicking neat $4,400 last week.

Chinese (Grauman-WC) (2,034; 33-85)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Profitabla $10,500. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), stout $13,200.

Downtown (WB) (1,800; 33-85)—'Air Force' (WB) (3d wk). Still strong with $14,000 after hefty $16,200 last week. Holds.

Four Star (F-WC) (900; 33-65)—'Keeper Flame' (M-G) and 'Fall In' (UA). Good $4,500. Last week, 'Mr. Pitt' (20th) and 'Raid Calais' (20th), okay $3,000.

Hawaii (G&S) (1,100; 33-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (13th wk). Winding up very profitable stay with $3,100 for last six days, matching last week's figura.

Hollywood (WB) (2,756; 33-85)—'Air Force' (WB) (3d wk). Big $10,500 after nice $13,500 last week.

Orpheam (D'town) (2,200; 33-65)—'Underground Agent' (Col) and Sally Rand on stage. Big $20,000. Last week, 'Calaboose' (UA) and Tommy Dorsey orch, tremendous $27,000.

Pantages (Pan) (2,812; 33-85)—'White Savage' (U) and '7 Miles Alcatraz' (RKO). Pleasing $14,500. Last week (8 days), 'Something Shout About' (Col) and 'City Without Men' (Col), okay $14,000.

Paramount (F&M) (3,389; 33-85)—'Forever and Day' (RKO) and 'Rhythm Islands' (U). Strong $20,000. Last week, 'Lucky Jordan' (Par) and 'Ice-Capades Revue' (Rep) (2d wk), trim $18,100.

Paramount Hallywood (F&M) (2,204; 33-85)—'Forever and Day' (RKO). Naat $11,000. Last week, 'Lucky Jordan' (Par) (2d wk), good $8,000.

RKO Hillstreet (RKO) (2,875; 33-85)—'White Savage' (U) and '7 Miles From Alcatraz' (RKO). Excellent $17,500. Last week (8 days), 'Something Shout About' (Col) and 'City Without Men' (Col), likeable $18,500.

Ritz (F-WC) (1,372; 33-85)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Good $6,500. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), big $9,200.

State (Loew's-WC) (2,204; 33-85)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Satisfactory $18,000. Last week, 'Keepar Flame' (M-G) and 'Fall In' (UA), smart $20,500.

United Artists (UA-WC) (2,100; 33-85)—'Keeper Flame' (M-G) and 'Fall In' (UA). Husky $7,500. Last week, 'Hello, Frisco' (20th) and 'Northwest Rangers' (M-G) (2d wk), nice $7,200.

Vogua (Vogue) (920; 33-44)—'Girls Town' (PRC) and 'Crime Smasher' (Mono). Likely $1,800. Last week, 'Boogie Man Get You' (Col) and 'Dead Men Tell' (Indie), satisfactory $1,900.

Wilshire (F-WC) (2,296; 33-85)—'Keeper Flame' (M-G) and 'Fall In' (UA). Topnotch $7,000. Last week, 'Mr. Pitt' (20th) and 'Raid Calais' (20th), fairish $4,600.

Wiltern (WB) (2,756; 33-85)—'Air Force' (WB) (3d wk). Still high at $9,800 after fine $11,800 last week.

Broadway Grosses

Estimated Total Gross
This Week $400,800
(Based on 13 theatres)
Total Gross Sama Week
Last Year $405,900
(Based on 12 theatres)

'Holliday' Tops Det. With $28,000

Detroit, April 13.

Final stages of Lent still see this war center continuing strong, with product moving a little faster through the first runs.

Top spot this week will be a close race between the two biggest houses, the Michigan with 'Casablanca' and 'Heart Belongs to Daddy,' and the Fox with the coupling of 'Amazing Mrs. Holliday' and 'Prairie Chickens.' Adams also is sound with fresh product in 'Margin for Error' and 'Manila Calling.'

Estimates far This Week

Adams (Balaban) (1,700; 55-75)—'Margin for Error' (20th) and 'Manila Calling' (20th). Fine $9,200. Last week, 'Meanest Man' (20th) and 'Reveille with Beverly' (Col) (2d wk), strong $9,300.

Braadway-Capitol (United Detroit) (2,800; 55-75)—'Hardy's Double Life' (M-G) and 'Omaha Trail' (M-G) (3d wk). Still vitality in this coupling with $10,000 sighted after big $14,000 last week.

Fax (Fox-Michigan) (5,000; 55-75)—'Amazing Mrs. Holliday' (U) and 'Prairie Chickens' (UA). Choice $28,000. Last week, 'Something Shout About' (Col) and 'Quiet, Please, Murder' (20th), okay $26,000.

Madison (United Detroit) (1,800; 55-75)—'Gentleman Jim' (WB) and 'Arabian Nights' (U). Back in the loop for good $7,200. Last week, 'Stand By for Action' (M-G) and 'Here We Go Again' (RKO), nice $6,800.

Michigan (United Detroit) (4,000; 55-75)—'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par). Strong $27,000 and probable holdover. Last week, 'Hit Parada of '43' (Rep) with Andrews Sisters and Mitchell Ayres orch on stage, sock $48,000.

Palms-State (United Detroit) (3,000; 55-75)—'Forever and Day' (RKO) and 'Tarzan Triumphs' (M-G) (2d wk). Looking for a strong $9,500 after $14,000 in first stanza.

United Artists (United Detroit) (2,000; 55-75)—'Keeper of Flame' (M-G) and 'Tish' (M-G) (2d wk). Sight hefty $14,000 after great $18,000 in first week.

NATIONAL BOXOFFICE SURVEY

Crop of new pictures were launched this week, but returns are scattered. Standout development of session is what was done with 'I Walked With a Zombie' (RKO) in Cleveland by circusing a 'B' featura and the money possibilities hinted by 'White Savage' (U), suddenly spotted into two Los Angeles houses. Latter made probably the best showing of new pictures thera with hot $32,000, indicating saleability of product lacking big names if smartly handled. 'Zombie' is heading for a smash $17,500 following a midnight-to-dawn preem, and other stunts.

The biz being rolled up by both RKO and Universal, aside from these two entries, highlights the current week. Former opened 'Flight For Freedom' with a band in San Francisco and leads city with hefty $33,000. Picture is mildish in Cincinnati, however. RKO also spurted with 'Got Ma Covered,' which looks robust $25,500 in Newark, modest $18,000 in Brooklyn and great $24,500 in Cleveland. RKO is doing okay in several spots with 'Forever and a Day,' and, of course, still continues in the money with 'Hitler's Children.' Universal is spurting with markedly better totals on 'Amazing Mrs. Holliday' than recently, nabbing great $28,000 in Boston, bright $18,800 in two Denver spots, leading Detroit with big $28,000, smash in Seattle and nice in third Chicago sesh. U's 'When Johnny Comes Marching Home' is oke in K.C. and nice $33,000 in three L.A. houses. Company's 'Frankenstein Meets Wolf Men' is strong in Baltimora and 'It Ain't Hay' also is gathering trim totals.

'Moon Is Down' (20th) and 'Hangmen Also Die' (UA) are running headon in several spots, with both suffering because of similarity of theme. However, former appears to have the edge and is showing the most money in keys covered by 'Variety.' 'Moon,' just a good $10,000 in K.C., is solid $16,500 in St. Louis, great $20,000 in Chi (top new film), nice in Indianapolis, okay in Louisville, so-so $21,000 for third N.Y. frame and good $7,000 in a small Balto house. 'Hangmen' rates an average $9,000 in K.C., only fair in Indianapolis and fairish $12,000 in Balto, though ahead of 'Moon.'

Other newcomers, 'Cabin in Sky' (M-G) and 'Edge of Darkness' (WB), hint promise, especially the latter. Warner's looks to have a strong successor to 'Air Force' in 'Darkness,' doing fancy $56,000 at N.Y. Strand. 'Air Force' continues getting outstanding biz in nearly every spot, being especially strong currently in K.C. and Newark (tops both places), big $34,300 in three L.A. houses on third week and near record $33,000 in Boston. 'Cabin' looks a healthy $15,000 in Providence, is listed as sturdy in Louisville and nice in Cleveland. Warners' 'Hard Way' is sock $28,000 in Cleveland with a band and okay to nice in several other cities.

'Something to Shout About' (Col) appears a trim $18,000 in N.Y. and is big in Cleveland. 'Happy Go Lucky' (Par) still is collecting nice coin in Brooklyn, Indianapolis (leader), Providence, Newark, Buffalo (tops), Philly and N. Y. ($40,000 on fourth frame). 'Hello, Frisco' (20th) also is keeping up its winning gait, being standout in N.Y. at sock $64,000 on the third week, big $17,800 in third Philly sesh and hefty $38,000 in second Chi week. 'Keeper of Flame' (M-G) is maintaining its pace of recent weeks.

EARL CARROLL VS. PAR MUST GO TO TRIAL

Judge Henry W. Goddard in N. Y. federal court yesterday (Tuesday) denied a motion by Paramount for a summary judgment and dismissal of a libel action brought by Earl Carroll. Latter's breach of contract and libel action, the court ruled, should be tried before a jury.

Carroll claimed Par's production of 'A Night at Earl Carroll's,' which publicized his name as producer, was a false representation and that he had little choice in the matter of producing the picture, which he described as of such inferior quality as to discredit his name. As result, he asked for $150,000 damages.

SOPEG Signs Republic; Prepares Metro, UA, 20th-Fox Negotiations

The Screen Office and Professional Employees Guild of New York headed by Sidney Young, has reached an agreement with Republic Pictures covering approximately 60 homeoffice white-collar workers. Latter will hold a meeting tonight (Wednesday) to consider ratification of the contract.

Meantime, SOPEG is preparing to open immediate negotiations with the Metro, United Artists and 20th-Fox exchanges in N. Y. following failure of the International Alliance of Theatrical Stage Employees to get aside elections recently held in these branches. Charging 'electioneering' at the polls when the elections were held, the IA went to the N. Y. regional office of the National Labor Relations Board, but lost its case. It appealed last week to the NLRB in Washington, which upheld the regional N. Y. board ruling and immediately certified SOPEG as collective bargaining agent for the front-office employees in the three exchanges.

Paramount is the only exchange where SOPEG has lost to the IA. However, SOPEG beat the IA so far as Par's homeoffice and music subsidiary white-collarites were concerned.

AMPA TURNS DOWN MERGER WITH MPA

Associated Motion Picture Advertisers, 27 years old, retains its identity following a meeting of the membership Thursday (8) at which a proposal of the board of directors to merge with Motion Picture Associates, New York, was voted down by a majority of better than two-to-one.

Sentiment of the members opposing the move appeared to be towards a desire to retain the identity of AMPA and enlarge its membership and scope rather than hook up with MPA, a fraternal and charitable organization, also over 20 years old. Latter includes distribution and theatre men in its setup. Maurice Bergman, retiring president of AMPA, however, has recommended that the relief funds of the two organizations be combined and believes that the incoming administration may carry out this proposal.

While no slate of AMPA officers for the coming year has been made up, election is scheduled to be held April 29.

Smart Merchandising For 'Human Comedy' in Mpls.

Minneapolis, April 13.

The most unusual invitation trade-showing of a picture, 'The Human Comedy,' in local film history, still has exhibitors and the press talking. Instead of taking a neighborhood house for an afternoon showing, the customary procedure, Metro rented the Century, loop 'A' first-run house, for Thursday night, with the theatre curtailing the run of its current attraction to permit the affair.

Moreover, although the picture isn't even set here yet, large display ads were run in the newspapers, publicizing the invitation showing for exhibitors and the press. This was a brand new procedure. The invitations that went out required r.s.v.p. Upon receipt of acceptances the admission cards were mailed.

Following the screening, Norman Pyle, M-G-M exploiteer, held a cocktail party for members of the press who had attended.

It all helped to impress upon everybody the importance of the picture—the effect sought.

Einfeld's 'Mission' to D. C.

Charlie Einfeld, who has been at the Warner homeoffice several weeks, left Monday (12) for Washington to discuss a special screening of 'Mission to Moscow' at the National Press club for newspapermen and D. C. dignitaries. There is some doubt, however, that WB can get a completed print in time for a showing prior to opening of the film at the Hollywood, N. Y., next Wednesday (21). Film's completion was delayed on some location work as result of bad weather. Opening in N. Y. will not be set back, however.

Should plans for a Washington screening carry, WB may take a selected group from N. Y. down for it, including some political writers. Einfeld will probably return to the Warner h.o. tomorrow (Thursday).

Easier That Way

Hollywood, April 13.

Mohammed, with all his influence, couldn't move a mountain, but the Warner boys moved a hunk of Santa Monica Beach to Burbank.

Studio wanted bathing suit art on Ann Sheridan but the Navy nixed shooting on the seashore. Shots were made in the studio with six tons of beach sand as background.

COE'S KEYNOTE IN DET.: FILMS' ROLE IN THE WAR

In covering the activities of the film business in wartime, Charles F. 'Socker' Coe, v.p. of the Motion Picture Producers & Distributors Assn., in his talk today (Wednesday) before the Optimist Club in Detroit is expected to stress how the motion picture has moved into virtually every home in the civilized world. He also is expected to emphasize that as long as the picture industry is a part of homelife, 'we owe it to each other to be an understood and understanding part.' Coe will apprise his audience of industry problems and developments, basing this on the premise that the public has the right to know, according to advance forecast.

Previous civic luncheons, held in Boston and New York, which Coe has addressed have helped in binding the people of the film business more closely to the public in these communities, it was pointed out.

Coe will be introduced by Malcolm J. Bingay, editor of the Detroit Free Press. Included in the group from the industry attending the luncheon will be delegates from Allied Theatres of Michigan, Butterfield Theatres, United Detroit Theatres and Cooperative Theatres of Michigan.

John Joseph in N. Y. To Map 4 U Campaigns

John Joseph, Universal ad-publicity chief, who arrived from the Coast last Thursday (8), is east to map out campaigns on such forthcoming features as 'We've Never Been Licked,' 'Next of Kin,' Corvettes in Action' and 'Phantom of the Opera.'

Big radio preem at College Station, Texas, where many scenes were photographed for the film, likely will be given 'Never Licked.' Universal has been laying the groundwork for this premiere, with a big radio hookup for some time.

Metro Screens War Short For Cadets and Newsmen

Metro took from New York a party of tradepaper and newspaper men to West Point last Saturday (10) for a special screening of its new war short, 'Plan for Destruction,' before the cadet corps. Reps of the War Activities Committee of the film business also attended.

Group had dinner in the U. S. Military Academy mess hall at night before returning to N. Y.

Akron Indies' 5c Tilt

Akron, O., April 13.

Independent Exhibitors Assn., meeting here, voted a 5c admission boost, making 35c top for adults. First runs, all affiliated houses, are standing pat at 55c.

'GUNNER'S' PREEM IN TEXAS

Harlingen, Texas, April 12.

The gala military premiere of the Pine-Thomas production, 'Aerial Gunner,' based on the story of the youths who man the guns of America's bombers will be held here at the Harlingen Aerial Gunnery School May 9.

Most of the picture was filmed here through the cooperation of the Army. Story was written by the public relations officer of the field, Lt. Jack L. Dalley.

Finestone's Par Spot

Al Finestone, tradepaperman, resigned to join Paramount, in charge of trade press contacts, succeeding Herb Berg, who recently left to hook up with United Artists in a similar capacity.

Excellent Pre-Release Buildup for WB's 'Schmid'

Philadelphia, April 13.

Greatest pre-release buildup for a picture was inadvertently given by the Philly Inquirer last Saturday (10) when the paper gave its first hero award of $1,000 and a medal to Sergeant Albert Schmid, Marine who killed 200 Japs on Guadalcanal.

The award was preceded by a parade of Army, Navy, Marine, WAAC, WAVE and SPAR units. The parade and award ceremonies were watched by hundreds of thousands while the paper gave nearly four pages, including most of the front page of the Sunday paper (circulation: 1,382,000) to the event.

The stunt followed, only by two days, the breaking of a story that Warner Bros. had purchased the screen rights to Schmid's life for $30,000. (Schmid is to get $20,000; $10,000 goes to Roger Butterfield of the Life staff, on whose story in that mag, the film will be based). The story on the picture buy, incidentally broke first in the Record, the Inquirer's morning competitor. The Inquirer ignored the story on the picture purchase by Warners.

Pa. Senate Group Kills Sunday Bill

Harrisburg, Pa., April 13.

Failure to muster enough votes in the Senate Law and Order Committee last week 'pickled' the Dent-Zelsenheim Sunday film bill. Senator John H. Dent, co-sponsor of the bill, still has hopes of getting the measure out on the floor, but Senate leaders have indicated a desire to let the bill die in committee.

The bill would have legalized Sunday pix within a 15-mile radius of military posts for soldiers and their friends.

A Little Late in Catching Up

St. John, N. B., April 13.

After about 10 years of showing pictures on Sundays, Walter R. Golding, lessee and manager of the Community, a nabe house, has been prosecuted and fined $10 in the district court. Golding, singularly, operates as a tenant of the city, the Community being located in the municipal building in the west end.

Each Sunday, for about a decade, he has been offering film programs wholly for merchant seamen, his location being near the transatlantic steamship docks.

Extend Sundays in R. I.

Providence, April 13.

Rhode Island's State Legislature has voted to allow theatres in Providence, Woonsocket, Powtucket, Central Falls, Burrillville and Newport to open at 1 p. m. on Sundays instead of 2 p.m.

The act was passed by the Senate after Sen. William G. Troy, Providence Democrat, declared that bowling alleys were permitted to open at 1 p.m. on Sundays and that theatres should be granted the same privilege. Immediate passage in concurrence was asked when the measure came up in the House. It carried without discussion and was signed shortly afterward by Gov. J. Howard McGrath.

Sunday Pix Poll

Charlotte, N. C., April 13.

The question of Sunday pix for Yadkinville residents will be voted upon in the town election to be held Tuesday, May 4.

PAR RUSHING 'CAIRO' PIC FOR TIMELINESS

In view of the timeliness of the story in the face of the present military operations in Tunisia, Paramount will spot 'Five Graves to Cairo' in several pre-release engagements during the month of May although national release is not scheduled until July 4 week.

A half-dozen dates for May in the east and south remain to be set, being dependent upon ability of Eric von Stroheim, who is in the cast, to go on a personal appearance tour with it. Actor, now working in 'North Star' for Sam Goldwyn, figures he will be through with his assignment there by May 1.

Par plans moving 'Cairo' into the N. Y. Paramount, with Gene Krupa and Frank Sinatra on the stage May 19. Out-of-town dates may precede this, in the event von Stroheim is available.

Ray Moon Vice Art Abeles at 20th; Other Theatre-Exchange Briefs

Arthur Abeles, metropolitan N. Y. sales manager for 20th-Fox, who was transferred to the homeoffice and may return to foreign distribution, possibly in South American, has been succeeded at the company's N. Y. exchange by Ray Moon. Latter, formerly in sales and for many years with Cooperative Theatres, buying combine in Michigan, joined 20th nearly a year ago on a roving assignment as h.o. representative and, among other things, subbed for Moe Grassgreen over the Boston exchange when Grassgreen was recovering from injuries suffered in the Boston Cocoanut Grove fire.

Coincident with the shifting to the h.o. of Abeles, Charles Goetz, sales supervisor for 20th over New York and Brooklyn, will attach to the sales department at headquarters but first takes a Coast vacation on which he leaves this Friday (16).

Prior to hooking up with 20th last year, Abeles had been with Warners in foreign distribution for many years, including in the South American territory.

Loew's Strand, Syracuse

Joe Vogel has added the Strand, Syracuse, N. Y., to his Loew's chain operations. This is an 1,800-seater, built some five years ago by Warner Bros., shuttered off and on, but with independent operation in the interim.

Frank Williams Back

Saratoga Springs, N.Y., April 13.

Frank Williams, long booker for William E. Benton theatres, resumed post after being discharged from the Army. He was inducted last fall and was sent to Camp Lewis in the State of Washington. When the Army authorities released Williams recently, under the new regulations, he tried to obtain a defense position at one of the big plants in Schenectady. However, his application was rejected on physical grounds.

With the return of Williams to the booking post, Harry Burke, who had been filling it, went back to the management of the Congress, a Benton house here.

Hickey, Reiners Up

Bob Hickey and Harry Reiners appointed RKO exploitation field supervisors. Working under Terry Turner.

Harold Martin's Spot

Atlanta, April 13.

Harold Martin, former Atlanta Constitution reporter, and for the last several months public relations manager of Lucas & Jenkins theatres, named manager of the Roxy here. J. D. Woodard, who has been with the Fox for some time, named Martin's assistant. Jack Hodges, Roxy manager before Martin took over, now advertising manager of R. & J. houses.

Denver's Dimes Total $18,000

Denver, April 13.

Eighty-six theatres in the Denver area collected $18,000 in the 'March of Dimes.' The Ute, Colorado Springs, topped the list with $618.26.

Ann Narracci, shorts subject booker at Gibraltar circuit, has joined the SPARS, and is being succeeded by Marion Hall, recently with OPA.

Mr. and Mrs. Herb Gumper, owners of the Fawn, Center, Colo., have bought both the theatres at San Luis, Colo.; the El Plaza from Chic Kelloff and the San Luis from D. Salazar.

Frank Childs, RKO salesman until drafted, has been given an honorable discharge, and leaves for New York to join the U. S. Motion picture service.

Marvin Goldfarb, new to the business, has been added as a salesman at RKO, succeeding Joe Emerson, in the Army.

Eleanor King, M-G secretary, is now a booker. Paul Thompson has been added as a student booker.

Schubart Finishes Army Job

A. A. Schubart, RKO manager of branch operations, is back in New York after being absent from his job about a month.

He was on a special mission for the Army signal corps pictorial division.

Priming RKO Drive

Bob Wolff, captain of the RKO sales drive; Harry Michalson and Frank Drumm, have completed a second tour of the RKO exchanges on the drive and held their final meeting at the N. Y. branch yesterday (Tuesday).

Mike Poller, assistant to general sales manager Robert Mochrie, of RKO, has returned from Toronto and Montreal.

WB has set an ad sales contest, running through the week of April 25, with Bernard R. Goodman, manager of the ad accessories department of the company, as pilot.

WB Pitt House Shifts

Pittsburgh, April 13.

WB has lost two more managers to war work. Marty Seed, of Squirrel Hill theatre, and Al Skegan, at the Cameraphone. Former, the son of Harry Seed, Warner district sales chief in N. Y. Metropolitan area, is being replaced by Howard Morris, assistant at the Warner, while Ed (Hippo) Siegal is succeeding Skegan at the Cameraphone. New assistant at Stanley, WB deluxer, is Dick Stamphal, formerly with circuit in Butler, Pa., and filling berth vacated by Saul Weisenthal, promoted to general relief manager.

Alex Real, Cadogan, Pa., exhib who works in a coal mine by day and runs his movie house at night, recently suffered a serious injury to one of his hands in a mine accident. Injury will keep him out of action for several weeks.

24-Hour Grind on Coast

Oakland, Cal., April 13.

Fox-West Coast chain here is going in for all-night service for the swing shift workers.

State put in a 24-hour policy on its second runs last week, and the Fox Oakland, first-run house, is now starting its last show at 2:15 a.m., shutting up shop about 4:30.

Sturgeons Buy Fulton, Ill., House

St. Louis, April 13.

Clair and Don Sturgeon, operators of the Werbner, a 400-seater, Lewiston, Ill., have purchased the Royal, a 200-seater in Fulton, Ill.

Mrs. Josie Lawson, owner of the 500-seater Grand, Mount Olive, Ill., recently damaged by fire, has been given a government o.k. to repair the house. She carried $20,000 fire insurance. Damage was reported at $8,000.

Lester Bona, WB local manager, and Hall Walsh, district mgr., cooking up sales deal with Bill Feldstein, chief booker for the Frisina circuit with headquarters in Springfield, Ill.

Thomas Kerley is new owner of the Ohio, a 260-seater, Golconda, Ill.

Burke to 20th

Minneapolis, April 13.

Eddie Burke, veteran local film branch manager and salesman, has resigned from United Artists to join the 20th-Fox sales staff, covering North Dakota. He replaces Mannie Sgutt, who quit to remain with his ill mother in Los Angeles.

Paramount circuit is employing its first woman theatre manager. She's Nell Brock, matron, who will take over the reins at the Time, Sioux Falls, S. D., succeeding William Baker, transferred to the Orpheum, Sioux Falls.

She has had experience managing her own independent theatres. Chain has several women as assistant managers and many women treasurers, ticket takers and ushers.

Fox-West Coast Adds Another

San Francisco, April 13.

Fox-West Coast will open new theatre in Richmond Thursday (15), giving circuit three houses there. New house is Liberty, 520-seater, converted from an automobile showroom, named for Liberty ships being built at the Kaiser shipyards, Richmond. Policy will be first-run and moveover, with a 65c top. Walter Young named manager, shifting from State, Richmond.

Affiliated Theatres, Inc., opened new 500-seater in Sparks, Nev. House converted from a garage, giving town of 5,000 its only theatre, Sparks having burned down recently.

Nat Lefton With PRC

Cleveland, April 13.

Nat L. Lefton returned to the distribution field Saturday (10), in charge of the Producers Releasing Corp. exchanges in Cleveland and Cincinnati, covering Ohio, Kentucky and West Virginia.

Formerly holder of the Republic franchise in the same territory, Lefton sold his interests 15 months ago and quit the film business for a year.

Three salesmen on his Rep staff moved over to PRC with him—Jack Lefton, Rudy Norton and Sam Weiss.

Eckhardt Moves Up

Chicago, April 13.

Jack Eckhardt has been made chief booker of the 20th-Fox exchange.

Emmett Theatre has joined the Allied Theatres of Illinois' booking and buying department.

Jack Kirsch, of Illinois 'March of Dimes' committee, announced collections of $90,000 for theatres in Illinois, including Chicago.

William F. Crouch, former trade paper reporter, has been made production and promotion manager of the Soundies Distributing Corp., which now has a production department of its own.

Bader on Hal Horne's Staff

David Bader has been named assistant to Gregory Dickson, 20th-Fox trade and promotional ad manager, by Hal Horne, ad-publicity chief. Both Bader and Dickson work under Charles Schlaifer, advertising manager.

Bader was added to the staff because of 20th-Fox intention of going in for more promotional work.

South America's Pre-Lenten Carnival Strong at B. O. Despite War Inroads

Montevideo, April 1.

While strongly affected by wer, celebration of the carnival in Latin-America—considered by showmen as the best guide on entertainment spending habits of Senor and Senora Juan Q. Pueblo for the forthcoming 12 months — this year atill drew plenty of pesos, milreis and bolivars for every branch of show biz.

Three-day pre-Lenten fete, which in Latin America is the big time jamboree of the year, was strong in every country south of the border. Far more so, in fact, than expected.

Effect of war as noted particularly in Rio, whose pre-Pearl Harbor celebration was one of the strongest tourist draws in the hemisphere. For most part,. carnival in Rio and elsewhere in Brazil was a closed-door affair in converted theatres, niterics, clubs and homes.

'Hello, Uncle Sam' Theme

Top tune—always eagerly awaited by latinos all over South America, was 'Alo, Tio Samuel' ('Hello, Uncle Sam') by ex-reporter David Nassar. Lyrics emphasize theme of Brasileiros fighting in eny part of the globe they're called by Uncle Sam. Enthusiasm with which it was pounded out by samba outfits, blasted on the radio and warbled by cariocas generally didn't leave any doubt as to where the Brazilians stand. Other carnivel music also stressed anti-Axis angles.

Majority of street parades with floats, previously a high spot, were discontinued but Union Neclonal de Estudiantes (National Students Union) did get a special o.k. to street-samba with carros dramatizing war events. Indication of change in pace was fact that Jockey Club for first time in history opened its track for carnival Sunday. Previously everyone was too busy to pay much attention.

All natives of Axis countries were prohibited from leaving homes during carnival period.

Argentina Less Affected

Celebrations in Argentine — only Latin American country to retain relations with the Axis—were less affected by war than elsewhere. Checking cash returns against last year, theatre, music, nitery and radiomen found they were up to the mark. B. A. hed its official Corso on Av. de Mayo as usual. Decorations took no heed of blackout restrictions such es found in other countries.

Theatres, especielly Politeema end Astral, converted into danceries for carnival period, reported biz strong. Luna Park, Les Ambassadeurs and Casablanca, each with six bands, were top grossers in their division.

Uruguayan celebretion, centered here in Montevideo, also strong and beach resorts particularly Carrasco, Atlantide, Piriapolis end Punta dei Este, got e heavy run of tourist trade from Argentina and Brazil.

Celebrations in Chile, Peru, Bolivia and Ecuador were reported ok.

John Gielgud Revives Congreve Comedy In London for Big Click

London, April 13.

John Gielgud's ell-star production of Congreve's 200-year-old comedy, 'Love for Love,' opened at the Phoenix theatre April 8. From ell indications it looks like e success.

The Gielgud revivel has been brilliantly produced, and the ecting is on an equally high level.

Response of the opening night audience wes enthusiastic.

'Miniver' Doing Sock Biz in South Africa

Cape Town, March 15.

Metro's 'Mrs. Miniver' following up record-breaking run in Cape Town by capacity business in suburbs.

'In Which We Serve' (UA) played capacity for over three weeks at the Colosseum, Cape Town. 'They Dare Not Love,' which followed, did nose-dive, end was withdrawn after three days.

'My Gal Sal' (20th) doing good business locally.

'Yankee Doodle Dandy' (WB) elso doing well.

'Seven Sweethearts,' Metro musical, opened quietly in Johannesburg due to lack of name power in cast, but built steadily to extended run.

Ceiling on Scales

Continued from page 3

eretors that this is unwise since people, particularly the natives, never know what it's going to cost to go to a picture show. Some downtown N. Y. houses do not juggle prices or times of price changes while with othera the policy has been rampant.

Should a price ceiling on edmissions come out of Washington, admissions would probably be pegged et what they are now or were es of a recent date. There was some fear last year that a ceiling might go through, with a higher-up in Washington reported to have warned distributors that if they continued to demand increased prices on certain films they might be courting danger. Understood that this was the principal reason thet Bill Rodgers, v.p. over sales for Metro, refused to send out 'Mrs. Miniver' at higher scales though others in his company opposed him in that direction. No pictures are currently in circulation at upped scales.

Although England, Austrelie and Canada have price controls on film rentals, sales observers in this country do not look for the same under even the most broad scope that Roosevelt's 'hold-the-line' inflation might ultimately assume but if steps are taken in that direction the industry would doubtless vigorously oppose the move as in Australia where regulations would not permit former flat accounts to be sold on e percentage basis instead.

D. C. Can't See Admish Freeze

Washington, April 13.

New price ceilings and freezes now being put into operation as a result of President Roosevelt's latest drive to halt inflation will not in any way affect theatre edmissions.

There were no ceilings placed on admission prices under the original ceilings and there are none under the newest move. At the time Congress passed the law, more than a year ago, under which the Office of Price Administration set up its ceilings, it specifically exempted certain things—one of them edmissions. Since the newest freeze is still operating under the original stabilization act, OPA could not ect on the matter of admissions if it wished to.

The Presidential order affecting wages leaves show business just about where it was before.

President Roosevelt's latest move was aimed directly et the pressure from agriculture and the giant labor unions which would have the effect of shattering price ceilings and sending prices dizzily upward in a dangerous spiral.

'Poor Ole Olsen'

Continued from page 1

animels, soap, midgets, toupees, end so on, to 'help keep Ole out of the poorhouse.' Olsen and Johnson cleaned up in 'Hellz' and 'Sons o' Fun,' high-grossing show at the 46th Street, N. Y., but Johnson is out for a time and they will team on the Coast soon for a picture.

Scoffing et the report, tha committee doesn't want any of the junk sent to Johnson's '1,000 acre farm at Carmel, N. Y., with its hundreds of cows, chickens and deiry.' Nor that it be sent to Olsen's apartment house on the East Side, nor his cafe on West 40th street, nor his town house on 54th street, nor his shopping center on Long Island, nor even his ice arena at West Los Angeles.

Instead contributors are asked to send their tokens to Winchell, care of the Stork, with a note inside reading 'For Ole Olsen,' and they are asked not to put a return address on the packages or crates. That's what will give Billingsley a headache. [Winchell told the Stork boss just to forward everything to the Salvation Army.]

Mex Combo to Make Pix for Good Neighbors

Mexico City, April 6.

Hefty production of pixs specially slanted for the Central and South American trade is to be started here soon.

There's e deal between Roberto Arias, brother of Dr. Arias, who quit as president of Panama recently, and Alfonso Sanchez Tello, producer.

Current London Shows

London, April 13.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
'Brighton Rock,' Gerrick.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Heartbreak House,' Cambridge.
'Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victorie Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Live for Love,' Phoenix.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Old Chelsea,' Prince's.
'Quiet Week-End,' Wyndham's.
'Sleeping Out,' Piccedilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'Watch on the Rhine,' Aldwych.
'What Every Woman Knows,' Lyric.

Wash. Defines Latin Pic Tastes

Washington, April 13.

American film companies which view the Latin-Americen market as a single unit composed of people of similar tastes are making a grave mistake, the U. S. Department of Commerce reported this week. Verlety of likes and dislikes south of the Rio Grande is as great as in this country, with horse operas drawing sensationally in some places while others nix cowboys for the sentimental. Only thing universally applauded is the American enimated cartoon.

Specific reports from some of the major markets, additional to those elready published in 'Variety,' show:

Brazil: State of Parana, with 60 houses ranging from 150 to 2,000 capacity, is nuts over westerns. In some of the smaller towns, owners will not open their doors unless they can book cowboy stuff. Animated cartoon shorts elso get a play but not the feature length ones. Few educational films ere shown.

Mexico: City of Tampico lays it down at the boxoffice for sentimental stories and cartoons. They nix war pix and those with little action. City has 17 theatres with en annual attendance of 5,000,000. About 80% of the feature films are the U. S. product, 15% are Mexican and the remainder normally come from the Argentine and France. Mex films are increasing in popularity and are expected to be a much larger percentage of the total in the future.

Argentina: Rosario City, whose 40 theatres play to 5,000,000 admissions a year, favor a wide variety of American films, but doesn't go for those dealing with Latin-American subjects. While the Argentine product is improving, U. S. films are still the most popular. In 1942, the city's theatres played 300 different features, about 250 from the U. S. and the remainder from Argentine producers.

Guatemala: About 75% of films exhibited come from U. S. Country has 39 theatres, including 15 clubs, recreation halls and similer places of entertainment where pictures are shown at irregular intervals. Last year's total attendance was 2,480,000. Admissions range 5c to 50c; the average begin at 13c.

Mex Films in First-Run Deal for Buenos Aires

Buenos Aires, April 1.

Inking of Clemente Lococo's circuit by Procine, central distrib agency for Mexican films here this week gave Mexican product its initial first-run release in B. A. Believed in some quarters that this means Mexican-made films are likely to present increasingly stiff local competish for nationals.

'Conde de Montecristo' (Filmex) was released at the Suipacha, which previously has run only U. S. pictures and a few nationals. It did okay for four weeks. 'Casa de Mujeres' (Cinesa) went into the Normandle, but didn't draw as well. Unusual spectacle of Mexican-mades in two first-run houses at same time is rated significant.

Argentina Getting Raw Film Brushoff From U. S. Due to Axis Relationship

Washington, April 13.

Quotas of raw films for Latin-American picture-producing countries have been set by the War Production Board, Coordinator for Inter-American Affairs, Board of Economic Warfare and State Department.

Under the new plan, WPB will keep a tight rein on the Latin-American situation by issuing raw stock on a monthly rather than a quarterly or annual basis. This enables Uncle Sam to reward his friends below tha Rio Grande and to squeeze down on anyone who might show signs of friendliness toward the Axis—a point aimed specifically et Argentina, only South American nation which has failed to sever diplomatic relations with the Axis.

Size of the quotas is being kept secret et this time by the Government. However, it is known that Mexico will be treated generously, and that Chile, which needs stock for some anti-Axis propaganda pix, will get all it requires.

Producers in the Argentine, who have been exercising pressure through their Government and privately to keep their industry growing, will be able to keep it going in a modest way, but will be allowed nothing for expansion at a time when American firms are reduced to 75% of normal commercial consumption.

Argentine films have been exerting considerable pressure on the American product in the Spanish-speaking republics, and this Government does not propose to aid them in increasing that pressure at this time.

Soldier's Salute

Continued from page 4

nights get long end the boys feel homesick, and informal songfest sometimes gets started. Every once in e while 'Variety' publishes e list of 'trademerk' songs or Hit Parade songs but, from week to week, we get only the titles of new hits that mean nothing to us. In view of this I have been asked to request that you publish a long list of hit tunes dating back quite e faw years. We feel that such e page out of 'Veriety' carried around in somebody's pocketbook, would insure a good time when we went to sing. No doubt you have quite a few subscribers in the armed forces of the various United Nations who would also appreciate this list too. We are all human and those at home used to love to sing just as we do.

Joe Brown, Hope, Jolson

The motion picture and radio industries are doing a fine job trying to get us oral entertainment and every bit that is heard is much appreciated. The esteem that we have for people like Joe E. Brown, Bob Hope, Jerry Colona and Al Jolson is almost pathetic. Having been away from home some time we have learned its true meaning and value. When people who could stay et home and grow fat (in spite of the wage ceiling), see fit to leave all the glitter and tinsel end put up with field conditions just to give us e break, it is about as unselfish and fine a thing as a man or woman can do. Some guys may say, 'Well look at the wonderful publicity they are getting,' but they don't say it too often in one place. Soldiers like to feel that somebody cares and remembers them even if it is impersonally.

Joe E. Brown was the first entertainer to get here and, incidentally, our first flesh entertainment in 14 months. There is e man who has lost a son, come half way around the world, given little shows where no agent would dare ask a fifthrater to eppear, and yet he came on a rough little platform all smiles. When his 'mike' went dead that youngster actually did an old dance routine in the merciless sun so that none of the kids would go home (well, it is 'home' now) disappointed. When he asked everybody to rise and sing, uncovered, 'God Bless America,' we knew he meant it and it did me good to turn around and see the look of pride and devotion on nearly 1,000 faces. The Irish have a song ebout something dropping out of the sky one day, which just about covers it.

The boys want to get home—who wouldn't?—but with a nation behind them who would all make the sacrifices that Mr. Brown and the rest of his circle are making, things would be taken care of faster. Maybe we are a bit envious—sure we are!—but we liked Rickenbacker's crack to the workers when he got back home.

Well, hope you stuck it out this far that you will be able to get our song list in somewhere soon.

Keep 'em trouping—

Sincerely,
A. Eliot Burnham.
APO 716, c/o Postmaster
San Francisco.

2 MEX FILM OUTLETS NOW IN TIMES SQUARE

Setting of lease on the Belmont, New York, by Atlas Theatres, the same group, headed by Gilbert Josephson, which operates the World, gives Mexican-made features two showcases in Times Square, and insures extensive distribution for two major Mexican producing outfits.

Formerly a legit house but used for pictures occasionally in recent years, Josephson's group will redecorate and reopen the Belmont with a Spanish-language film policy around April 24.

Mass for W. J. Hutchinson

Business associates, friends and relatives of the late Walter J. Hutchinson, formerly 20th-Fox foreign sales chief, attended e memorial mass on Monday (12) at the Little Chapel of St. Patrick's Cethedral.

Those from the company included Tom J. Connors, William J. Kupper, Murray Silverstone, Irving Maas, Leslie Whelan, M. E. Erbe, Ed Cohen, Otto Bolle and Fred Kuser.

Overcoming Shortages, So. America's Top Resort, Mar Del Plata, Had Big Yr.

Mar del Plata, Arg., April 1.

With close to 100 roulette tables running full blast, crowds fighting to get close enough to toss in their pesos, and hotels, niteries, restaurants and cafes jammed, this No. 1 South American resort spot reports best business ever for the current season just finished.

Fuel shortage, severe drought which has hit cattle raising, and curtailment of exports of meat and wheat (which control about everything) haven't seemed to hurt. Hard times in other fields appear to have affected Latin temperament with 'why-not-spend; tomorrow-we-may-be-bust' ettitude. Drought also has brought a heat wave which chased many from B. A. to this Atlantic Coast resort 250 miles southeast of the Federal capital.

Nazis Charge Pirating, Brit. Pic Seized in B. A.

Buenos Aires, April 13.

All prints of 'Big Blockade,' United Artists release here, have been seized by the Argentine courts pending a probe of charges by a German film company that several battla scenes had been 'pirated' from tha Nazi film, 'Blitzkrieg.' Nazis claim this is a violation of copyright laws.

'Blockade' already had played a week in a downtown house when tha action was taken. German contention is that the film was registered in Argentine as a documentary, and hence the British producers of the UA release had no right to use the Nazi sequences. S. L. Seidelman, Latin-American rep for UA, was named co-defendant with the theatra owner where the film played, in a $5,000 suit, but Seidelman contended the action would be fought on the ground that battle scenes can't be copyrighted the same as a literary work.

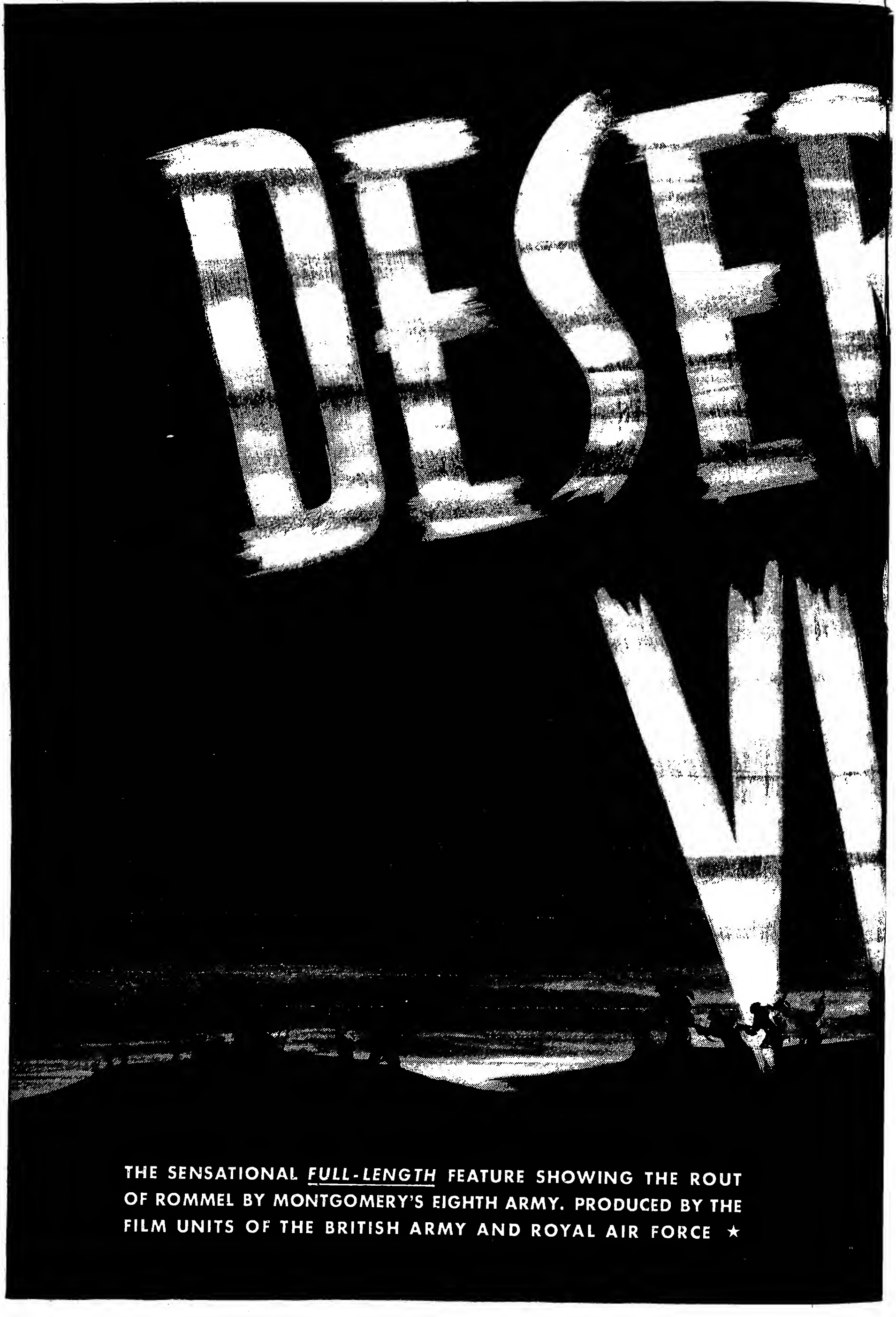
Spanish Star to Do 3 Films in Mexico

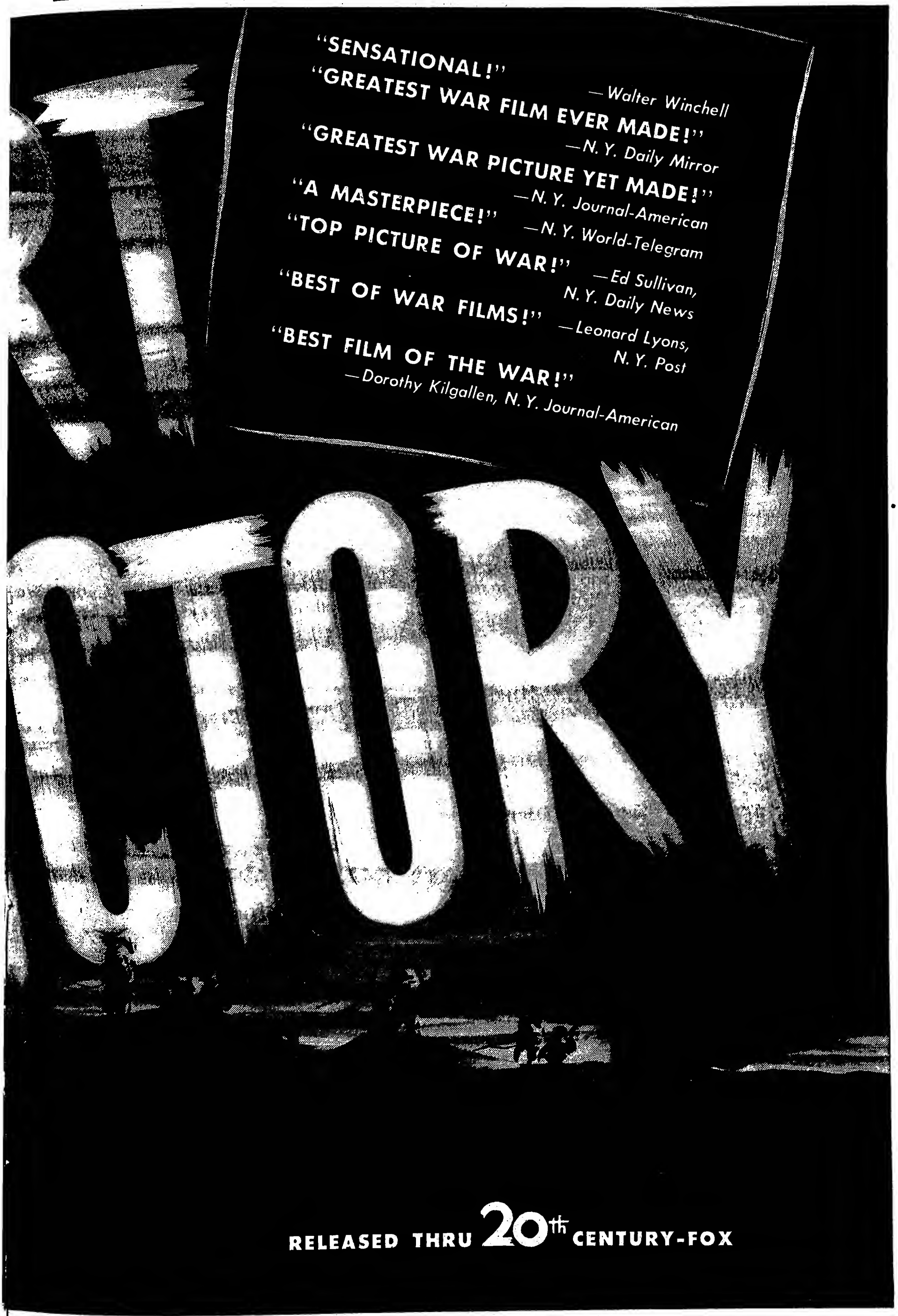
Mexico City, April 6.

Imperio Argentina, Spanish stage-pic-radio actress end singer, has cabled from Madrid acceptance of an offer, backed by e 15G deposit in a New York bank to guarantee tha pact, to make three pix in Mexico for Gabriel Soria.

La Argentina is expected here late in May to start work, probably a month later, on the first of her trio, 'Flor de la Raza Cale' ('Flower of the Cale Race'). Soria is to meg all three.

Actress will probably stay in Mexico or Latin America for the duration.


THE SENSATIONAL FULL-LENGTH FEATURE SHOWING THE ROUT
OF ROMMEL BY MONTGOMERY'S EIGHTH ARMY. PRODUCED BY THE
FILM UNITS OF THE BRITISH ARMY AND ROYAL AIR FORCE ★


"SENSATIONAL!" —Walter Winchell
"GREATEST WAR FILM EVER MADE!" —N. Y. Daily Mirror
"GREATEST WAR PICTURE YET MADE!" —N. Y. Journal-American
"A MASTERPIECE!" —N. Y. World-Telegram
"TOP PICTURE OF WAR!" —Ed Sullivan, N. Y. Daily News
"BEST OF WAR FILMS!" —Leonard Lyons, N. Y. Post
"BEST FILM OF THE WAR!" —Dorothy Kilgallen, N. Y. Journal-American
CTORY
RELEASED THRU 20th CENTURY-FOX

No More Stix Nix on Hick Pix According to Folksy Story Cycle

By EDWIN SEAVER

Perhaps the most famous headline that 'Variety' ever printed, 'Stix Nix Hick Pix' (there was even a flash of it in 'Yankee Doodle Dandy') needs a little re-editing today. The proposition stated therein doesn't seem to hold any more, in the light of current trends. Today, the headline should read: 'Stix Pix Big Clix'.

The small town is coming into its own, both in literature and on the screen. No longer are the boys and girls in Kankakee and Kalamazoo yearning for the satin gowns and Park Avenue penthouses of the lush pictures of the past. In fact, it's pretty much the other way around. If you'll note the song that carried the title of 'I've Got a Gal in Kalamazoo.' For one thing, the boys are all in the Army, the Navy or the Marine Corps, and the girls are doing war work in the WAAC'S, the WAVES, or defense plants. For another, possibly due to some subtle Government propaganda, the small town is coming to be recognized as the backbone of America, the sort of America we're fighting to preserve.

Back in the old days the song was 'How You Gonna Keep 'Em Down on the Farm, After They've Seen Broadway?' Today it's 'You'd Be So Nice to Come Home To.' Back in the old days the big books were 'Winesburg, Ohio,' 'Main Street' and 'Babbitt.' Today they're 'The Human Comedy,' 'Colonel Effingham's Raid' and 'Happy Land.'

'Babbitt' Into His Own

Just after the close of the last war there was a book boom that satirized and analyzed the small town to show what narrow-minded, frustrated people lived in them. The authors of the day were Sherwood Anderson, Theodore Dreiser, Sinclair Lewis and H. L. Mencken, whose 'Americana' column in the 'American Mercury' with its references to the 'Bible Belt' was the standard monthly laugh feature of the time. Now, also with a book boom centering on small town life, the drift seems to be to show the small town as the bulwark of America, with good, kind, honest and decent people as the standard bearers of our democracy. You just don't laugh at 'Babbitt' any more. He has unsuspected qualities of sincerity and depth.

Just what started the current trend is a little difficult to discern. Up to the time of Pearl Harbor there was a definite movement toward decentralization in the big cities, a movement to get out of town and back to some little house in the country. That may have had something to do with it; something that was seized upon by the Government agencies and exploited for all it was worth. Maybe, again, it was Thornton Wilder's 'Our Town,' one of the first of the recent crop of small town pieces, showing the beauty and dignity that lay beneath the surface. Certainly the recent crop of books, all along the same line, have been grabbed up by Hollywood as fast as they came off the presses, and have been made or are about to be made, into pictures designed for small town America. The only exception, in recent months, to this weve of nostalgia for the small town was Warners' 'Kings Row,' which probed beneath the surface to find psychopathic depths and hidden passions. Oddly enough, the big city critics panned the film, but it cleaned up nationally.

Saroyan's Impetus

The current crop has been given a powerful impetus by 'The Human Comedy' now at the Astor, N. Y. Saroyan originally wrote it as a picture, but when he was refused the opportunity to produce and direct it himself turned 'round and wrote it all over again as a novel. The fact that it was picked by the Book-of-the-Month Club for the same month in which the picture was released, shows how much the small town theme caught the national attention. Same thing goes for the other Book-of-the-Month Club selection for the same month, 'Colonel Effingham's Raid,' by Berry Fleming, which was bought by 20th Century-Fox immediately after publication as a possible vehicle for Monty Woolley.

Fox, as a matter of fact, has this same small town theme running all the way through a number of other properties on its list. 'Happy Land,' by MacKinlay Kantor, first published in the Satevepost and then as a book, is written along the same lines as 'The Human Comedy,' taking a small town druggist as its principal figure, and even going so far as to parallel Saroyan's work in having a boy killed off in the war and his pal coming back to carry on where the boy left off. 'Colonel Effingham' is about an old war horse who returns to his own home town in the South to take up the cudgels, via a newspaper column, against the locally entrenched political machine. And a third property on the Fox list, Phil Stong's 'One Destiny,' relates what happened to an Iowa farm family when the Japs struck at Pearl Harbor and the U. S. declared war the next day.

It's a cinch that the tendency to laugh at the small town is disappearing fast, if it hasn't already vanished. The American public is being brought to the full realization of what the small town has meant in the growth of the country. Any way as it's translated on the screen, it means boxoffice. And the winners, in the words of Gen. Nathan Bedford Forrest, will be those 'who git thar fustest with the mostest.'

'Patriots' Wins

Continued from page 3

triots' led the voting from the start, gradually increasing its margin as the balloting progressed. It had seven votes on the first and second ballots, eight on the third, 11 on the fourth, 12 on the fifth and 13 on the sixth. 'Skin of Our Teeth,' with six votes on the first and second ballots, dropped to five on the third, four on the fourth, three on the fifth and sixth and then rose again to four on the seventh and last.

Maxwell Anderson's 'Eve of St. Mark,' which was figured to have a strong chance in the voting, never threatened seriously. It had one vote on the first ballot, two on the second, three on the third, two on the fourth and one on the fifth, then dropped out altogether.

'This Is the Army' received a single vote throughout, except on the sixth ballot, when Louis Kronenberger, of PM, changed his vote from the Berlin show to 'no award.' But he returned to 'Army' for the final ballot.

The individual votes of the various critics on the final ballot were (for 'The Patriots') John Anderson, of the Journal-American; Joseph Wood Krutch, The Nation; George Jean Nathan, Esquire; Stark Young, New Republic; Arthur Pollock, Brooklyn Eagle; George Freedley, Morning Telegraph; Ward Morehouse, Sun; Kelcey Allen, Women's Wear; Burns Mantle, News; Wilella Waldorf, Post; Wolcott Gibbs, New Yorker; Jesse Zunzer, Cue; and John Gassner, Common Sense; (for 'Skin of Our Teeth') Howard Barnes, Herald Tribune; Burton Rascoe, World-Telegram; Rosamond Gilder, Theatre Arts; and Lewis Nichols, Times; ('This Is the Army') Kronenberger, PM. Walter Winchell, Mirror, did not vote, as he had seen too few shows.

Only possibility in the foreign field was 'The Damask Cheek,' but after a brief discussion it was decided to classify that as an American play. No other show was mentioned for the foreign award, and there was no vote.

Anticipated personal clash between Wolcott Gibbs and Burton Rascoe failed to materialize. The World-Telly critic recently wrote a column containing a savage attack on the New Yorker reviewer, and it was expected that there might be hot words when the two met for the election, but they sat across the room from each other and carefully avoided each others' eyes throughout.

5,323 Blood Donors Sign In N. Y. Theatres in Wk.

Broadway picture house patrons last week gave blood as well as money to the Red Cross. Reported by Mrs. Francine Baehr, in charge of the Red Cross blood donors drive, 5,323 theatre patrons made appointments in theatre lobbies to give a pint of blood, bringing total to 14,-205 who signed during the past eight weeks.

Number of blood donors received at various theatres was as follows: Radio City Music Hall, 1,502; Paramount, 877; Rivoli, 349; Strand, 417; Loew's State, 703; Astor, 282; Capitol, 564; Roxy, 629.

Aussie Flyers Touch Off Anzac Show Biz Thoughts

Editor, 'Variety':

The various items you have been publishing concerning Australia and the Australians have aroused considerable interest, and in unusual quarters. I have lived in N. Y. C. for 53 of my 60 years (having been engaged in literary work through the last 43 years), and although I am a most loyal American citizen I have retained a sentimental affection for my native land. I was born in Launceston, Tasmania, my father having been born in Hobart, Tasmania, and my mother in Melbourne.

I have been buying additional copies of 'Variety,' in order to show the many interesting items about plays and players and general conditions in the Antipodes to some of the great throngs of Australian flyers who have been in and out of New York lately, as during a long time past. They have all been delighted and have, in turn, bought extra copies. They all speak admiringly of Will Mahoney, the American vaudeville star, who has remained in Australia for many years past. And they are all delighted at the popularity in America of John Brownlee, the singer, who has been at the Metropolitan Opera House this season. And, of course, they are immensely proud of the grand singer and valiant lady, Marjorie Lawrence.

'The Land Down Under' has had a memorable record for famous singers, including Mme. Melba (Nellie Mitchell, from Melbourne) and Frances Alda, whose grandmother, Mme. Simonson, once headed the Simonson Opera Company in Australia, and later became a noted music-teacher in Melbourne.

The late May Robson was born in Australia, as was the surviving Leon Errol. Merle Oberon is from Tasmania. Lady Suzanne Wilkins, wife of Sir Hubert Wilkins, the famous explorer, was on the stage in her native Australia, and also when she first arrived in New York. Orry-Kelly, the Hollywood costume-designer, is an Australian. Percy Grainger, who has long been an American citizen, was born in Australia, and became an internationally celebrated pianist.

The Ranee of Padukota, now a picturesque resident of New York City, was, before her marriage to an Indian Rajah, Mollie Fink of Melbourne.

We have all heard it said 'a prophet is without honor in his own country,' and none of the young Australian flyers have ever heard of my uncle, Albert Whelan. But every British flyer, and every British sailor I have ever spoken to, mentioning my uncle's name, has immediately whistled Albert's theme tune, which he has whistled since his first engagement in London, some 43 years ago, 'The Whistler and His Dog.' He whistled it during the last war, and he is still whistling it in this war! He has been a topnotch variety favorite in England for more than four decades, but he has never returned to his native land, Australia.

I have been reading 'Variety' from its very first edition.

Harold Seton.

Aussies' Film Likes

Editor, 'Variety':

Australia, March 20.

Don't know whether major companies realize type of pictures Aussies like. They are musicals, comedies and actions, in that sequence.

Major Lynn Cowan has received some new features from the States, 'George Washington Slept Here' and 'Nightmare.' The boys in combat zones will see them soon.

There seems to be a dispute down here between Hoyts Australian Circuit and Warner Bros. leading to a temporary boycott of Warner product by Hoyt. Paramount product is getting the show in this locality. At Hoyt's Regent 'Wake Island' looks as though it will go strong here. At the Winter Garden 'Lady Has Plans,' better than average take.

The last program at the hospital here was Republic's 'Flying Tigers' and Screen Snapshots (Col.)

Louella Parsons' hubby visited some of the local exchanges down under recently.

Pvt. Richard (Dick) Bendar is with the 52 Sig. B'n. in Australia. He was formerly with Gilbert Millar office. Pvt. Will Lee (Lebowsky) with same outfit.

Pvt. M. L. Murpurco, A.S.N. 12144834,
H2, General Hospital,
A.P.O. 923-c/o Postmaster,
San Francisco.

Ex-Pros Now in Navy Stage Memphis Musical

Memphis, April 13.

With many former actors in uniform taking part, the Naval Air Technical Training Center staged a musical, 'The Navy Comes Ashore,' at Ellis Auditorium last Friday (9) night to a sell out. Prices were scaled to $1.65, with the Red Cross War Relief Fund benefiting to tune of $3,000 for the single performance.

Show featured original music and arrangements by sailors and WAVES and ran almost three hours. Nearly 300 men and women in uniform participated, under supervision of Lt. Comdr. Guy Stollenwerck. Script was by Yeoman Harry Martin, former amusement editor of The Commercial Appeal, who also co-directed with Ensign Knox and Specialist Clyde McCoy.

Larry Lansing Active With Own Camp Shows

APO Seattle.
March 14, 1943.

Editor, 'Variety':

This is to notify you of a change of address...Also, I would like to have my subscription extended to five years and be billed accordingly.

My letter requesting material for Camp shows which you published for me in the early part of December really garnered results. I had letters from all parts of the country and the material came pouring in. Through this I managed to make several very advantageous contacts for a source of supply of material for the future too, so thanks, a lot.

I have already had one Camp show, which I produced, tour the post. We had a couple of gals up here from USO, both dancers around whom I built my show and we shipped together about a 9-act variety show which played for about an hour and a half. It went over like a million dollars and the lads are yelling for more. At present, we have several unit shows under production, with my plan to have them each tour the post, then change their material and start them out all over again. As you can see this will call for quite a bit of material so much more is needed.

We are also operating a radio station here for morale purposes and are on the air on an almost full-time basis. We are serviced with transcriptions through OWI and Special Services but I want to increase our local shows. We have several of them already under way, but we need and want more. Directly I am interested in starting a variety show and a dramatic show. Each to be a half-hour show and as far as the dramatic show is conerned, to play a complete show each week. Here again, we are slopped by the lack of material, so if you know of anyone at all who has any scripts kicking around that we might be able to use, I'd appreciate it a lot if you could pass the word along to them.

We are working in close cooperation with the Red Cross here and have found their aid and assistance invaluable. Together Special Services and Red Cross have sponsored a number of projects which have all been highly successful.

My 'Variety' continues to be a source of entertainment and it passes from hand to hand until it's worn to shreds. The Anniversary Number came through the other day and was a honey. Allow me to send belated congratulations.

Thanks again for all that you have done. I appreciate it, lots.

Laurence P. (Larry) Lansing
(Lt., Inf. Special Service Officer).

50% of Greek War Relief Benefit Already Pledged

Ticket sales totaling $50,000 were pledged for the Greek War Relief Show (Madison Square Garden, N. Y., May 18) at the film industry's first meeting last Monday (12) at the Astor hotel, N. Y. Show aims for 100G.

About 75 members of the Industrial Committee for the show were present, including Judge Jonah J. Goldstein, chairman of the ticket committee; Edward Alperson, chairman of the theatrical committee; Harry Brandt, Edward P. Mulrooney, S. Gregory Taylor, Gus Eyssell, Harry Goldberg, Harry Poucher and Tom Connors.

R. C.'S THEATRE DRIVE WILL TOP $5,000,000

Total collections in theatres for the Red Cross are currently unpredictable, according to industry leaders, with estimates varying from $5,-000,000 up. Early optimism was based on the full quotas reached in theatres in some states early in the drive. States like Ohio, where full quota was reached, did not go beyond the fixed figure, however, while a number of states have not attained their quotas.

In many situations the Eddie Rickenbacker trailer on Red Cross Week had to be shelved because of opposition from union leaders. Paramount made a special trailer to overcome this hurdle.

Only fragmentary reports on collections have been so far received. Net proceeds from the benefit show at Madison Square Garden, N. Y., April 5, are estimated at about $240,000. Gross was slightly over $250,000 and expenditures in connection with the show included lights, hauling, etc.

Early figures indicate that Loew's circuit collected approximately $193,935 during Red Cross week. Of this amount, approximately $119,800 was reported by out-of-town Loew houses, topped by the Capitol, Washington, with $7,747.

52G Collected in D. C.

Washington, April 13.

Red Cross collections were the heaviest for any fund-raising campaign previously organized in this area in theatres. Total will reach around $52,000.

Some thought that collections in theatres would miss out, since Washington had gone 20% over its $1,500,000 city quota. Results proved differently.

U. S. Callboard

Continued from page 4

Jefferson College, has been transferred to Galveston.

Lt. Jerry Kurtz, Tech drama grad and ex-junior writer at Metro, switched from OCS faculty at Fort Monmouth, N. J., to scenario department of Signal Corps photographic center in N. Y.

Jack Mitchell, son of Johnny Mitchell, organist, at Kent, O., for air course in celestial navigation.

Seymour Lefton, son of Lew Lefton, PRC franchise holder here, army.

Tom Anas, son of N. G. Anas, Weirton exhib, army, as an air cadet. He was recently discharged from Marine Corps.

Capt. James H. Rankin, Jr., son of veteran Bridgeville exhib., assigned to Syracuse, N. Y., army air base. He's in the medical corps.

Indianapolis Contingent Grows

Indianapolis, April 13.

Bill Kiley, sales manager of radio station WFBM and formerly 'Variety' correspondent here, Army.

Francis Fox, Indiana-Circle-Lyric ad man, Army.

Hugh Kibbey, WFBM continuity chief, Army.

Lee Norvelle, director Indiana University theatre and president of the National Theatre Conference, commissioned a lieutenant (sr. g.), in the Navy.

John James, cowboy actor, army.

Carl Hoff, band leader, army.

Al Morton, 'Daily Variety' employee, army.

Harry Sosnick, radio musical director, army.

Harris Staging Army-WAAC Show

Chicago, April 13.

Will J. Harris, associated with the William Morris office here, is in Boston, where he is producing a U. S. Army-WAAC Caravan show to play in that territory.

Harris expects to remain east for several weeks.

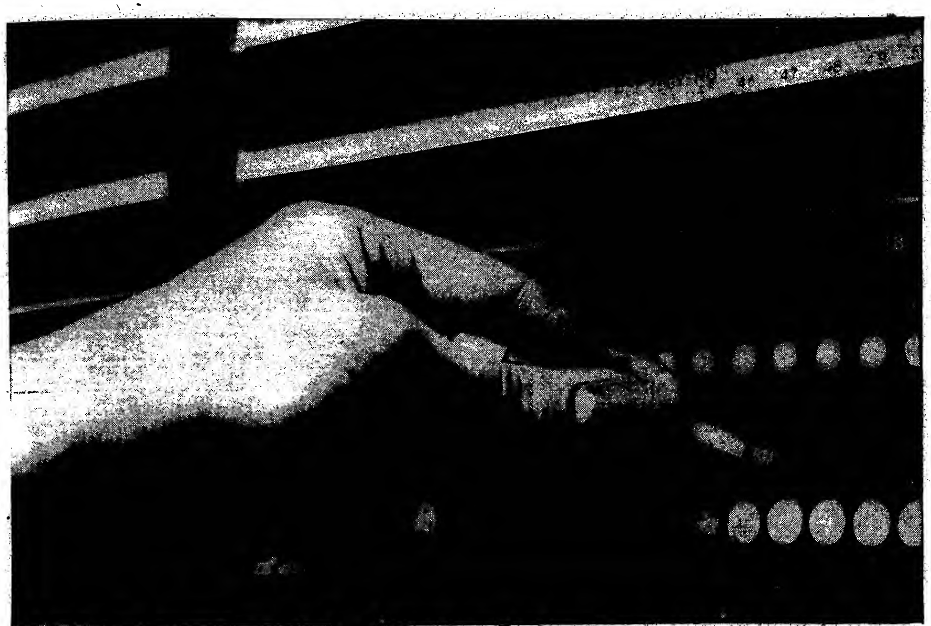
Mayer's Boy Graduates

Michael Mayer, who is attending Officers' Candidate School as a member of the Air Force Administration at Miami, will graduate Friday (16). His father, Arthur Mayer, operator of the Rialto, N. Y., and active in the War Activities Committee, and Mrs. Mayer left Monday (12) for Miami to attend the graduation.

20% WB Talent in Service

A total of 31 contract players, producers, directors and writers have been lost by the Warner Bros. studio as result of enlistments and inductions.

This represents 20% of the talent under contract to WB prior to the war.



"HUMAN COMEDY"

OFF… OPENI… ERRIFIC!

William Saroyan's "The Human Comedy" starring Mickey Rooney with Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill • From the story by William Saroyan • Screen Play by Howard Estabrook • An M-G-M Picture • Produced and Directed by Clarence Brown

ASTOR, N.Y. 2ND MONTH S.R.O.! NOW WASHINGTON! SOON ALL OVER AMERICA!

Metro-Goldwyn-Mayer

It doesn't have to be printed big to tell where the big ones come from!

Let's Keep Selling Bonds

Gov't Tribute to Show Biz

Continued from page 1

singing comedienne, all killed in a plane crash near Vancouver on March 27; and Tamara, the singer, and Roy Rognan, comedian and dancer, lost in the crash of the Yankee Clipper at Lisbon on Feb. 22. Despite the tragedies, OWI points out, the shows have carried on and show people have continued to volunteer for the work without fear.

Tribute to Unknowns

'Although it is inevitably the stars of stage, screen and radio who have so far gotten the big publicity, the largest part of the job is being done by scores of hard-working vaudeville actors whose names are pretty much unknown,' says OWI. 'Today, USO-Camp Shows is a vastly bigger vaudeville circuit than Keith-Albee was in its heyday,' the Government agency adds. 'And it carries on with only a fraction of the paid staff that was necessary for Keith-Albee, because of the voluntary cooperation from bookers and others who never get a headline or a credit line for their work.

'USO-Camp Shows,' through its voluntary advisory talent booking committee,' says OWI, 'composed of vaudeville show buyers for Paramount, Warner Bros., Loew's, RKO and independent theatres, combs the country for good, standard vaudeville acts that can travel light. And, in New York, Chicago and Hollywood, it conducts auditions to be sure that unknown or almost unknown talent won't go to waste.

'At present,' OWI quotes Lawrence Phillips, executive v.p. of USO-Camp Shows, 'units are playing to men in the Army and Navy in Newfoundland, Bermuda, Panama, the Caribbean area, Iceland, Alaska, Africa, England, North Ireland and other points which I cannot disclose. Some units have gone where no white woman had ever been seen before. Three units have spent the winter in Alaska. Others have entertained men stationed at jungle outposts and shared with American troops the shelter of a bombproof previously built by the Germans.

'They have traveled by dogsled, Army bomber, Naval transport and commercial plane. In Hawaii, USO-Camp Shows has given more than 4,000 shows in the past 12 months.'

Spirit of the troupers is best demonstrated in the OWI report by the following telegram received by USO-Camp Shows:

'Department has received the following telegram, dated March 10, from American Legation, Lisbon, containing the following message to you from Yvette (Harris). "Please have mother send two gowns, one pair evening shoes, one tube greasepaint direct to London. Fondly'

'(Signed) Cordell Hull, Secretary of State.'

Yvette Anxious to Carry On

Yvette, a singer, was in the Yankee Clipper when it crashed in the river near Lisbon. Sh. saved her life by swimming but lost her entire wardrobe. Almost her first thought on reaching shore was to obtain the things necessary for her to carry on her act for the men in uniform overseas.

'Mobility of course,' says OWI, 'has always been a characteristic of show people, but even the men and women experienced in show business who make up the staff (both paid and volunteer) of USO-Camp Shows are sometimes surprised by the instant willingness with which both stars and vaudevillians accept distant assignments.

'Literally, the question, 'will you go to an offshore place we can't tell you the name of, for four weeks to six months?,' is about the only information given to entertainers when they are asked to serve. The men usually ask a few questions, but the women seldom ask more than one: 'What clothes can I take with me?,' and off they go.

'It is the Special Service Division of the War Department that arranges and coordinates all troop entertainment, both domestic and overseas. Requests for entertainers come through the Special Service Division in terse form: 'Six people—six months—cold climate,' or 'Four men—eight weeks—war climate.' (There are certain bases—which must remain unnamed—to which only male entertainers can be sent. Not that women artists wouldn't go—they'd go in a minute—but the War Department says no). USO-Camp Shows rounds up the right number of people and has them ready.'

Picks Out Unknowns

OWI picks out several comparative unknowns for particular note in its survey. One of these is Peggy Alexander, tap dancer, singer and comedienne, out of vaudeville. She went to Newfoundland and then Iceland for the shows and is now in the British Isles, where she's expected to remain indefinitely as part of a 'talent pool' that USO wants to keep there for a more or less permanent circuit, like th: one which has been established in Hawaii.

'The 55-pound baggage limit,' says OWI,' posed quite a problem for Peggy. One of her big songs is a number called 'You Must Have Been a Beautiful Baby,' in which members of the audience are called onto the stage and adorned by Peggy with baby bonnets that she makes of fancy paper. But there is a shortage of paper in England, and Peggy had to take 25 pounds of it with her from this country. That cut her baggage to 30 pounds. So she was able to take only three pairs of dancing shoes, instead of the 10 to 20 usually carried by tap dancers: two of the four suits she wanted, and only a couple of dresses. Here is a list of the rest of Peggy Alexander's baggage—her complete outfit for singing, dancing and comedy:

'A jar of cold cream, two pounds of soap, four lipsticks, four containers of rouge, five 10-cent store boxes of mascara, five boxes of powder, overshoes, a raincoat, an alarm clock, warm pajamas, underwear, a sewing kit, a lightweight nylon coat, and a lot of bobby pins to use in fastening the baby bonnets on her victims. Lastly, a short fox cape—'for glamour.' Peggy is giving a show or two almost every day now with her troupe in England. People like her are USO-Camp Shows' mainstays.'

Another picked out for special mention by OWI is vaude comedian Frank Conville, who has made four trips abroad for the shows and is now ready to start on his fifth. In addition, he has played 140 camps in the United States.

How the Shows Pay Off

Explaining how the shows operate to pay their troupes, OWI says:

'They are transported, fed and lodged free of charge by the War Department. But as far as remuneration is concerned, they are asked to help the USO-Camp Show staff determine which of the following three categories they should be in:

'1. Guest stars. These are the celebrities of stage, screen and radio who can afford to donate their services. They receive $10 a day for personal expenses. A guest star accustomed to making $2,500 a week makes quite a contribution to the war effort by playing from four weeks to six months at $10 a day.

'2. Less well-to-do entertainers who, while they cannot afford to donate their services, are willing to work for much less than they would earn at home. Numerous vaudevillians, for example, who ordinarily earn from $300 to $1,000 a week are working for USO-Camp Shows at $100.

'3. Other desirable artists, unaccustomed to high salaries who, because of family or other obligations, cannot afford to work for much less than they have been getting. Fair salaries are negotiated with these artists. (Most of the paid players get about half of their normal earnings.)

'As a result of this system, it often happens that in a USO camp show an almost unknown girl vaudeville dancer may be getting $100 a week, while a world-famous 'guest star' appearing with her is getting only $10 a day. It is always made clear to actors who go abroad for USO-Camp Shows that they may be earning less than obscure people in the same show.

The Sacrifice

'It is simply a question of how big a sacrifice the individual artist is able to afford.

'As to the men they entertain—well, in a way that no movie can possibly do, the arrival of a 'live show' at a different base brings soldiers and sailors and marines the best kind of evidence that they have not been forgotten. To some of them it also brings the first sight of actors in the flesh that they have ever had.'

OWI admits that it cannot doff its hat to all the players who are doing their part. However, in its report, it gives its personal Oscar to the following troupers who have gone out of the country: Gypsy Markoff, Grace Drysdale, Jane Froman and Jeanne Lorraine, all of whom were injured in the Portugal crash; Mitzi Mayfair, Stan Laurel, Ray Bolger, Jane Pickens, Oliver Hardy, John Garfield, Chico Marx, Joe E. Brown, Al Jolson, Allen Jenkins, Frank McHugh, Patricia Morison and Merle Oberon.

Also the Ritz Bros., Jinx Falkenburg, Barbara LaMarr, Bob Hope, Jerry Colonna, Frances Langford, Johnny Marvin, Four Yacht Club Boys, Joan Blondell, Jack Powell, Desi Arnaz, Carole Landis, Martha Raye, Lois Harper, Yvette, Wini Shaw, Cliff Hall and Sunny Dale.

3 USO Acts Killed in Air Crash Get U. S. Honors

Official War Department recognition of the sacrifices being made by USO-Camp Shows performers in entertaining U. S. servicemen throughout the world was given Saturday (10), when the three members of an offshore tabloid unit killed in the crash of a Royal Canadian Air Force plane in the Canadian Northwest were buried with military honors.

Victims of the crash, which, it was disclosed last week, occurred during a sudden snow squall, were Adelaide Joy, 31, singing comedienne, of New York; Christine Street, 32, accordionist-singer, of Chicago, and Maxine March, 22, tap dancer, of N. Y. The tragedy occurred March 27, and resulted in the loss of seven lives, including four RCAF fliers.

Tribute to the USO performers was paid by Lawrence Phillips, exec v.p. of Camp Shows, who, on behalf of the soldier-morale organization, sent floral pieces to the famlilies of the three victims. Phillips disclosed that, since leaving N. Y. in mid-January, the tab unit had given 70 shows at offshore bases. Joining in the accolades expressing 'heartfelt sympathy and grateful remembrance for the girls who died in the service of their country' were the commanding officers of the Alaska Defense Command, before whom the victims had performed prior to the tragedy.

A military guard of honor was provided for the funeral services. When the flag-draped caskets arrived at Seattle, a guard of honor was also furnished by the Army in escorting the bodies home. Miss Joy was buried from her parents' home in Glendale, L. I., while services for Miss Street were held at Bargarton, O. Rites for Miss March at Clayton, Mo.

More Pix Singly

Continued from page 7

pected. This has completely changed the Warner method of selling.

Growing Practise

The peddling of film individually, rather than as part of blocks, has gained much favor among distributors during the past year, a strong proponent of this method of sale being William F. Rodgers, v.p. tiated, exhibitor-sharing arrangedifficulty in getting contracts nego- in charge of sales for Metro. In addition to the added revenue possibilities on top pictures, there is less ments on advertising, etc

In addition to the policy into which Warners has gradually drifted as a rule rather than an exception, United Artists sells its pictures singly due to the producer and owner setup of that company. Outside of UA, among producers who insist that their films be marketed under separate contract are Sam Goldwyn, Cecil B. DeMille, Walt Disney and some others now and then.

Paramount's 'Reap Wild Wind,' now going out on general release after a high number of billings last season at advanced boxoffice prices, is being sold singly, as also is 'Star Spangled Rhythm.' Company plans marketing 'For Whom the Bell Tolls' singly following roadshowing this July in N. Y. and perhaps a couple other spots. 'Lady in the Dark' is another expected to be sold individually.

Twentieth-Fox, which earlier in the season sent out 'Tales of Manhattan' under separate contract, is expected to sell 'Desert Victory' similarly and may also not include 'Moon Is Down' in a block. Universal, which still sells full-line, may put out 'Next of Kin' as a so-called special. Columbia has nothing immediately on the horizon.

RKO, which sold four pictures in solo fashion so far this season, has 'Spitfire,' Sam Goldwyn importation from England, coming up. The four it sold outside of blocks this season were 'Pride of Yankees,' 'They Got Me Covered,' 'Bambi' and 'Saludos Amigos.'

Metro had but one picture last season (1941-42) for solo sale, 'Mrs. Miniver,' but is selling 'Random Harvest' in that fashion on this year's schedule and plans doing the same with 'Human Comedy.'

Winchell

Continued from page 3

age of 'sweetheart' had an invidious connotation, synonymous to 'mistress' (referring to some alleged Nazi sympathizer hookup). Whereupon Winchell sang to Andrews, 'All right, so let's rename the song, 'Let Me Call You Mistress, I'm in Love With You.' The phrase 'usually seen with Nazi spies' was curtailed by the elimination of 'usually.'

The idea that 'Walter, you gotta think of the 22,000,000 Republican voters who voted against Mr. Roosevelt,' brought the retort from Winchell, 'Why not think of the 26,000,000 who voted for our President. We've gone along OK for 10 years, we have prosperity, so why not stick to the champ until he's kayoed?'

Winchell says he urged Jergens to either disclaim responsibility for his own commentation, or to 'start looking around for another newsboy.' This Jergens refused to do, however. Winchell gave Jergens six months to do so.

Winchell was to have gone to Cincinnati Monday (12), but Andrew Jergens won't get back to his headquarters from a Palm Beach holiday until Thursday (15). Winchell frankly told L. & M. that 'I'll never be happy under this setup, and if I get sulky I'm no good to you or to myself.' To this the sponsor argued that while this might be construed as 'another way to get Winchell off the air,' Jergens doesn't want that to happen.

An interesting twist about the Cincinnati notation is that if Jergens proves willing to let go, another Cincy account, Procter & Gamble, stands prepared to sign Winchell. He has a Jergens option coming up June 1 on a contract which can bind him to the end of 1945.

Libel Dismissal Asked

A motion to dismiss a $25,000 libel action against Winchell, the Andrew Jergens Co. and NBC was taken under advisement, following argument, by Justice Charles B. McLaughlin in N. Y. supreme court last week. The plaintiffs, Nikifor Grigorieff and Fedor Mansvetov, charged Winchell with making a false statement about them in a broadcast when he accused them of being unpatriotic, disloyal and pro Nazi. The broadcast occurred Dec. 28, 1941.

Mansvetov was at the time of the broadcast employed as a translator in the War Department.

Freeman Back

Continued from page 4

Freeman left England there were being established what will be known as Arrow Clubs. These, under the direction of the American Red Cross, are located at the various American Air bases in England.

Freeman especially praised the work of Harvey Gibson, Red Cross head, and Wiman.

Freeman's impressions of London after a lapse of 30 years (he was originally head of 'Variety's' office there) were interesting. Building spaces, where stood no buildings due to the blitz, changed certain familiar spots to just another street. He also arrived in London a day before the January attempt at the bombing of London. From a spot 25 miles from London he saw what he described as chandeliers (flares) drifting earthward slowly to the accompaniment of anti-aircraft gunfire, which he claimed was by far the loudest incidental music ever heard. He says Gene Krupa is a piker in comparison. On another occasion, Tommy Trindler, a leading English comic, was slated to give a show for Freeman in the American West End Red Cross Center. The entire audience and show, however, had to be moved underground during an alert. The performance was given in the shelter.

All these incidents and more about plane and boat rides didn't do Freeman and his veteran 'trick stomach' any good. After a slight collapse in London, the American Army Doctors recommended "A Little Bit of Texas."

In London 30 years ago Freeman lived at the Park Lane hotel and ate at Simpson's in the Strand, where stout men wheeled big meat joints up to the table and you could eat all you could carry. This time he again lived at the Park Lane hotel, but he missed Simpson's. In fact, he would have settled for any restaurant that could have served half the quantity and assortment of food.

Tamara, Rognan Have Come Home

The bodies of Roy (Lorraine &) Rognan, and Tamara arrived in this country Saturday (10) together with eight others of the 2C persons killed Feb. 22 in the crash of the Yankee Clipper in the Tagus River near Lisbon. The bodies were shipped over on the Portuguese line San Miguel and tied up at a Philadelphia pier after a three-week voyage from Lisbon.

Tamara's husband Erwin D. Swann, vice-president of the Foote, Cone & Belding Advertising Agency announced that funeral services for the singer, who lost her life while en route to offshore bases to entertain U. S. servicemen for USO-Camp Shows, will be held Friday afternoon (16) at 3:30 o'clock at Campbell's funeral parlors, 81st street and Madison avenue, New York. Simple rites will be held.

Services for Rognan will be held on the Coast. The dancer's partner and wife, Jeanne Rognan, whose foot is still in a cast as a result of injuries sustained in the crash, left N. Y. Saturday (10) for the Coast to complete funeral arrangements. She was skedded to arrive there last night (Tuesday).

Gypsy Markoff, Yvette, Jane Froman and Grace Drysdale, also injured in the crash, are still abroad. Camp Shows execs disclosed this week that Miss Markoff will undergo an operation, probably in London, for a finger injury which thus far has prevented her from playing the accordion she uses in her turn. Yvette and Miss Drysdale, who sustained the least injuries, are presently in London and, together with Miss Markoff, have again informed Camp Shows execs they are anxious to start their tour of offshore bases.

Miss Froman, who was seriously injured and is still in a Lisbon hospital with a compound leg fracture, is reported showing marked improvement. Not known as yet how much longer she'll be required to remain in the hospital. Her husband Army Captain Don Ross, arrived in Lisbon three weeks ago. Miss Froman, too, has expressed a desire to go through with the scheduled tour of foreign bases before returning home.

San Miguel liner also brought back the bodies of Frank J. Cuhel, correspondent for the Mutual Broadcasting System, and Arthur A. Lee, former v.p. and general manager of Gaumont-British Pictures Corp. He also was prez of Artlee Corp., representing British film producers in this country. The body of Ben Robertson, who was on his way to London as correspondent for the New York Herald-Tribune, was also returned on the boat.

Funeral services for Lee were held yesterday morning (Tuesday) in New York. He will be buried tomorrow (15) from the family home in Westchester.

War Pix

Continued from page 3

war biz for war pictures was 'Cavalcade,' which grossed approximately $1,200,000 domestic and around $1,500,000 additionally in England. This Noel Coward story was bought for Fox, despite vehement protest from Harley Clarke, because production department execs thought of it as England's 'Birth of a Nation' and figured that it would show a profit on British distribution alone even if it flopped in the U. S.

Similar opposition prevailed previously at Metro when 'Horsemen' was bought because of the prevailing impression that all war stories had by 1920 become boxoffice poison.

Success of war films of this kind is attributed to belief that they contained great spiritual qualities.

The currently big earnings for war pictures of all types is considered largely due to the fact that the public has been conditioned for it. It is pointed out that it is not so much the quality of some of the current war films which makes them clicks as the ready-made response among audiences sitting in theatres and 'acting it out' with the characters on the screen; that certain war incidents and situations, regardless of skill with which they are projected, unleash torrents of pentup emotions seeking such an outlet.

As a result of consistently steady to big earnings, war pictures, including those not necessarily with battle-front material but dealing with war personalities, continue to command primary attention.

The Star, FALA

"I am also the author. It's the story of my day behind the scenes in the White House."

MY SUPPORTING CAST

The Chief	Franklin D. Roosevelt
Diana	Diana Hopkins
A Visitor	Winston Churchill
George	Himself
Secret Service Man	Himself
Other Visitors	General James H. Doolittle Lt. Comdr. Edward H. O'Hare
Also	Soldiers . . . a Fish . . . a Squirrel

The Producer

Leo, Jr. of Metro-Goldwyn-Mayer proudly presents to the nation a delightful one-reel short subject: "FALA, the President's Dog," a PETE SMITH Specialty

STRAND, N. Y.

Jan Savitt's Orch (18) with Betty Bonney and Joe Martin; Bob Dupont, Berry Bros. (3), Ethel Waters; 'Edge of Darkness' (WB) reviewed in 'Variety,' March 24, 1943.

The Strand marquee currently is flashing plenty of power, and the boxoffice results these next four weeks should be commensurate with the name lure. For the screen there are Errol Flynn and Ann Sheridan in 'Edge of Darkness' (WB); the stage has Jan Savitt's excellent sweet-swing crew and Ethel Waters sharing top billing, with a subordinate layout that plays in great style. It's a boxoffice and entertainment natural from any standpoint. The entire setup is in for a minimum of at least a month.

The accoutrements given the stage show by house producer Leo Morgan are among the more notable achievements of the present bill, and benefiting particularly is the Savitt band of 18 pieces. Due to go into the Hotel Commodore, N.Y., early next month for a location stand, Savitt is making his first New York appearance since a date at the Hotel Astor on Broadway last fall.

Savitt's band, of course, is larger than most outfits playing in the pop idiom, and the difference lies mostly in the six strings. The setup depends considerably on its rhythm section, notably the four violins, with the latter a Savitt favoritism that undoubtedly stems from his violin-playing days with the Philadelphia Orchestra.

Including eight rhythm, five sax and five brass, plus the maestro, who also adds his violin occasionally, the orch leans towards the sweet, though once in a while it makes a concession to the jivers. Maestro himself is unassuming, though he could brush up on his announcements, which are sometimes slurred.

Betty Bonney and Joe Martin are the band's vocalists. Miss Bonney is attractive in white and gets by with a couple of tunes, while Martin steps out from behind a violin to go over also.

Others on the layout include Bob Dupont, the vet comedy juggler; the three colored Berry Bros., recently closed in 'Show Time,' and Miss Waters.

Dupont, of course, is still smash with his widely varied routine, and though some of his stunts are long since standard with him, they remain surefire. The Berrys are still boffing with their spectacular hoofing, with that business of flinging the canes about giving the turn its excellent novelty. They drew the top applause opening night at the last show (Friday).

Miss Waters is doing tunes that she forged to prominence in the '20s, and getting over, as usual, though some of her arrangements could be better. She's still a great performer, but that crimson gown would be best eliminated for something more conventional; Miss Waters has gotten increasingly heavy of recent years, and the aforementioned gown isn't particularly flattering.

They were standing 'em up in the lobby when caught. *Kahn.*

GAYETY, MONTREAL

Montreal, April 12.

Alyne Payne, Collins & Peterson, Spears & Hamilton, Jimmy Fitzgerald, Winnie & Dolly, Marta Kaye, The Rockwells, Bill Kennedy, Francis and John Tio, Len Howard Orch (9), Al Gilbert Line (15).

Show is far above average but has spots that are drawn out and would be twice as good if they were cut in half. Aside from that, there is a standout comedy team, a roller skating act that builds up to a big finish and a gymnastic turn that is plenty clicko. These, in addition to the two top billers, wrap up into a package that is pretty close to tops in entertainment value at this house.

Alyne Payne, ace billing of the show, is a decorative blonde who gets the most out of her costume and makeup. She has a figure that has high exhibit value and the fans, already warmed up by a bunch of acts, gave her a sock reception. Next in billing is Francis and the parrot, John Tio. Francis is a good showman who at no time forces the bird. Latter gives immediate response, answering questions clearly, imitating animals and the mannerisms of radio stars. Turn paid large dividends in applause and Francis had to beg off.

Collins and Peterson, the latter straighting to Collins comic, is as near to big league stuff as this town is likely to see. Collins has a personality whose impact on a somewhat cold crowd at opening show was immediate and striking. They play to each other like a couple of troupers of long experience.

The Rockwells, mixed team with the gal a looker, put on a standard roller skating act which, however, built up to a socko finish with the femme swinging from a swivel held by the man in his teeth to very fast half-turns. Winnie & Dolly, gymnastic act, also a mixed team, clicked with the payees and earned themselves calls.

Spears and Hamilton, comedy team working with gal stooges, got themselves a fair reception but long act had the crowd restless. Jimmy Fitzgerald, ventriloquist, was standard but helped diversify the show, as did Bill Kennedy with songs.

The Al Gilbert line is always acceptable at this house and is smartly wardrobed. Marta Kaye puts on the only dance act and won a nice hand. Len Howard Orch can play hot or sweet as required.

Biz very good at opening matinee Monday. *Lane.*

CAPITOL, WASH.

Washington, April 15.

Radio Aces, Vincente Gomez, Calgary Brothers, Rhythm Rockets, Art Brown, Sam Jack Kaufman's House Orch; 'Young Mr. Pitt' (20th).

Art Brown's organlog gets the audience in cheerful mood with a springtime medley, well spiced for comedy. Sam Jack Kaufman's overture is a medley of oldtime favorites including 'Star Dust,' 'Night and Day' and some Sigmund Romberg. Lynn Allison hits the top notes for the vocals.

The Calgary brothers go through their familiar acro routine, work fast and effectively, with their slow-motion bit registering solidly. Vincente Gomez' session with the Spanish guitar is strictly for the music lovers. Far too technical for combination houses. Audience expected an encore of Tin Pan Alley tunes but didn't get it. The Radio Aces brought original song numbers new to Washington and scored a walloping hit. Their impression of network stars is logically introduced in lyrics and the boys could have stayed longer.

Rhythm Rockets open the show with a Russian number that brings on Alfred Brower for some squat dancing and familiar routines with Slavic flavor. Rockets close the show, tapping out rhythms to Lizst's Hungarian Rhapsody. Gene Ford is going in for more stage production. It makes the settings more colorful and provides a background that can make a so-so show look important. Attendance first show Thursday was light. *Arke.*

LINCOLN, CHI

Chicago, April 10.

Billy Farrell, Bernie Dunn, Dorothy Presley, Chester Barnett & Dogs, Betty Rogers Dancers (6); 'Great Impersonation' (U) and 'The Payoff' (PRC).

In the old days this house was on the WVMA time. Today it is part of the Van Nomikos Circuit with shows playing here Friday and Saturday, and then moving intact to the Empress Theatre, on the southside, for Sunday, Monday and Tuesday. Policy at both houses is the stage show with double features at 30c top admission.

Present bill is built along revue lines using a line of six girls, with Billy Farrell and Bernie Dunn doing comedy bits throughout the show. In addition Farrell does his regular act and there are two other acts.

The line, which performs at best as though it just came out of dancing school, has three dull routines embracing the opening number, a conga, and an acrobatic concoction to close. Betty Rogers, who heads the line, is singled out for a solo tap, which is a mistake.

Farrell and Dunn work hard and manage to gather plenty of laughs. Dunn harasses Farrell from a box and later takes the stage for a song. Most of the material has a familiar ring but the customers here ate it up. Later Farrell does his regular act and his talk and dancing scored heavily.

Dorothy Presley pleased with a variety of juggling. Lacks showmanship but her tricks are of the click variety.

Chester Barnett, erstwhile circus clown, puts a number of dogs through the paces of walking on their hind legs, jumping through hoops, balancing on his hand and other stunts. Exited to a big hand. *Morg.*

OLYMPIA, MIAMI

Miami, April 10.

Dolly Dawn, Paul Gerrits, Alma & Roland, Delage & Shirley, Gary & Roberta, Harry Reser House Orch; 'Hitler's Children' (RKO).

This week's Olympia bill is a full 60 minutes of well paced and entertaining vaude. Dolly Dawn scores with her vocalizing of 'Touch of Texas,' 'Strip Polka' and a medley of Irving Berlin songs. Feature of act is the participation of a soldier from the audience. She sings and soldier's blood pressure soars.

Paul Gerrits, doubling as m.c., offers regular act of skating, comic patter and juggling. His line of chatter is surefire here.

Gary and Roberta have an unusual bag of musical comedy tricks. Terping by Roberta in particular earned plenty of palm-thumping.

Delage and Shirley offer a clever magico routine that enhances the bill.

Alma and Roland, terping team also clicko. Pair left to good hand. Biz fair. *Laur.*

USO All-Femme Unit Clicks Big in Bow At B'klyn Navy Yd.

By GEORGE ROSEN

That USO-Camp Shows has hit on a sound idea in booking 'extra curricula' Sunday night units into army and navy posts around the metropolitan New York area was forcefully demonstrated Sunday afternoon (11). Several hundred sailors and officers who packed the auditorium at the Brooklyn Navy Yard's reception center gave an enthusiastic sendoff to the newest of the all-volunteer groups recruited from Broadway nitery and musicomedy talent. Called 'Look, Boys... Girls!', it's an all-femme layout around which Gus Schirmer, Jr., as producer, has woven an 80-minute musical revue which, despite its obvious flaws and weaknesses, was characterized by the commanding officers at the naval base as 'one of most refreshing shows to play here.'

With the aid of Al Evans, Jeff Bailey and Jim Carhart, who scripted the revue and wrote special music and lyrics, Schirmer has brought forth a revue that combines good taste and originality, and boasts a lineup of gals who are not only lookers but are specialists in the component department. When necessary, they can double into a makeshift chorus or handle comedy skit lines effectively. Perhaps its outstanding virtue, however, is the quality of intimacy about the entire production and the fact that the gals, when muffing their lines or cues due to lack of rehearsal, are also able to kid themselves and thus disarm the audience. That the show ran off with unusual smoothness on its tee-off despite the fact that, because of their regular jobs, the eight gals had never been brought together at one time for a full rehearsal, is a tribute to Schirmer and his associates.

It's to the credit of the gals, too, that they hurdled their greatest obstacle on Sunday—that of playing, unknowingly, before an audience comprised largely of English sailors. And yet they went through their routines in the Americana idiom to sock reaction.

Because of the performers' out-of-town bookings, cast changes will be made frequently as the show is routed into different camps and bases on successive Sundays, but, as it lined up Sunday, it was just what the servicemen ordered. The talent platter included Phyllis Myles, blonde eyeful and ex-vocalist with Frankie Masters' orch; Helen Wenzel, tap dancer, and Patricia Deering, singer, both from the Broadway musical, 'Something for the Boys'; Gigi Gilpin, dancer; Melissa Mason, comedienne whose eccentric dancing was one of the show's highlights; Dorothy Bird, dancer; Anne Francine, singer, and Hildegarde Halliday, comedienne.

With the Misses Bird and Mason bowing out of the cast because of booking commitments, Imogene Coca and Marguerite de Anguera take over their spots when the show plays Camp Endicott navy base near Providence, R. I., next Sunday (18).

RKO BOSTON

Boston, April 8.

Count Basie Orch (17), Apus & Estrellita, Jimmy Rushing, Bill Bailey, Earl Warren, Thelma Carpenter; 'Sherlock Holmes' Secret Weapon' (U).

The prevailing scarcity of good solid vaude acts is more or less apparent in this otherwise attractive layout. It's got Apus and Estrellita, a plenty high-calibered laugh-getting act, and it's got Bill Bailey, whose tap routine is click, but it needs more to really put this all-colored show across.

Basie almost makes up the difference with a lot of sharp jive laid on by the combined lung-power of his hefty brass section. It's a big band and it can make a big noise. Its arrangements are in the slot for the mixed audience the Basie name draws, and it seems to be solid with the customers all the way through.

The band does three or four salty sarabandes, among them 'Red Bank Boogie' (featuring Basie at the piano), 'Paradise' and 'Brushes' (featuring Jo Jones on the drums). For vocalists the Count offers Earl Warren in 'It Started All Over Again,' Thelma Carpenter in a trio of pops, and Jimmy Rushing, who sings 'Five by Five' and 'Baby, Won't You Please Come Home.'

Apus and Estrellita wow the customers with their offbeat chatter and dance shuffling, and Bailey takes kudos in his tap stint. One more really sharp specialty would have lifted the show into the big leagues. Biz was fine at opening. *Elie.*

EMBASSY, N. Y.

(NEWSREELS)

American audiences will find a compelling and impressive lesson in 'The City of Courage,' RKO clip revealing a sundown to sunup period in Moscow. It shows the stoicism of a people in daily dread of vicious forces, yet living, working and fighting with a confidence and patriotism which explains the spirit which has enabled Russia to triumph over the Nazi hordes.

War is again the dominating theme of most of the clips. Second in interest is a WB short, 'The Fighting Engineers,' in technicolor. With Robert Armstrong as a tough fight manager, who joins the engineers being put through a 13-week training course, picture outlines the unusual and varied paces these soldiers are put through. Makes the engineers look like a branch any good soldier would want to be in.

The Reds recapturing Velikie Lukie (Pathe) shows the forward action of the Russians which the American public has been reading about for several months. Shots were made as the Reds drove the invading Nazis from their strongholds, with German dead strewn all along the line. Fox has some real action material on the recent RAF raids on the Krupp works in Essen. Pictures were made from one of the bombers and show the blockbusters hitting their marks and causing widespread damage by fire.

On the lighter side Pathe has a clip on the introduction of women barbers at a marine corps training station. Picture returns plenty of laughs, but is quickly earmarked as a stunt. Mme. Chiang Kai-shek's reception in the Hollywood bowl (U) when 30,000 persons turned out, is one of the best of the series on the visit of China's First Lady to the U. S.

H. V. Kaltenborn and Carey Longmire give their customary talks.

STATE, HARTFORD

Hartford, April 9.

Gene Krupa Orch (16), Gloria Van, Gene Howard, Roy Eldridge, Peggy Marlowe, Radio Ramblers; Bellet & English Bros. (3), Sam Kaplan pit bank; 'Man Trap' (Rep).

It's open house this session for the jive addicts, with drumbeater Gene Krupa and his entourage holding forth. It's a return to familiar stamping grounds for the skin beater. It was here a few years back that Krupa started a tour of one-nighters that eventually landed him in the name band column.

Opening show Friday ran 56 minutes one of the shortest ever presented at this house. However, it moved swiftly and is packed full of entertainment value. Krupa has with him three outside turns wrapped up into the neat selling unit.

Stick thumping, stick swishing maestro is whitespotted for extended turns at the skins and kettle drums and was heavily accoladed when caught. Also parades in front of the mike his crew of band specialists. One of these, the trumpet technician, Roy Eldridge, is an easy winner with his solid sending and vocal efforts.

Femme singer, Gloria Van, sells 'Mr. Bluebird' and 'Started All Over Again' for effective returns. Gene Howard warbles 'Black Magic' and 'As Time Goes By' for lukewarm response.

Peggy Marlowe is a personable hoofer. Sells self with some neat tapping interspersed with pirouetting. Radio Ramblers do allright in the laugh department with impersonations. Bellet and English Bros., a gal and two boys give out with their standard comic-acro stuff for additional high voltage guffaws. Biz sluggish at opening show. *Eck.*

ADAMS, NEWARK

Newark, April 10.

Frankie Masters Orch (13) with Carole Page, Billy Lowe, Hollywood Blondes (3), Keaton & Armfield, Barry Wood; 'Alibi' (Rep).

Current bill got off on the wrong foot when opening day illness of Mrs. Waterfall caused the withdrawal of the Nan Rae-Mrs. Waterfall team, and lineup was riddled again next day when one of the Hollywood Blondes was forced to withdraw. Management filled in with Keaton and Armfield and two of the Hollywood gals executed a makeshift turn without their partner.

Debilitated layout, therefore, leans heavily on Frankie Masters crew and Barry Wood's warbling. Masters' orch is a neat commercial combo and does a nice send-down job on pops. Opens with 'Brazil,' then into 'Cherokee' and 'Comin' In on a Wing and a Prayer,' bringing up Carole Page to warble 'Dearly Beloved.' Gal is a better-than-average band singer and plenty attractive. Could do with more than one solo. Billy Lowe, male vocalist, turns in a nice stint with 'Old Black Magic.'

Keaton and Armfield aren't too strong on comedy but go over fairly well. Modified strip tease is a time-waster, but gal's final transformation, while on stage, into a glamour gal is clicko.

Two Hollywood Blondes, on and off in a few minutes, execute their skating whirls to strong response. Turn, however, doesn't stand up without third partner.

Barry Wood, on last, mops up. Singer, however, gabs too much and those Hit Parade plugs are out of place and distracting. Wood does a bangup selling job with 'Great Day,' 'I've Heard That Song Before,' 'As Time Goes By,' and an Irving Berlin medley, closing with 'Any Bonds Today.' Biz fair. *Jona.*

STATE, N. Y.

Sheila Barrett, Smith & Dale, Mario Palmer, Lou Lawrence, Joey Adams, Tony Canzoneri, Mel Hall, Howard - Paysee Dancers, John Kirby Orch; 'Stand By for Action' (M-G), reviewed in 'Variety,' Dec. 9.

State this week offers a nicely-balanced show of music, comedy, dancing and novelty that should arouse no audience complaint, judging from the warm manner in which the acts were received at the early show Friday evening.

Joey Adams, who works with Tony Canzoneri and was with the former boxer at Leon and Eddie's nitery recently, is m.c. and while some of his gags are old, others are clickful and the stint with Canzoneri, mostly on the clowning side, goes over well even down to the gagged-up thank-you speech at the finish.

Sheila Barrett is in the middle of the bill and hot as a pistol with songs and impressions. She did 16 minutes when caught but could have stuck around longer. Opens with her clever impressions of Gorbo, Lionel Barrymore and Bert Lahr, followed by those of a southern you-all girl, a clubwoman and a French refugee, all of whom are being asked to buy bonds. The stint winds up in a song recital built around the poor Frenchwoman who wants to do her bit by investing in Uncle Sam. For a sock closer Miss Barrett pictures a tipsy dame in a night club.

Smith and Dale provide nostalgia of old vaude days and plenty of laughs with their Dr. Kronkhite sketch to which some new material has been added. They have a vocal duo with them, Mario Palmer and Lou Lawrence, which reminds of the old Avon Comedy Four setup. The Palmer-Lawrence pair, possessing husky voices, do a special light operatic arrangement built around 'Funiculi, Finicula,' while for the closer Smith and Dale join them on 'Strawberry Blonde' with soma dancing tossed in.

John Kirby's colored orch ensemble of six men, including himself, winds up the proceedings effectively and pleasingly. Outfit, which has been playing theatres and niteries, consists of a bull fiddle, piano, drums, clarinet, sax and trumpet. When caught routine included an interpretation of Schubert's Serenade, 'Dawn Over the Desert' and 'St. Louis Blues,' featuring Buster Baily, clarinetist who sustains a long note.

The Howard - Paysee Dancers (New Acts) opens in dancing routines with some acrobatics as dressing, while No. 2 is the exceptionally clever unicyclist Mel Hall (New Acts). Both turns registered stoutly here Friday night.

Business good at the 7 p.m. show. *Char.*

APOLLO, N. Y.

Sunset Royal Orch, directed by Valaida Snow; Alan Courtney, 3 Brownies, Iron Jaw Wilson, 5 Cretonas, George Wiltshire; 'The Great Impersonation' (U).

This is a fair stage show. Alan Courtney, record spinner on WOV, New York, who has been doing personals in various theatres in outlying N. Y. is m.c. of a group of uninspiring acts which, however, are satisfying to the theatre's trade.

Sunset Royal orchestra, formerly directed by Doc Wheeler, which has made an impression on the trada with several unusually good recordings, is an exceptionally good 'B' type Negro band in view of the current manpower limitations, and it forms a solid foundation for the bill. Like all colored combinations it is often loud and raucous, but it redeems itself on such things as 'How 'Bout That Mess.'

Valaida Snow, refugee trumpeter-bandleader, is now directing the outfit's three trumpets, three trombones, five sax, three rhythm. She's only fair at her chores and her singing in a Negroid style is just passable. Her one attempt at a ballad ('As Time Goes By') is an unfortunate decision.

Courtney has comparatively little to do and too often he's apologizing to the audience for doing it; his stint consists of gags recruited from various name comedians, etc., and a couple of songs. In one spot he gets a laugh by bringing in the name of a contemporary disc jockey, Martin Block. Courtney's strongest bit is the reading of supposed letters from listeners, one batch telling of reaction to his personals and another offering him gags to use onstage. As a whole his act is a typical Hollywood p.a.—'here I am, look me over.'

Three Brownies, a rhythm group composed of piano, bass, guitar, is an ordinary musical act which gets over because it's helped through every number by the band. Two of the boys vocal.

Iron Jaw Wilson, an unusual turn, is perhaps the click of the layout. As suggested by his name, his work consists of picking up furniture in his teeth and dancing with it; first one table, then graduating to three and a chair together.

Five Cretonas, a wire act, tears off okay response, but the confinements

(Continued on page 27)

Extras May Have Their Own Union

Hollywood, April 13.

Battla for control of axtras in the motion picture industry was intensified in tha past week by rumors of the impending formation of a new union, to be organized by atmosphara players with a promise of approximately $150,000 in assets as its per capita share of the Screen Actors Guild treasury.

Some extra leaders are inclined to favor a complete break with SAG, with a charter direct from the American Federation of Labor or affiliation with some other international. Others, more conservative, are willing to accept a sister charter with the Actors, provided the extraa ara given complete control of their own affairs. Meanwhile the SAG, whila determined to separate the two groups, is opposed to the issuance of a charter to the extras by any International other than the AAAA. The Guild pointa out that it must take that position in order to be sure of protecting its own position in the actor field. Kenneth Thomson, SAG executive secretary and v.p. of AAAA, is now in New York conferring with other officials of the parent organization.

Thomsen to Outlina Plan

Kenneth Thomson, SAG executiva-secretary, appears before the Associated Actors and Artistes of America International board Friday (16) to outline a plan for SAG to grant a local charter to the Hollywood extras. Although ha explains that actual details of the proposed setup would have to ba worked out later, Thomson indicates the atmosphere player organization would be given its own treasury, including its share of the SAG funds, and would have practically complete self-governmant, subject only to SAG constitutional limitations. The proposed local might or might not have a voice in tha SAG council, but would not be represented on the AAAA International board.

Thomson reveals that a petition, signed by several hundred extras, has been submitted to the NLRB asking for an election to give an atmosphere players' committee bargaining authority, but he says he is unable to explain just how such an election would work or what it would involve, as there has apparently never been such a situation before. However, he minimizes the possibility of the extraa affiliating with any other AFL union or obtaining a Federal charter, because SAG, through the AAAA, has clear jurisdiction of the AFL in the performer field.

If and when the extras are given their own local charter and indepandent treasury, it will cut tha SAG income and operation expense about 50%, Thomson believes. He plana to return to the Coast immediately after the AAAA meeting on Friday.

H'WOOD AGENTS FAVOR NEW CALIFORNIA BILL

Sacramento, April 13.

Bill to reclassify motion picture and radio agents and remova them from the legal status of employment agencies has been recommended for passage by the Senate Labor Committee.

Measure would require agents to pay license fees of $50 and post $1,000 bonds with the State Labor Commissioner, to protect interests of their clients. Charles Lyon, Assembly Speaker, said the bill had been approved by theatrical and musical booking groups as well as those handling films and radio.

TITLE CHANGES

Hollywood, April 13.

'The Mad Brood of Japan' is releasa tag on 'Behind the Rising Sun' at RKO.

'Ghosts in the Night' at Monogram became 'Ghosts on the Loose.'

'Birthday' is new handle on 'Angela Is 22' at Universal.

'Escape to Danger' at RKO, originally 'The Fallen Sparrow,' shifted back to its first title.

'Hit the Ice' is release tag on 'Pardon My Ski' at Universal.

'Hit the Ice' is release handle on 'Pardon My Ski,' which started as 'Oh, Doctor,' at Universal.

'American Workers Licked Rommel' became 'Blueprint for a Miracle' at Metro.

Drive-Ins Set to Go

Canton, O., April 13.

Eastern Ohio drive-in theatras are preparing for reopening this month.

Among tha first to get undar way is the Lima Drive-In at Lima, which opened April 9.

The Boyer Auto Theatre, south of here, near Strasburg, is scheduled to bow April 24, and tha Starlight Drive-In, near Akron, will start regular achedule tha same data.

UMW STEPS IN TO STOP A 2D FILM HOUSE IN N.S

Inverness, N. S., April 13.

United Mine Workers is taking up the cudgels against the establishment of a second theatre here, and the refusal of the provincial censors board to grant a licensa renewal to the first local house, the Palace. The U.M.W., of Inverness has objected to the new theatre on the ground there is no room for it in this town, and that the Palace filled all needs for film entertainment. The provincial government, backing up the censors, claima there is need of the second house and that the license for the Palace was refused because the theatre does not conform to the board's safety standards. Also, that the license will not be available until stipulated changes are made at the theatre.

This is the first time any union has gone to bat for a picture theatra in Canada. Inverness is wholly a soft coal mining centre, and a complication is that the Nova Scotian government has taken over operation of the local mines because of the company, which had been in charge, going into bankruptcy. The board and government claim the new theatre complies with all the demands for safety prescribed by the board. Without a license a theatre could operate, but the board can stop the picture supply by simply notifying distributors such a theatre is under the ban.

Negro Theatre Mgr. Held On $3,000 Theft Charge

Salisbury, Md., April 13.

Marion Thomas Hyland, 40-year-old Negro theatra manager, was ordered held for grand-jury action here Friday (9) on a charge of stealing $3,000 from the night depository of the County Trust Co. of Maryland. After Hyland failed to post $5,000 bail, U. S. Commissioner Lewis C. Merryman ordered him held in the Dorchester County jail in Cambridga.

E. A. Soucy, agent in charge of the Baltimore FBI office, said Hyland admitted taking the money March 27 after it had been deposited by Thurman H. Dennis, clerk for the Wicomico County liquor dispensary. Soucy said that the money, placed in a bag, failed to drop down the chute into the bank vault, and that Hyland admitted taking the bag when he went to the bank to make a deposit for the theatre. Soucy said about $2,400 of the missing $3,000 had been recovered.

Asked 14 Days' Clearance; Recovers One Day of It

Efforts of an affiliated theatre circuit and Paramount, RKO, Loew's, 20th-Fox and Warner Bros. to retain clearance over an independent theatre, which succeeded in having it abolished entirely on going to arbitration, has resulted in getting back only one day of the 14-day protection formerly in effect.

Case, decided by the Appeal Board of tha American Arbitration Assn. during the past week, involves the Netco circuit controlled by Paramount, which went to great lengths in making a survey on the filmgoing habits of residents of Beacon and Newburgh, N. Y.

Dutchess Amusement Operators, Inc., operating the Beacon at Beacon, N. Y., obtained an award from the local N. Y. arbitrator wiping out the 14-day clearance enjoyed over this house by Netco's Ritz and Broadway theatres at Newburgh, across the Hudson river. Dutchess Amusement had claimed, aside from the clearance issue, that the Ritz and Broadway houses exhibited many feature pictures much later than they became available to those theatres, and so delayed the availability of the same pictures to the Beacon, destroying most of their value.

The survey made and submitted by Netco indicated that a large number of Beacon residents went to Newburgh to shop or to work and that a not inconsiderable portion of them attended the Newburgh theatres, but nonetheless, the Appeal Board refused to go further than allow the one-day clearance granted. It ruled that 'the record does not disclose such an absence of competition as would justify the total elimination of clearance.'

Blanks' 125G Memorial Hospital to Son Inspires Wide Editorial Praise

Des Moines, April 13.

The gift of a $125,000 children's hospital to the people of Iowa in memory of their son, Raymond, has been announced by Mr. and Mrs. A. H. Blank. Blank is president of Tri-States and Central States theatres. The hospital will be known as the Raymond Blank Memorial hospital and will be erected adjacent to the Iowa Methodist hospital in Des Moines.

In making the announcement Blank said that because of inadequate hospital accommodations for children, and an increasing demand for them due to the war, he hopes the war production board will grant priorities to permit construction as soon as plans are completed.

Blank added that he and Mrs. Blank desired that the hospital 'shall be more than just an institution, it will include an auditorium which will be equipped for showing films and which also may be used for a playroom or a classroom. We want more than just treatment of children's physical ills.' Blank said 'We want to treat their mental attitudaa too. We want to enable them to keep up with their school work and to develop hobbies so that when they leave the hospital they will have a good life to look forward to.'

When he became too old to remain a Scout, Raymond Blank continued to be active in the movement and was a member of the board of directors of the Tall Corn council. Like his father, he had also been active in Red Cross and infantile paralysis campaigns and recently had taken complete charge of Red Cross week in all theatres in Iowa and Nebraaka. At the time of his death he was aecretary of the Tri-States and Central States theatres and publicity director of the latter.

Lead Editorial

The announcement of the gift by Mr. and Mrs. Blank inspired the lead editorial in the April 5 issue of the Des Moines Tribune. 'Those who have known the Blank family intimately,' the editorial states, 'and those who have frequently been charged with conducting our drives of the welfare and relief type, will not be surprised by this generous act at all.

'All the membera of the family have consistently 'got behind' things that needed doing, whether it be the raising of funds for ambulances in some distant war zone or for the help of refugees driven from their home country or for merely the putting of some less fortunate family 'on its feet' here at home.

'They have consistently got behind such enterprises,' the editorial continued, 'not just with money, but with service on the boards of welfare agencies, with time and effort during campaigns, and so on. These wera unostentatious things that we may even embarrass the Blanks by putting in print. But they are so, and they deserve to be said.

Raymond Blank died March 7 of a heart attack at his parents' home here. He was 33. He had been active in numerous organizations dealing with children, and with the Boy Scouts especially. At 13 he achieved the rank of Eagle Scout, the youngest boy in America who had ever attained that honor, and was elected by Iowa and Nebraska scouts to represent them at a world conference in Wimbledon, England, after which, with an international group of Boy Scouts, he toured the continent.

Balaban's Contribution

Barney and John Balaban contributed half of the $2,000 Raymond Blank memorial fund for the construction of a headquarters building on the Boy Scouts' Camp Mitigwa site near Des Moines. G. Ralph Branton, general manager of the Tri-States Theatres, and his wife have contributed the other half.

It has also been announced that Myron Blank brother of the late Raymond Blank, has been appointed chairman of a building committee for the proposed Raymond Blank Memorial Hospital.

AAA Appeals Bd. Unable to Give Relief To Texas Exhib, But Finds Beef 'Real'

In the case of a New Braunfels, Texas, exhibitor who demanded equal footing with opposition theatrea in bidding for pictures on first run, the Appeals Board of the American Arbitration Assn. has found itself unable to grant relief because there is no provision in the consent decree qualifying the protesting exhibitor to proceed with his claim. Significantly enough, however, the board noted 'the grievance of such an operator is real and obvious.' Since there is no provision in the decree to cover the case in point, the Appeals Board added that neither it nor an arbitrator would be justified in trying to decide the issue.

Complaint was brought by Emil Heinen and Louis Forshage, copartners in the operation of the Capitol, New Braunfels. In addition to the five distributors under the decree RKO, Metro, WB, 20th-Fox and Paramount, the Griffith Consolidated Theatres, Inc., operating the Brauntex, and G. A. Cole, who has the Cole at New Braunfels, were named in the demand for arbitration as exhibitors whose business or property might be affected by an award, but neither intervened.

Operators of the Capitol complained that the distribs offered their pictures first-run to the Brauntex and Cole but refused to do so to the Cap.

Reviews Case

The Appeals Board, in reviewing the case, stated:

'Each defendant introduced evidence, which was not denied by complainants, that it had never refused to license its pictures to complainants but had offered, subject to its contracts with the Brauntex and Cole theatres, to license its pictures to complainants on a second or subsequent-run basis and also to license complainants first-run any pictures which the Brauntex and Cole theatres did not wish to exhibit. The record is clear that each one of the defendants is still ready and willing to license its pictures to complainants on the same basis. Complainants, however, have so far been unwilling to negotiate with any defendant for pictures other than on a first-run basis.

'When they (complainants) took over the operation of their theatre on Sept. 24, 1942, first-run on the pictures of all five defendants was licensed to the Brauntex and the only run which defendants could offer complainants was a second or subsequent run. This they offered and the offers are apparently still open. The refusal of complainants to negotiate for, or to consider the terms of, a subsequent run necessarily relieved the defendants from any duty to formulate specific terms.'

Speaking of an 'omission from paragraph B-5 of Section X of the decree, which appears to us to work a manifest injustice on an exhibitor who finds himself in a situation similar to that of the complaints in this case,' the Appeals Board goes into various technicalities regarding a requested run prior to the decree and adds:

'Such an operator, even if he is the owner of the theatre like these complainants, may be in a worse position than if the requested run had never been enjoyed at his theatre by anyone. Where the requested run has been diverted from a complainant's theatre to a circuit theatre, and the other facts provided in Paragraph B of Section X are found to exist, there is no apparent reason for this differentiation.'

COAST INDIES JOIN CONSENT REVISIONISTS

Los Angeles, April 13.

Following the lead of eastern exhibitors, the Pacific Coast Conference of Independent Theatre Owners is readying a fight for revision or modification of the Consent Decree when it comes up for renewal Nov. 20.

Conference is making a two-year survey of the effects of the decree on independent theatre operation in this area. Report will be submitted to the Department of Justice in the hope of bringing about more protection for the indies in competition with major circuits.

Mpls. Bars and Cocktail Lounges Worry Exhibs

Minneapolis, April 13.

Local theatre interests are considering ways and means to combat the influx of theatre bar and lounge and night club oppoaition. A half-dozen such elaborate theatra bars and lounges and new night clubs have sprung up in the past month and more are en route.

What is particularly objectionable to the theatres is the manner in which the establishments advertise their entertainment in the newspapers as 'vaudeville' and 'revues' and 'continuous entertainment,' following the regular theatre pattern.

The law prohibits the sale of liquor in theatres, but theatre interests here declare that the clubs, bars, loungea, etc., now are practically operated as theatres and enjoy an unfair advantage over the regular showhouses. Moreover, the clubs and lounges are not required to employ stagehands or abide by the most stringent of the fire protection requirements. With the lounges and clubs already starting to lure away patronage from even the movie houses, it's a problem and unfair, exhibitor leaders say.

76 Parites Expect Wage Increases This Weekend

A total of 76 employees in the Paramount homeoffice benefiting from increases under the 'Little Steel' formula of the Wage Stabilization Act, are expected to receive the extra coin in paychecks passed out this Friday (16). Decision of the War Labor Board, permitting Par to give increases equivalent to 15% more than earned on Jan. 1, 1941, is the first known to be rendered in this connection in the picture industry. It covers only employees earning up to $100 weekly.

The number of 76 employees involved in the Par h.o. is low since the company had previously handed out various raises and also taken into account was the fact that so-called 'increased-cost-of-living' bonuses has been paid for more than two years. These two factors brought the vast majority of Par white-collarites in the $100 division up to 15% more than they were getting on Jan. 1, 1941.

The bonuses, recently shifted from a quarterly to a weekly basis, was less at the beginning but for most of the past year has amounted to 10% on the first $100 of salary and 5% on the second $100. In view of the WLB decision, it will be continued only for those not receiving WLB increases except that members of the Screen Publicists Guild and other unions as well as a handful of employees who are under contract to the company are excluded.

STORY BUYS

Hollywood, April 13.

Warners last week bought film rights to 'Hand Book for Jealousy,' unpublished novel by Sinclair Lewis. It's to be published in Cosmopolitan.

Robert Arthur sold his war tale, 'The Third Glory,' to Universal.

John Wayne bought life story of Major Harry L. Torgerson, Marine paratrooper, as possible starrer for himself.

Arthur Kober working with Micky Uris on 'Paris, Tenn.', wartime story, from Uris' original.

PRC purchased 'Meet the Executioner,' short story by Frederick C. Davis.

Warners acquired film rights to the old Ibsen drama, 'Pillars of Society.'

Republic bought 'Berlin Papers Please Copy,' mag article by Peter Paige.

RKO Quits Burley Pic Due to Script Snags

Hollywood, April 13.

RKO abandoned preparations on 'Queens of Burlesque' as a result of script problems; Understood Frank Melford, associate producer, and Ray McCarey, director will be handed other assignments.

Pair had been working under supervision of Lou Ostrow, who checked off the lot last week.

20th Holds Cummings

Hollywood, April 13.

New director contract was handed Irving Cummings at 20th-Fox, with 'One Destiny,' based on the Phil Stong novel, as his next chore.

Currently Cummings is waiting for the recovery of Betty Grable from her recent surgical operation to finish shooting on 'Sweet Rosie O'Grady.'

When
April showers
come your way
WARNERS
bring you pictures that
run 'til May! -June, July, August!
THE HARD WAY
GENTLEMAN JIM
ACROSS

Jack L. Warner, *Executive Producer*

Literati

Winchell's Book, Will, Etc.

Although Walter Winchell returned the $125 advance given him by Simon & Schuster in 1927, his book—as, if and when he writes it—will probably still be Essaness-published. The 'return' of the advance royalty occurred before the columnist's off-shore trek when, as Lt. Commander Winchell, U.S.N., he clippered to South America. That time he first made out a will; told his wife, June, 'we don't want to owe a penny to anybody, if anything untoward happens' and so he cancelled the S&S obligation. He also told Mrs. Winchell, 'Give $5,000 to Sherm to cover me for any caffe tabs in his joint.' (referring to Sherman Billingsley's Stork Club, N. Y., where Winchell hangs out a lot.)

Simon & Schuster, in turn, insist that Winchell's book 'is all written; all you need do is just edit it.' But that's unsatisfactory to the columnist, who adds that 'I'll only get to writing a book when I can no longer get a job on a newspaper or the radio.'

One of the 'strongest' columns Walter Winchell ever did was April 2 in the N. Y. Mirror, a re-indictment of fifth columnists and our alleged laxity in not prosecuting them. It was so strong that the syndicate, for a few hours, was worried about it; legal position, technically, although the Winchellian reprise was essentially from the records.

S&S Book-of-the-Month Idea

One of the biggest chain book deals is reported simmering, q.t., wherein Simon & Schuster, the big Cuneo Press of Chicago, and Sears-Roebuck would be allied in Book-of-the-Month Club idea. This is one of the biggest book merchandizing outlets, long ogled by competitors, and S&S is said to have had its taste of good fortune via Pocketbooks, the 25c sellers.

The promotion of book sales into a large volume business is on the horizon for the trade at large, as result of a combination of things. For one thing, no longer is the book publishing business hamstrung by 800 bookstore outlets, as heretofore. Today there are 50,000 newsstands, chain stores (Grant, Woolworth, etc.), drugstores, r.r. terminals, etc., selling books. Some 30,000,000 Pocket Books (25c editions) are sold annually; the Army and Navy men buy some 200,000 copies, on their own, at their Post Exchanges, etc.

The soldiers' reading habits alone are bound to give extraordinary impetus to books in the future.

Saunders' Book Rally

Hilary St. George Saunders, the author of "Combined Operations" (Macmillan), which the Book-of-the-Month Club will send out in June, is said to be one man who knows more about the progress of the war than even Winston Churchill. As official recorder of the Combined Operations Command (the Commandos), headed by Lord Louis Mountbatten, he is the final recipient of all reports from land, sea and air forces engaged in raiding enemy territory in France, Belgium, Holland and Norway preparatory to the invasion of Europe. It is his job to correlate all these reports into the picture of the entire war; and, to keep the record straight, he also has to know just what's going on in North Africa, New Guinea, China, Iceland and Australia. He can put his finger on any spot on the globe and know precisely what forces, both Allied and Axis, are engaged, and what the strength is of each side.

Saunders also bears another distinction—his books have outsold Hitler's. The Fuehrer's big Work, 'Mein Kampf,' is reported to have had a total sale—forced, but a sale, nevertheless—of 5,000,000 copies through all Europe, including Germany and the occupied countries. Saunders, who wrote 'The Battle of Britain' and 'Bomber Command,' besides 'Combined Operations,' has had a total sale of 12,000,000 copies. All his books have been published as official British Government publications, and none of them bears his name as the author.

Saunders is due here some time next month, under British Information Service auspices, to confer with Elmer Davis of the OWI on the methods used to publicize Britain's war effort. He is also expected to visit Hollywood, to talk to film execs on documentary films. Before the war he was assistant librarian in the House of Commons, and during his spare time he wrote some 40 other books, adventure stories, novels, etc., on which he collaborated with other authors.

Lt.-Col. Jock Lawrence, ex-Hollywood p.a., will exploit the book as a military assignment. He, too, just got back from England.

Rash of OWI Resignations

The Office of War Information is trying to stem the resignations of 14 writers, who announced they were quitting in protest to the dismissal of a top man and the alleged ascendency of ad agency men and policies in the OWI. Henry F. Pringle, Pulitzer prize biographer, former newspaperman and head of the OWI's writer division was ousted last week as a result of a policy disagreement.

Gardner Cowles, deputy director of the OWI, who demanded Pringle's resignation, explained that the dispute arose over the quantity of publications, pamphlets and booklets being issued by the OWI. He said that the paper shortage necessitated a curtailment. Pringle denied this, and charged that the disagreement was not over quantity, but over the quality and kind of publications to produce.

Following Pringle's dismissal, OWI publications chief and Pringle's boss, Harold Guinzburg, president of Viking Press, tendered his resignation. Both men were receiving $8,000 annually. It was also learned that Henry Brennan, former art editor of Fortune, resigned as chief of the graphic arts division, and Edward H. Dodd, head of the distribution division and former v.p. of Dodd, Mead & Co., quit two weeks ago. They left after their divisions had been grouped in a new bureau of graphics and distribution, headed by Lieut. Comdr. Price Gilbert, former ad manager of the Coca Cola Co.

Those who have quit and those trying to quit claim that the OWI is becoming topheavy with ad men and as a result its policy is becoming warped. The dismissal has been interpreted as a move to appease Congress, which has been gunning for OWI writers and pamphleteers for political and economy reasons. The pamphlet division was inherited from the Office of Facts and Figures, formerly piloted by Archibald MacLeish, head of the Library of Congress.

Oh, Boy!

Familiar cry of 'boy' in newspaper city rooms takes on a strange sound these days, with most of the papers now obliged to hire girls to run copy.

Slot man on the copy desk of a New York daily perplexed by the changing picture and wondering how to address the gals, solved the dilemma to the satisfaction of all.

When copy piles up he now shouts: 'Miss boy!'

20th-Fox's 'Bernadette' Break

Fortuitous tieup for 20th-Fox's forthcoming 'Song of Bernadette' film is that King Features will syndicate a strip on the Franz Werfel book in May-June, tying in and trailerizing the film version. It's unusual because 'Bernadette' was the last June selection of the Book-of-the-Month, which ties up with King syndicate.

Usually the syndicate's book selections are concurrent, as for example, 'Guadalcanal Diary' in February and 'Human Comedy' in March. Some 60 papers take the service. The break for Fox on 'Bernadette' is because of the film version.

Catledge Quits as Chi Sun Editor

Highlighting the record series of shakeups on the editorial staff of the Chicago Sun, including shifts on the city and drama desks, Turner Catledge, editor of the paper for the past year, has resigned. He's returning to the N. Y. Times, for which he had been a Washington correspondent for 12 years prior to joining the Sun.

According to an announcement carried by the Sun in yesterday's (Tuesday) issue, Marshall Field, owner, will take over editorial direction. At the same time, Silliman Evans, publisher, announced the appointment of E. Z. Dimitman, former executive editor of the Philadelphia Inquirer, to the same post with the Sun.

Catledge joined the Sun as a roving correspondent when the paper was founded, December 4, 1941. He was made editor last April.

420,000 Print Order

A click since its first issue dated February, 1943, Movieland, fan mag, plans to boost its print order to 420,000 copies for June, its next release. The monthly, one of the Hillman Women's Group publications, debuted with a newstand sale of 241,998 copies, soared to 300,000 in March, selling 90% of its distribution, while April and May are expected to exceed 95%. Figures quoted are the management's.

LITERATI OBITS

Edgar Poe Allen, 70, former editor of the Kansas City (Mo.) Journal, died in Washington April 7.

Frank G. Kane, 59, former Duluth and Detroit newspaperman, died in New York April 8. He had recently been on the staff of the Arthur Kudner advertising agency, N. Y.

Alexander C. Gill, 54, former newspaperman and radio commentator, died in New York, April 8.

Frank Osgood Merrill, 82, former N. Y. correspondent for the London Times, died in Haverhill, Mass., April 11.

Major Charles L. Van Fossen, 65, librarian of the Courier-Post, Camden (N. J.), and former Philadelphia newspaperman, died in Haddon Heights, N. J., April 11.

John Wallace, 64, member of the Houston Press staff and former managing editor of the Houston Post, died there April 12. At one time he was press agent for David Belasco.

Buse Taylor, 72, former Kansas City newspaperman, died in Denver recently.

Robert Leech, former reporter on Rocky Mountain News, was killed in a collision of two Army planes near Winslow, Arizona, last week.

CHATTER

Ann Colver's 'Mr. Lincoln's Wife' gets the nod for the Literary Guild's June tome.

H. Allen Smith, Satevepost writer, in Hollywood for material on film personalities.

Mitchell Woodbury, Toledo Blade's dramatic editor, in Hollywood to gander studios.

Alva Johnston, Satevepost writer, in Hollywood to work on the biography of Capt. Eddie Rickenbacker.

Lieut. Felix Reisenberg, currently assigned as technical adviser in Hollywood, finished his book, 'Yankee Skippers to the Rescue.'

Finlay McDermid, member of Warner's story staff, completed his mystery novel, 'Ghosts Wanted,' for publication by Simon & Schuster.

H. I. Phillips, N. Y. Sun columnist, who authored 'Private Purkey,' currently at work on 'All Out Arlene,' story of a Brooklyn girl who joins the WAACs. Doubleday-Doran will publish.

Dan Mainwaring (Geoffrey Homes of the book world) is taking leave of absence from RKO to finish a novel, 'Six Silver Handles,' for November publication by William Morrow & Co. His 'Hill of the Terrified Monk' goes on sale in July.

Edwin Seaver, of Book-of-the-Month, named chairman of the newly formed Press Committee of the Council on Books in Wartime. Committee will also include Eugene Armfield, C. B. Boutell, Charles Denhard and Leo Mishkin.

Henry Jarrett has been appointed assistant director of information for tha Department of Agriculture, in charge of press and radio. Jarrett, former Baltimore Sun man, has been with the department for a number of years in a lesser capacity.

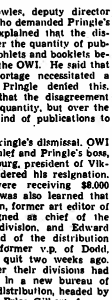
'Tomorrow We Fly,' described as the first book on the controversial subject of post-war commercial aviation, is being completed by Burnet Hershey, radio news commentator and vet foreign correspondent. Duell, Sloan & Pearce will publish.

'The Fall of Paris,' 245,000-word novel, backgrounded against history, from 1935, by Ilya Ehrenburg, is being industry-trailerized by Knopf ($3) for June 7 publication. Russian novelist's work was published in Moscow last year and won the 100,000-ruble Stalin prize for fiction. It's been a best seller in London.

"Smith has the touch

of a slightly drunken elf swinging from the chandeliers. Everything is upside down in his literary vision, but on him it looks good . . . If you like people, no matter how absurd or inconsequential, then you'll like this book. If you don't like people, go out and buy a copy of Spengler's *Decline of the West*. It has longer words, but for my two dollars they don't make nearly as much sense."

—Chicago *Daily News*



Don't miss LIFE IN A PUTTY KNIFE FACTORY

by H. Allen Smith author of LOW MAN ON A TOTEM POLE

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Inside Stuff—Pictures

An insight on how film studios figure is illustrated by 'Dark Eyes,' the Jed Harris show for which Warner Bros. paid $250,000. The company is the first to agree that, as a film property, per se, it's an astronomical figure excepting that WB execs saw the play as a nucleus for an even bigger theme, especially after Phil and Julius Epstein, studio scripters, get through with it. All concerned from the WB camp realized that (1) the Russians, as comics, is a new angle, instead of being shown as the traditionally lugubrious characters; and (2) that most of the real action (the landing in America, the phoney check, etc.) can be shown in a film version, whereas it's merely talked about on the stage.

This is a new stance, therefore, on film buys in that WB bought it not for its immediate values, but for its future selling potentials, which is the keynote of all WB showmanship.

Exchange manager in a key city, working under strain of considerable domestic strife, has been taking it out on his staff lately, with the result that conditions around the office became intolerable for flock of employees. They put up with it as long as they could and, after an uncalled-for lashing by the boss, presumably following another fight with his wife, entire staffs of poster and shipping departments handed in their two-week notices. Next day the branch chief was a new man, apologized profusely and asked the help to go back to their jobs under what he promised them would be happier conditions. It was learned later that he had left his wife. There will be a divorce—after more than 25 years of marriage.

Jimmy Kern, ex-Yacht Club Boys (of the original quartet), has been scripting in Hollywood now for some time, and is a bit of a character to Charlie Einfeld, the Warner Bros. pub-ad chief, because of his (Kern's) propensity for interpreting everything into show biz argot. Kern worked with Eddie Cantor on 'Thank Your Lucky Stars' and is going over with Cantor to RKO for the star's new assignment there.

One day recently Kern met Dick Einfeld, 14, just back from prep school for the Easter holidays, and when Kern learned of the semester siesta, he wanted to know from the boy, 'How long is your layoff?'

Unusual shift in screen credits makes Orson Welles an associate producer as well as an actor in the 20th-Fox picture, 'Jane Eyre.' Picture was virtually a package deal, taken over from David O. Selznick, who furnished the Westwood lot with the femme star, Joan Fontaine, the director, Robert Stevenson, the story rights and the script, completed except for a few details. Welles, signed as a co-star, fell heir to producer credit when Kenneth Macgowan, originally assigned to that job, passed it up.

Jacob Wilk, Warners' story chief in the east, rates the championship in garnering stage properties for his company. Three leading comedy hits of the season—'Dark Eyes,' 'Doughgirls' and 'Janie'—already are headed for the screen via Warners. Company also got Irving Berlin's 'This Is the Army' earlier in the season; 'Arsenic and Old Lace,' 'Watch on the Rhine' and 'Old Acquaintance' are among other Broadway hits already completed by Warners for future release, and 'The Corn Is Green' goes into production soon.

Old Adolphus Busch mansion in Pasadena, scene of hundreds of motion pictures in Hollywood's younger days, went under the auctioneer's hammer for $23,000. Rated once at $2,000,000, the home and its gorgeous gardens formed one of the outstanding show places of Southern California. At some time or other, every film company in Hollywood used it as a location. In recent years the vast estate had been parceled out in real estate deals until only 12 acres remained. It belonged to the old St. Louis brewing family.

Joe Borkin and Chas. Welsh's expose, 'Germany's Master Plan,' is on the market for pix again, with Warner Bros. reported showing some interest. Recent reports had Walter Wanger sewing up the book as the basis for a picture. Borkin, economist for the Anti-Trust Division of the Department of Justice, did a job of work on how Germany prepared economically for the current war while crippling certain phases of British and American industry.

Universal is taking a long chance on the 'Raiders of the Desert,' the Paul Malvern production co-starring Jon Hall and Sabu along with Maria Montez. Picture is slated to roll in June, with the two young males likely to be drafted by the Army almost momentarily. Meanwhile, Malvern is gambling against time and wondering where he can find two suitable substitutes, just in case.

Recent Oscar dinner, not so hot as a spectacle, set an all-time record for newspaper space in spite of the flood of war and rationing news, according to a tabulation made by Hal Hall, Academy publicity director. Survey of newspapers in 50 large cities showed 12,592 column inches devoted to the Oscar awards, by far the highest total in the history of the annual banquet.

Metro is mulling the idea of dusting off 'The Yearling,' laid on the shelf over a year ago after spending more than a quarter-million on Florida location trips and whatnot. Moppet assigned to the top role grew out of his moppethood too fast. If the story is revived, the moppet will be Jackie Jenkins, the kid who clicked in 'The Human Comedy.'

RKO bought 250,000 feet of second-hand lumber, reclaimed from the homes and shops formerly occupied by Jap fishermen in the Terminal Island district. Purchase was made to get under tha $5,000 ceiling on new materials for set construction. Old lumber is not restricted.

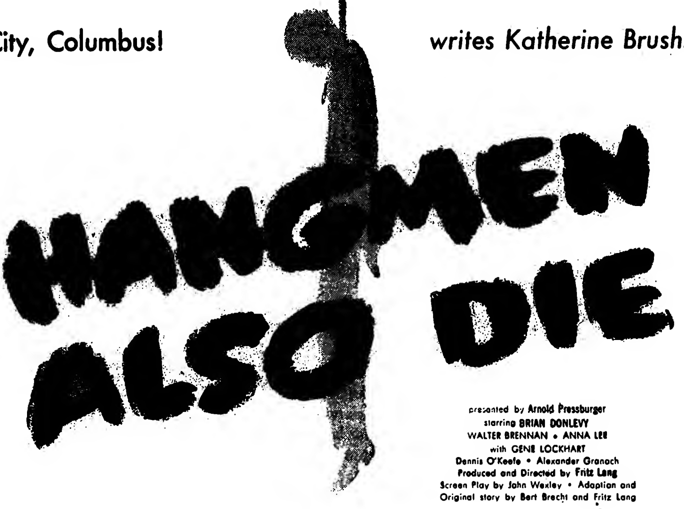
Washington dispatch last week identified Bill Elliott as a Columbia player in connection with a Lichtman Theatres' poll that he was their 'No. 1 cowboy star.' Elliott is under Republic contract, and the first of his new series, 'Calling Wild Bill Elliott' is scheduled for release April 16.

BUSINESS!

Great all along the line! Ask 'em in Akron, prod 'em in Providence, survey Syracuse – *they'll tell you!* Ditto Cleveland, Norfolk, Rochester, Louisville, New Orleans, Baltimore, Richmond, Kansas City, Columbus!

ACCLAIM!

"A fascinating thriller!" *says Clifton Fadiman*... "If you run it again, I'll sit right here!" *raves Quentin Reynolds*... "Superb and unforgettable!" *says William Shirer*... "This picture is magic!" *writes Katherine Brush.*



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Original story by Bert Brecht and Fritz Lang

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CAPITOL THEATRE, NEW YORK CITY, starting tomorrow!

Big... Exciting... Timely... like UNITED ARTISTS!

IN A MOVIE MAGAZINE, IT'S THE EDITOR!

RUTH WATERBURY EDITS MOVIELAND

More than paste-pot, shears and a handful of studio releases go into the making of a successful movie magazine—as many newcomers to this publishing field have learned to their sorrow!

The essential ingredients are editorial knowledge of fans' reading preferences, and the studio and writer contacts for creation of newsy, original editorial features.

Ruth Waterbury supplies this editorial know-how for Movieland. She was editor of Silver Screen from its inception until she started Movie Mirror. After editing the latter for two years, she also became editor of Photoplay, and continued to edit both magazines until the time of their merger. Subsequently she became movie editor of Liberty, and supervisory movie editor for all Macfadden publications.

Such long movie-magazine experience—and the advantages of working personally in Hollywood—do even more than enable Ruth Waterbury to produce a successful movie magazine. They enable her to slant Movieland toward the intelligent picture-goers of the nation—the people who think more about movies, talk more about movies, and *see more movies!*

You want these select movie-goers in your first-night audiences, for they can give your pictures invaluable word-of-mouth publicity! Your advertising in Movieland will reach more than 300,000 of them—*and bring them rushing to the box office!*

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MOVIELAND

House Reviews

Continued from page 20

APOLLO, N. Y.

of this stage probably holds down their routine. Little of their stuff is particularly different, best being a three high stand. Latter and Courtney are the only white acts on bill.

Biz good. *Wood.*

STANLEY, PITT

Pittsburgh, April 9.

Hal McIntyre Orch (16), Helen Ward, Al Nobel, Tim Herbert, Bobby Whaling & Yvette, Christine Forsythe; 'Hard Way' (WB).

First time for Hal McIntyre around here, and on all counts he shapes up as an okay addition to the swingmasters. His musical idiom is strictly modern, and the rhythms are jagged and bouncing, right in the jukebox groove. Inaugural appearance at WB de luxer is partially pre-sold by fact that McIntyre has such Pittalumni as Sally LaPerch, one of the best trumpet-tooters ever to come out of the Smoky City; Eddie Safranski, crack bull-fiddler and arranger, and Jimmy Emery, sock trombonist.

Stanley's making a mistake in not billing the threesome with the band since they're all widely-known locally and have a definite following. McIntyre himself has a warm personality and makes with the sax and clarinet in okay fashion, besides having a trumpet section any maestro would be more than happy to call his own. He's also neatly fortified in the vocal end by Helen Ward and Al Nobel. Neither of them takes any chances, sticking to the Hit Paraders, Nobel with 'As Time Goes By,' 'Old Black Magic' and 'Started All Over Again' and Ward gal with 'Don't Get Around Much,' 'Embraceable You' and 'Heard That Song Before.'

Surrounding bill's right on the nose. Tim Herbert (Herman Timberg, Jr.) tied opening show into knots on afternoon caught with his crisp, comic chatter and eccentric legmania, and applause for him continued so long into band's closing number that Herbert had to come out and stand in front of the orch while they tapered off to the curtain. Christine Forsythe knocks off a sock five minutes of hoofing and Bobby Whaling, with a femme partner named Yvette, conks 'em with some funny and at the same time amazing tricks on a unicycle. *Cohen.*

ORIENTAL, CHI

Chicago, April 9.

Art Kassel Orch (12) with Gloria Hart, Cub Higgins, Jimmy Featherstone, Jerry Bergen & Irena, 6 Willys, Rollo and Verna Pickert; 'After Midnight with Boston Blackie' (Col).

Art Kassel has moved his sweet-hot music from the Bismarck hotel, where he has just concluded a long engagement, to the Oriental stage, where he begins a theatre tour of several weeks. Band makes a nice impression here. Kassel's arrangements take full advantage of the deep tones of the reeds and for the most part his brasses are muted.

In Cub Higgins the maestro has a comedy singer with a sly sense of humor. Higgins contributes 'The K P Serenade' and 'Dancing With the Mamma With the Moola' and is the center of interest in the band's instrumental satire on radio programs, a highlight of the show. Jimmy Featherstone, pleasant voiced drummer, does 'I've Heard That Song Before' and 'It Started All Over Again' and Gloria Hart, femme warbler, does three songs to the customers' liking. Band numbers included Kassel's 'Hell's Bells' and a medley of old and new favorites to close.

Rollo and Verna Pickert open with a fast tap number followed by a neat rhythm tap by the latter to 'Blue Heaven.' Rollo Pickert comes on for a cleverly contrived stilt dance that drew plenty salvos. Pair winds up with a jitterbug routine on stilts that's a solid click.

Six Willys score with their crackerjack juggling offering. Club and hoop juggling, both on the floor and on unsupported ladders, and the congo finish sent them off to heavy applause.

Jerry Bergen, assisted by Miss Irena, wowed them with zany comedy, pantomime and antics. Bergen's concert violinist routine is a gem of buffoonery and incidental byplay with Irena as she sings 'My Buckeroo' came in for plenty of laughs. A hit. *Morg.*

Majestic, San Antonio

San Antonio, April 8.

George White's 'Scandals,' with Slate Bros. (3), Buck & Bubbles, Linda Ware, Nelson Sisters (2); Carol Adams, Fay Carroll, Line (12), House Orch (12); 'Life Begins at 8:30' (20th).

Interstate Circuit this week is presenting for its patrons a stage revue for the first time in many months. Show is a streamlined version of George White's 'Scandals.' It's a fast moving revue comprising 60 minutes of dances, songs and comedy which the local show hungry folks eat up.

Comely line's jingle anent what the public wants starts things off. Group then goes into a short routine and is back later for zomba and 'Beguine' routines.

Neat bit of acro high swing routines is turned in by the Nelson Sisters. Carol Adams does two tap routines, one to 'Ona O'clock Jump,' and comes back in production number to a nice bit of hoofing to 'Brazil.'

Radio songstress Linda Ware sells 'Embraceable You' and with the aid of a soldier from the audience does 'I Said No' effectively.

The Slate Bros. lend comedy to the revue with their antics and register with the patrons.

Fay Carroll is a blonde looker who aids the Slate Bros. in their comedy antics and comes back later with a sock rendition of 'There Are Such Things.'

Buck and Bubbles turn in a standard job with their song and dance routine, with Buck at the piano doing some fancy ivory tickling.

Ernest Hausers' house orch lends nice support from the pit. Show lacks outstanding production numbers or scenery but is bringing in the family trade, as well as enlisted men.

House sold out evening show caught. *Andy.*

MARYLAND, BALTO.

Baltimore, April 10.

Elton Britt, Papo & Conchita, Eddie Lambert & Co. (2), Long & Short, 5 Marshalls, Sammy White, 3 Samuels, Carol Warrington House Orch (8); 'Virginia City' (WB).

Fullsome layout is rather puzzling considering length of film portion. Together, it's a good three hours and that's not very smart for the wicket with seats here at a premium, especially on weekends when biz is extra good. Standards round out the flesh portion and there's plenty of talent on hand nicely paced by Sammy White. Latter holds down a potent spot of his own as well as his m.c. stint.

Papo and Conchita, man and woman high pole act, open with good tricks smartly sold and the right spotting for Eddie Lambert and his hoke to follow. Utilizing buxom femme singer to foil for his clowning at the piano, Lambert is good for ample laughs. A brief bit of tumbling and knockabout by Long & Short in which the tiny sized member registers some funny business, holds excellent pace.

Five Marshalls four nice looking femmes and a male, give out with vocal arrangements in the accepted groove with good response for 'It Happened on Monday,' 'Black Magic,' 'My Darling Clementine,' and 'Strip Tease Polka.' Make spot for White to follow with gagging and eccentric hoofery. Vet knows how to handle himself and get results. Three Samuels, two boys and femme, punch out a smart and showmanly session of military hoofery and good clowning.

Elton Britt follows and to good reception. Always in character, cowboy lingo and typical vocalizing evidently has its audience, judging from reaction of stubholders here. 'Be Honest With Me,' 'String Up My Patent Leather Boots' 'Drifting Along with the Tumbling Weed' and 'There's A Star Spangled Banner Waving Somewhere' prove sock response getters.

Biz fair. *Burm.*

SAVE TIME AND MONEY

Nite LONGRAM 100 WORDS

Postal Telegraph

THEATRE AVAILABLE

Percentage or straight rental basis: 1,700 seats in heart of Newark, N. J. Busy defense area. Large stage. Equipped for stage productions or pictures. In excellent condition. I. Samuel Rodowick, 24 Commerce St., Newark, N. J.

Irving Berlin's Royalty Deal With Own Firm Unique in Pub. Biz

Irving Berlin enjoyed a 8c (pop) and 8c (production) song royalty contract with his firm. In case of 'God Bless America,' whose proceeds Berlin donated entirely to the Boy and Girl Scouts of America, realizing some $100,000 to date from that one song alone, he insisted that the highest royalty rate possible (8c) be paid so that the Scouts would benefit more.

'What Does He Look Like (That Boy of Mine)' is a new interpolation into 'This Is the Army' which, as with rest of the soldier musical, goes to Army Emergency Relief Fund in toto. Warners is releasing the film, which may gross $10,000,000 for the same Fund.

Berlin's Crosby-Astaire

Berlin has a Bing Crosby-Fred Astaire filmusical slated, but he will not tackle this until everything concerned with 'Army' is out of the way. He is slated to visit Washington for War Dept. powwows in a week or two.

If, as and when Berlin and Berlin, Inc., consummate their cleavage, Dave Dreyer, longtime friend and prof. mgr. for the songsmith, will swing over with Berlin's new publishing firm, 100% his, to concentrate solely on Berlin's stuff.

Technically, while Berlin is one-third owner of the present Berlin, Inc., he has no contract with the music publishing house; he can even place his wares where he chooses and can also dissolve the corporation bearing his name, from understanding.

Berlin-Bornstein

Continued from page 1

by me and personally controlled.' Bornstein in N. Y. expressed surprise at the rumors and suggested 'Ask Irving, as all these reports too are news to me.'

It is understood that when Berlin departs from Berlin, Inc., he will get all his copyrights back. The rest of the catalog, which includes a wealth of hits from the cream of Tin Pan Alley's songsmiths, will have to be appraised and evaluated. It may well be that, because of the complications, Mrs. Winslow may decide to continue her tie-in with Bornstein, since she cannot sell her share to anyone outside of Berlin and Bornstein.

Berlin, Inc., was founded in 1918, when the songsmith left Henry Waterson's firm to join Bornstein, then business manager of Will Von Tilzer's Broadway Music Corp. Both took along with them Max Winslow, who was the then general professional manager of Waterson, Berlin & Snyder, to officiate for Berlin, Inc., in like manner. The firm was a click from the start, a succession of world-famed hits coming from the pianos and typewriters not only by the name member of the company, but from Walter Donaldson, Joe Young, Sam M. Lewis, et al.

Understood that attorneys for both Mrs. Winslow and Berlin are due in New York from the Coast next week to huddle with Bornstein's Gilbert & Gilbert.

Liquor Scarce

Continued from page 1

out-of-town places are invading New York weekends, buying as much bottled stuff as they can, with the result that liquor stores are taking all they can get from wholesalers. Reported for some time that hard booze cannot be purchased in liquor stores in communities in other states.

Food and booze purveyors are blaming the Office of Price Administration and its system of point-rationing, so far as the food situation is concerned in cafes. Explained OPA decides on the number of points to each place on the number of persons served, rather than the purchases of food during a given month by cafes. Outlook is that many cafes will be forced to curtail the hours for the serving of food, if not shutting down entirely for fixed periods, and some proprietors fear they may be forced out of business entirely.

Curfew on bars has been suggested, one report making 12 midnight the limit, while the hotel and night club people are mentioned considering closing down at 2 a.m. instead of 4 o'clock.

Atlantic City Boardwalk

Continued from page 2

amusing few minutes for a crowd of soldiers. Enough of them must bite to make it profitable, though, because there are as many, if not more, of the future lookers-into along the walk as ever.

Film houses are getting universally strong grosses, despite the fact that, like virtually every other establishment in Atlantic City, they make price concessions to men in uniform. For the first time in history, virtually every theatre here has operated right through the winter. Only one boardwalk house has been closed, while 11 theatres in town have been operating. A few of them have been lighted only on weekends, as has Steel Pier recently.

Weekends here have been something of a phenomenon and are expected to get more so as the weather improves. Every soldier's family or gal, if they live within any possible distance, seem to pour in Friday nights, Saturdays and Sundays. With Private Smith (and five companions in double-deck bunks) occupying every room in every beachfront hotel—and 99% of the others, too—rooming houses are filled to overflowing. Many of them are booked up for five or six weekends in advance.

Restaurants, too, get capacity crowds on Sundays. And the boardwalk on the Sabbath is filled with Private Smiths forming virtual phalanxes as they stroll along with mom, pop, brother and girl on their arms.

Less lucky ones, when the sun's out of a Sunday, line up on the open porches of the boardwalk hotels, or poke their heads from the windows of their erstwhile $16-a-day rooms, and pass polite comment on wandering femmes. It takes a brave gal to run the gauntlet, although the ribbing is on a considerable higher plane and more genteel than might be expected. These lads are all in the Air Corps, which skims off college grads and the highest I.Q.s when the boys are inducted.

Bars, as might be expected, do their fair share of business. It's not as much as one might expect, however, except on weekends. Only ones that drag in heavy coin consistently during the week are those with a small band, a jukebox or some other form of amusement. Most of the lads seek out the drinkeries more as a means of wasting part of an evening in light-hearted frivolity.

A couple niteries have shows weekends and are pretty well patronized by officers. They're too steep for the ordinary private, who prefers a 10c beer. With the city administration and the Army both keeping an eye peeled, the fancy craps, roulette and birdcage layouts that used to prevail in back rooms of niteries are virtually extinct. Even an ordinary beer joint must keep a police and health department sign in the window saying it has been inspected and certified. If it fails to keep up a standard of cleanliness and morals, the certificate is revoked and the commanding officer of the post can declare it out of bounds. That means M.P.s patrolling in front of the door and that doesn't help civilian business any more than it does military, so proprietors are reasonably careful.

ALLENBERG RE-ELECTED PRESIDENT OF AMG

Hollywood, April 13.

Artists Managers Guild elected Bert Allenberg president for his third consecutive term, with John McCormick re-elected v.p.; Ralph Blum, secretary; and Harry Friedman, treasurer.

Majority of the agents were opposed to any change in their officers at this time, with so many important franchises pending with the Screen Writers Guild.

New York Theatres

2nd WEEK
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit!
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT • Ethel WATERS
And His Orchestra / Super Songstress of the Century
Also
THE BERRY BROS. • Bob DUPONT
Buy War Bonds STRAND B'way & 47th St.

11th WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

RADIO CITY MUSIC HALL
"FLIGHT FOR FREEDOM"
Spectacular Stage Productions

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

Loew's State
ON SCREEN "HIT PARADE OF 1943" John CARROLL Susan HAYWARD Gail PATRICK
—IN PERSON— WILLIE HOWARD
Extra! JOE MARSALA & ORCH

Alice FAYE • John PAYNE
Jack OAKIE • Lynn BARI
'Hello FRISCO, Hello'
A 20th CENTURY-FOX PICTURE IN TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th ST.

"HAPPY GO LUCKY"
A Paramount Picture
IN PERSON
LES BROWN AND HIS ORCHESTRA
GIL LAMB
THE 4 KING SISTERS
PARAMOUNT—Times Square

THURS. (April 15)
ON SCREEN
"HANGMEN ALSO DIE"
Starring Brian DONLEVY
Capitol BROADWAY at 51st STREET
IN PERSON
OZZIE NELSON and Orchestra
Harriet HILLIARD
Jackie MILES
Others

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
Bonita Granville • Tim Holt
"HITLER'S CHILDREN"
"TAXI MISTER"
with WILLIAM BENDIX

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
ASTOR
Continuous Popular Prices
Bway and 45th St.

"Brilliant—A Hit"—Anderson, Journal-Amer.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
A Musical Icetravaganza
STARS ON ICE
CENTER THEATRE Rockefeller Center
CO. 5-5474
America's Only Ice Theatre
Eves. Incl. Sun. 8:40—Mats. Today, Sat., Sun.
No Mon. Perf.—Mail Orders Promptly Filled

this is LOVE
The pagan LOVE!...savage excitements!...dangers untamed!...of a forbidden island paradise! The thrilling stars of Arabian Nights do it again in White Savage!
Maria
MONTEZ
Jon
HALL
SABU
WHITE
with TURHAN BEY · SIDNEY TOLER · THOMAS GOMEZ
DON TERRY · PAUL GUILFOYLE
Screen Play by Richard Brooks · Original Story by Peter Milne
Directed by ARTHUR LUBIN · Produced by GEORGE WAGGNER

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in glorious
TECHNICOLOR
all this...
and much more!
UNIVERSAL PICTURES
SAVAGE
in TECHNICOLOR

Radio Writers Guild In Controversy Over Stance On Public Policy Matters

Controversy over whether the organization should take an official stand on matters of public policy has arisen in the membership of the Radio Writers Guild and will probably be threshed out at the next regular general meeting, scheduled for May 4. The matter arose at the meeting last Tuesday night (6), when those present voted 20-14 to put the Guild on record on public questions.

As a result of the dispute, the organization's council held another meeting Monday night (12) and, after lively discussion, passed a resolution calling attention to the fact that last week's vote involved only a small part of the Guild membership and was not official, as it occurred after the regular session had been adjourned.

Although the controversy appears on the surface to be a minor one based only on a technicality, it really involves a fundamental issue in the entire Author's League of America, the RWG parent body. That is whether the organization should adopt official policies on public questions, or should confine itself exclusively to the professional and business affairs and working conditions of its membership.

Those opposed to putting the organization on record on public issues fear it would lead to controversy and dissention in the membership, and would lead to wholesale resignations, jeopardizing the existence of the League itself. They also fear an eventual attempt to limit the freedom of expression of writers. The others desire not only to put the RWG on record in the present case, but hope to bring about a basic change in policy on the matter in the entire League.

The controversy at Tuesday's RWG meeting arose over whether the organization should pass a resolution opposing the writing of anti-labor radio propaganda by its members. Although the resolution passed, it was by a small vota and after the official session was adjourned, so is apparently not in effect.

Other topics considered at the Tuesday meeting included negotiations for staff contracts for writers in the news and international departments of NBC and CBS, a proposed script release form for use by the advertising agencies, the free-lance script market and the organizations membership drive.

Storer's Navy Commission Shuffles Station Execs

Washington, April 13.

The Fort Industry Co., operator of six stations in the south and midwest, reshuffled its executive staff when its president, George B. Storer, was commissioned a Lieut. Commander in the Navy. It was announced yesterday (13) that Storer will be stationed in Chicago, with the title of inspector of materials. He is also president of the Standard Tube Co.

At a confab of company officials in Atlanta, which ended Monday (12), George W. Smith, managing director of the outfit's WWVA, Wheeling outlet, was made executive v.p. and will take over Storer's duties for the duration. L. A. Pixley, g.m. of the company, and E. Y. Flanigan, managing director of WSPD, Toledo, were elected members of the board of directors.

OCD's New Disc Series Brings British Message To U. S. on War Snarls

Washington, April 13.

Office of Civilian Defense launches a new transcription series for local broadcast stations next month. The series of 26 weekly discs, titled 'We Have Met the Enemy,' was made in England and brings to this country messages from civil defense workers from all parts of Britain. The dramatic series, covering problems, trials and hardships of British civilian defense workers, were made by BBC and are being shipped here both by plane and cargo ship. Several have been lost en route due to sinkings.

While the set is not yet complete, enough are now in this country, according to Marvin Beers, chief of the OCD radio section, to permit initiation of releases. Up to this point, there is no plan to permit local stations to sell sponsorship for the platters and no indication of whether this will be permitted.

Stations interested in the series are asked to contact their local OCD organizations, which will make the arrangements.

Each of the platters begins with the sound of bombs falling on London, made during an air raid, with a background of anti-aircraft guns and the wail of sirens. Among the items covared: a woman raid warden telling how it feels to come home from duty to find her house in flames from incendiaries; a community restaurant manager describing the feeding of workers and bombed-out civilians; a plant manager describing mistakes in protection arrangements. There is a wide range of speakers running from the Cockneys of London's East End to the rural ambulance driver and fireman.'

Alternating as interlocutors for the recordings are Lindsay MacHarrie, of the American Red Cross in London, and Brewster Morgan, of the Overseas Branch of Office of War Information.

Buff. Station Switches All Local Plugs to Bonds

Buffalo, April 13.

WEBR devoted the plugging phase of its local program schedule entiraly to the sala of war bonds Monday (12). All sponsors of either programs or announcers agreed to turn over their time to the Treasury Department's drive for that day.

Tha station suggested the idea, and the clients responded favorably 100%.

CBS Has Edge On Blue for Glass Co.'s 5-Weekly

CBS and the Blue Network are competing for the five half-hours a week that Owens-Illinois Glass Co. is prepared to buy on an afternoon schedule, and the indications yesterday (Tuesday) were that Columbia had an edge on snagging the business. The spot offered by CBS is 4-4:30 p.m., Monday through Friday.

The program will be a musical one, with Fletcher Wiley doing the chatter and the plug will have to do with home preserving. This will be the first time that a national account has used a daily half-hour program across the daytime board.

Gillette Renews Fight Airings for 3d Year

Gillette Safety Razor Co. and the 20th Century Sporting Club, Inc., renewed their contract last Thursday (8) for 52 weeks, effective June 1. Mike Jacob's contest will be carried for the third consecutive year by Mutual on a coast-to-coast hookup. Don Dunphy and Bill Corum will continue as broadcasters.

Championship bouts are included in the contract and, as in the past, they will be shortwaved to overseas forces. Also to be continued are the four-minute ringside recaps by Dunphy of every bout. These are recorded and released by the Office of War Information for servicemen.

Maxon is the agency.

Growing Tube Crisis Indicated

Albany, April 13.

Harold E. Smith, general manager of WOKO, stated a survey completed by the station for the National Association of Broadcasters showed 261 radio sets in Albany are being delayed in repairs because of the shortage of tubes. Some tubes still are available, Smith said, but special purpose tubes for small sets cannot be obtained. He added the figures will be turned over to the Government by the NAB, which will 'press for some action.'

At the same time, tha Knickerbocker News reported 'rumors of a black market in tubes.'

AMER. OIL USES JAP SUB IN SPOT CAMPAIGN

The American Oil Co. has tied in a special spot campaign with the exhibition of a captured small Jap submarine. The submersible is being toured in connection with the new war bond drive and at each stop along the Atlantic seaboard the exhibit and the purchase of bonds will be plugged via chainbreak announcements placed by the petrol distributor.

It will be a batch of daytime and nighttime blurbs concentrated within a period of two days on each stand. Joseph Katz is the agency.

Gabber in Cloth

Albany, April 13.

WABY-WOKO have a new announcer, who is a minister.

He is the Rev. Francis J. Sturtevant, pastor of a church in Clinton Heights, suburb of Rensselaer (across the rived from Albany).

So far he has not used any pseudonym on the air.

Inside Stuff—Radio

The Blue Network's statistical department has found that the Blue gets as big an audience for the Walter Winchell program as does NBC. The Winchell hookup represents an amalgam of 70 Blue outlets and 45 NBC stations. In making its breakdown, the Blue's statisticians used the ratings of C. E. Hooper-checked cities. In the 19 Blue cities the rating figured 24.5%, or 55.7% of the audience, while in the 13 Red cities the rating was 26.3%, or 62.1% of the audience. The Winchell quarter-hour holds the highest rating, and by a wide margin, on the Blue's commercial schedule.

No less than the Ruthrauth & Ryan agency itself last week issued an announcement taking pride in the fact that Ros Metzger, its v.p. in charge of radio in Chicago, has been elected a member of ASCAP. Metzger, said the announcement, has written over 100 popular songs and has been in radio since 1924. The announcement added that Metzger is the only ad agency executive in the country with membership in ASCAP. (Since Mann Holiner, last with Benton & Bowles, is now in the Army's special service division as a captain, the last statement probably won't be disputed. Hollner's been a member of ASCAP from away back.)

Plans of the Blow agency to take the Philip Morris 'Playhouse' to the Coast for the April 23 and April 30 broadcasts have been cancelled. Reason is the failure of United Artists to deliver the leading players of two of its forthcoming pictures for the radio adaptations. Pictures and players involved are 'Hangmen Also Die,' with Brian Donlevy, Anna Lee and Walter Brennan, and 'Lady of Burlesque,' with Barbara Stanwyck.

George Washington Hill's latest gesture of 'bigness' is the giving away of 250,000 cigarets to American soldiers abroad every time Jerry Wayne sings a song on the 'All-Time Hit Parade' (NBC). Last Friday (9) this Lucky Strike stanza announced a giveaway of 1,000,000 cigs, or 50,000 packs, each of which is to bear a facsimile of Wayne's signature.

CBS paid the town of Tiffin, O., $600 to relinquish the call letters WTOP to the network's station in Washington, formerly known as WJSV. The call letters WTOP were used by the Tiffin police radio station, and latter has changed its call to WKTP.

The Vimms vitamin pills that are passed around daily among the personnel of the Lever Bros. agencies are not bought. They are given free by the manufacturer as form of sampling.

Ask Curb on Religious Quacks

Tha Zions Herald, Methodist organ, carried an editorial in its March 31 issue deploring the lack of safeguards in radio against the use of the medium by irresponsibla preachers of the gospel. 'Any preacher,' says the editorial, 'or layman of good character, although he may be sadly deficient in knowledge and training, apparently can either purchase, or secure without cost, time on the air for his message, and as a result dogmatists, hobby-riders, fanatics, partisans, may gain access to vast audiences and work far-reaching damage.'

Continues the editorial, 'In medicine, we protect the people from quackery. Why should we not protect them from religious quackery? Would radio corporations furnish time to patent medicine vendors or criers of popular panaceas? False and dangerous religious teachings may in the long run work as bad havoc as medical concoctions.

'In some instances, appeals for money have been made either directly or indirectly by religious broadcasters. There is no 'gold mine' in the world quite like the millions of radio listeners. Here is an opportunity for a very dangerous 'racket' unless such appeals ara governed by the strictest rules. Indeed, in our opinion, there should be no appeals over the air for the 'support of the program.' No calls for money should be permitted unless they are made in the name of a reputable organization and the contributions sent direct to the broadcasting company with a strict provision for strict accounting and auditing. Reports of all such collections should be made available to the general public.'

The remedy, adds the editorial, is not censorship, but it urges that 'before any Roman Catholic, or Jew, Protestant or religious 'come-outer' shall be allowed the use of radio, he should be required to secure the written endorsement of some responsibla church body.'

NAB's Advice to Stations on ASCAP Collection Matter Peeves Society

ASCAP accused the National Association of Broadcasters Monday (12) of rushing out advice to members on a collection matter involving the Society without first getting ASCAP's side of the issue. In fact, according to ASCAP, no issue has as yet been joined with the complaining stations, because the audits of stations' books, which serve as the springboard of the NAB's complaint, have not been completed and until that is done ASCAP itself doesn't know what claims it will make for the disputed compensation. It's the first argumentative flurry that has sprung up between the NAB and ASCAP since the new industry licensing agreement was signed in October, 1941.

The information which inspired the NAB's special music bulletin of April 9 was, according to ASCAP, apparently submitted by WOR, New York, and WDRC, Hartford, whose accounts were recently audited by ASCAP representatives. Both stations have commercial per program licenses, something that is anything but popular within ASCAP's business ranks. The latter contend that such licenses entail altogether too much paper work, lead to arguments over pennies and must be tolerated because they are made mandatory for any who want them by the provisions of the Government's consent decree.

According to ASCAP, 130 station licensees still hold to the commercial per program plan, while 668 others have the blanket arrangement. ASCAP's extra-inquisitive auditing interest in those stations with per program licenses has aroused the suspicion within the latter quarters that ASCAP is trying to high-pressure them into exchanging their per program licenses for the blanket kind.

Whenever such suspicions are expressed, ASCAP merely points out that these stations are paying more for ASCAP music than they would by the blanket route and that, anyway, the stations could solve their manpower problem appreciably by cutting out the paper work required by the per program system. The broadcasters' retort to this is that the luxury is theirs and it's up to ASCAP to provide what the customer prefers.

NAB's Stance

The NAB bulletin treats with the claim which it says ASCAP auditors have made 'for compensation with respect to programs utilizing ASCAP music which follow spot announcements when spot announcements do not take place at station breaks.' The bulletin points out that the consent decree, plus subsequent letters of understanding from ASCAP, make it clear that ASCAP cannot claim payment on contiguous local programs which do not use ASCAP music, if the station concerned holds a per program license. According to the bulletin, ASCAP has no right to a per program fee if the spot announcement or news programs is not an integral part of a musical program which uses ASCAP music, or if the spot announcement itself does not contain an ASCAP tune. In other words, the fact that a straight spot announcement comes at the end of a sustaining musical program with ASCAP compositions does not entitle ASCAP to a commercial fee on

(Continued on page 38)

Met Dailies' Claim Revives Media Feud; CBS Strikes Back

The war has broken out again on the radio versus publication front, after a long period of competitive reserve. CBS last weekend mailed to the trade a promotion piece captioned, 'We didn't start this—but...' The piece reproduces a six-column ad carried in the New York dailies by the Metropolitan Newspaper Group March 24 and containing the claim that 'no other network reaches more homes on Sunday...or more people at home.' The ad also claimed that the group's 40 Sunday newspapers are bought by '14,000,000 of the best buying families in the country,' with 'readership ratings of better than 75%.'

Adjacent to the reproduced ad CBS has imprinted on the promotion piece an ad which not only offers an analytical breakdown of the Group's claims, but counters with some figures pertaining to the Columbia network's own circulation. CBS estimates that at the most the Group's maximum read copies can't exceed 10,500,000 families, whereas 'the net daily average circulation of the CBS network is 21,173,000 radio families,' or, '102% greater family circulation' obtaining with the newspaper group.

It's been at least three years since a network has engaged in statistical crossfire with another medium. The attitude in the interim had been one of you-lay-off-me-and-I-won't-riddle-your-promotional-claims.

HAROLD FAIR HEADS NAB DIRECTORS' GROUP

Washington, April 13.

Harold Fair, program director of station WHO, Des Moines, has accepted the chairmanship of the newly organized program directors' executive committee of NAB. Fair will assume the post at the NAB War Council in Chicago, April 27-29, where his committee will hold sectional sessions.

Fair, program director of WHO since 1934, is a former vaudeville and early radio pianist.

Feltis Vice Don Searle With KOIL, KFAB, KFOR

Omaha, April 13.

Hugh Feltis, station contact rep of the Blue network, has been appointed station manager of KOIL, and general sales manager of KFAB and KFOR, Lincoln.

Feltis succeeds Don Searle, who is now manager of KGO, San Francisco.

Who Wants Money?

Ward Baking Co. is expanding its spot campaign in New England and it's looking around among stations in that area for money-giveaway programs.

J. Walter Thompson is the agency.

INDIE PRODUCERS' BIG '43-44

Newscast Expense Runs High for N.Y. Dailies; Tab's Staff Costs 65G Yrly.

The Daily News, N. Y., spends upwards of $65,000 annually to service WNEW, N. Y., with its around-the-clock, every hour on the half-hour five minute news shows. A full-time staff of 14 rewrite men and six copy boys, several of whom double as junior writers, is required to turn out the 24 daily news scripts.

This staff is comparable in size to the networks' local newsroom units. CBS employs 12 and NBC 14 radio rewrite men. Commentators, who prepare their own material, are excluded, nor do these figures take into account the webs' short-wave personnel.

The N. Y. Times and Herald-Tribune also maintain radio rewrite staffs, but the Times's four and the Trib's two-man units scarcely compare to the elaborate News setup. The Times set the pace for fulltime radio service in Dec., '41, when it tied in with WMCA, N. Y. It pipes three-minute shows every hour on the hour between 8 a.m. and 10 p.m., topped off by a six-minute session at 11 p.m. The Trib relays three daily broadcasts to FM station W75NY and fills the WOR, N. Y., 8:55-9 a.m. daily news spot.

When the News radio broadcast service started in Feb., '42, it was actually part of the Telegraph desk. But in March, '42, it was set up as a separate organization—a city room within a city room. There are always three rewrite men on duty, one sub editor and two writers plus the copy boys. This schedule is maintained 24 hours a day, seven days a week. The men have a 0-hour week eight-hour day. At present Carl Warren pilots the broadcast desk and his aides include William Fagan, former WNEW newsroom staffer.

Carson May Exit Camel 'Caravan'

Hollywood, April 13.

After only three broadcasts on the 'Comedy Caravan' (CBS) for Camel cigarets, Jack Carson is preparing to leave the show to head a new series being readied for Campbell soup. Foote, Cone & Belding, in a pitch for the Campbell account, has taken an option on the film player and, if the soup firm approves the audition of the new show, the agency will take him off the cigaret stanza. F-C-B must exercise its option by the end of May.

Situation forces the Esty agency, which has the Camel account, to find a replacement on the 'Caravan' just as it has gotten the show into gear after shifting it from the east.

'CAVALCADE' HIGHLIGHTS FEMME TASK FORCE

DuPont's 'Cavalcade of America' series (NBC) will dramatize the story of the Feminine Theatrical Task Force which only recently closed a tour of American offshore Army bases on its May 3 broadcast. The foursome involved in the narrative and who did their entertaining under the aegis of the USO-Camp Shows will each appear in the program. They are Kay Francis, Carol Landis, Mitzi Mayfair and Martha Raye. A budget of $8,000 has been set aside for the broadcast, which will originate from Hollywood. George Corey prepared the script.

Stars set for subsequent 'Cavalcade' installments are Allan Ladd (May 3), Edward Arnold (May 10) and Agnes Morehead (May 17).

Stoke Up

Anthracite Industries will make use of radio this spring to urge consumers to do their winter coal buying immediately instead of waiting for the fall. It's to be one-minute e.t.'s, with the schedules starting May 2.

N. W. Ayer is the agency.

New Award?

The Radio Directors Guild is considering making an annual 'Man of the Year in Radio' selection. The question will be considered at the organization's next meeting.

If the idea is approved, the membership would vote its selection next month, at the end of the broadcast season.

Radio's Watch-and-Wait Policy on Wage-Freeze Order; See No Upsets

Pending clarification of President Roosevelt's job-freezing and wage-freezing order of last week, the radio industry is going along under existing conditions. It's hoped that some indication will be forthcoming soon as to how Economic Stabilization Director James F. Byrnes and War Manpower Commission Chief Paul V. McNutt will administer the ruling.

Henry Jaffe, attorney for the American Federation of Radio Artists, refused to predict how the freezing order might affect talent. However, he said the union's recently-negotiated 10% wage boosts under the commercial and sustaining codes, now awaiting War Labor Board approval, would probably not be affected, as they are within the 'Little Steel' formula. Wages under the transcription code remain unchanged, in any case, until expiration of the existing contract next Nov. 1. At that time an increase may be obtained under the same 'Little Steel' formula, it was pointed out.

Legal staffs of the networks and ad agencies were unwilling to speculate on the various possible outcomes of the President's dictum.

DON COPE MOVES FROM B.&B. TO BATES AGCY.

Don Cope has resigned from the Benton & Bowles director staff to join the Bates agency in a production supervisory capacity under Tom Revere, radio head. He'll work on all the agency's shows, including 'Hobby Lobby,' 'Inner Sanctum,' 'Can You Top This' and the two daytimers, 'The O'Neills' and 'Bachelor's Children.' T. Wells and Mildred Fenton remain with the Bates radio staff.

As a replacement for Cope, Benton & Bowles has hired Lillian Steinfeld to direct the 'Woman of America' serial for Procter & Gamble. She has been directing 'Death Valley Days' for the McCann-Erickson agency. Cope's successor on the Prudential 'Family Hour' series after next Sunday's (18) broadcast has not yet been selected by Walter Craig, B. & B. radio chief.

Herb Leder, recently with WMCA, New York, has joined Benton & Bowles, and has been assigned to reading new material. He drew some attention on Broadway several years ago because of his analytical method of evaluating the boxoffice possibilities of legit scripts in advance of production. At B. & B. he will work in conjunction with Roy Bailey, script supervisor, and Natalie Newberry, script editor.

CBS Stymies Ray Scott's Comm'l Offer on Blue

Raymond Scott's negotiations to take the air for Palmolive-Peet, with a 34-piece orchestra and Barry Wood, have been dropped completely. CBS, to whom Scott is under contract as a studio music director, refused to release the leader for service on the Blue network, where the sponsor sought to put him in a 10-10:30 p.m. Saturday niche.

On CBS Scott leads a six-piece combination, filling various daily broadcast periods.

WILL FILL GAPS IN AGCY. RANKS

Freelance program producers will probably enjoy their biggest market in the history of network radio during the 1943-44 season, because of what induction into the armed services will have done by that time to the radio executive setups of advertising agencies.

As forecast by agency officials, the ...ady loss of key men in agency radio departments to the war may force many an agency to reduce its inside production of programs to the minimum and depend more and more on outside producing organizations.

Few agencies have so far been seriously hurt by the exit of manpower for war pursuits. In the average case the agency's radio department has either filled the vacancy, or closed ranks with others absorbing the tasks of the departed personnel. Agency officials don't think it's going to be that easy now that the selective service is about to cull widely from the ranks of married men. Radio is a comparatively young man's business. Those holding key positions in agency radio departments almost entirely fall within the under 38-year-old brackets, and, as these key men are drawn in wholesale lots by the armed service, the agencies will find it difficult to maintain the former level of programing efficiency.

It is the key men in these radio departments that do the thinking and planning of the programs, and their loss can't, it is admitted by agency heads, be made up by merely moving in executives from some other media department of the organization. The agencies will therefore have no choice but to look elsewhere for their program production, and that is where the freelance producing organizations w... come into the picture.

It will be a bonanza season (1943-44), providing the heads of such outfits don't find themselves in a similar situation. That is, if not too many of their own key men haven't been drawn off to war.

CBS Signs Stoopnagle To Guarantee Deal, But Not Violating AFRA Rule

CBS has signatured Colonel Stoopnagle to a seven-year contract, which guarantees him employment on the network 26 weeks out of each year. He is to be shortly cast in a sustaining series.

The contract given Stoopnagle, it was explained by the network Monday (12), is an old type of talent agreement and does not come within the restraints that the American Federation of Radio Actors is seeking to insert in CBS talent contracts. AFRA is opposed to the network's collecting commissions from broadcast artists on work done outside of Columbia, or in other fields of entertainment.

'FIBBER' TO SUB CROSBY

Bing Taking 2-Week Quarterly Vacash in Mexico City

Hollywood, April 13.

'Fibber McGee and Molly' will take over 'Kraft Music Hall' April 22 and 29 while Bing Crosby enjoys a Mexico City siesta.

This layoff is charged against Crosby's quarterly vacation.

'Duncans' Expands

'Today At the Duncans,' comedy-dramatic series Friday nights on CBS for California Fruit Growers, expands to a thrice-weekly schedule effective May 3. Added installments will be heard Monday and Wednesday nights.

Fred Runyan writes the stanza, which originates on the Coast, through the Foote, Cone & Belding agency.

R. R. Delay Helps Kaltenborn Out Of Embarrassing Situash in Cincy

Cold Approach

The daffodil of the week: Mattie Sondi, WOV, N. Y., singer, sends a 'kiss' through the mail to every male who purchases a war bond through her program.

The 'kiss' consists of the imprint of Miss Sondi's rouged lips on a card with the written comment, 'Thanks for buying that bond...Mattie.'

'Holiday Inn' Program In Abeyance Pending Irving Berlin's Approval

Disposition of a program titled 'Holiday Inn' to an unnamed sponsor has been deferred until the producer of the show, Kermit-Raymond productions, closes a deal for the right to the title with Irving Berlin. Ray Green, of the freelance producing firm, stated last week that Berlin at first refused to become a party to the title's transfer, but later relented and agreed to negotiate the matter.

Kermit-Raymond put together a program based on the idea and the title of the Paramount musical and, after obtaining clearance from the picture company, offered the show to an advertiser. As the sale became imminent, according to Green, the program producer learned that Berlin, who wrote the songs for and conceived the idea of the picture, had interposed a strong objection to the release of the title and idea for radio use.

The program, explained Green, would consist of the Eric Madriguera orchestra, soloists, a chorus and guest stars.

4 AGENCIES FIGURE IN RCA ACCOUNT SPLITUPS

The RCA account has been split up among four agencies. It had formerly been held by a single company, Lord & Thomas, now Foote, Cone & Belding.

Ruthrauff & Ryan has the phonograph, radio, television and institutional end of the account, J. Walter Thompson gets the phonograph recording phase; Kenyon & Eckhardt, the engineering or equipment section, and Albert Frank-Guenther Law, the financial advertising.

Kostelanetz Program To Mexico April 25

The Andre Kostelanetz program on CBS for Coca-Cola goes to Mexico City for its April 25 broadcast, with Tona La Negra and Mestor Chayres as guests. George Zachary, director, and Gilbert Seldes, writer, left Sunday (11) for the Mexican capital to arrange for the auditorium and hire an orchestra. Kostelanetz leaves after next Sunday's (18) broadcast in New York, stopping off for a concert appearance in Biloxi, Miss. In addition to the broadcast, he'll also play a concert in Mexico City.

Yehudi Menuhin and Robert Weede guest on the show next Sunday, with Dorothy Kirsten and Nathan Milstein set for May 2, and Oscar Levant and Frank Parker booked for May 9. Yasha Frank is executive producer of the show for the D'Arcy agency.

Vendig Scripts 'O'Neils'

Irving Vendig, writer of the recorded 'Judy and Jane' serial since its start nine years ago, has taken over scripting of 'The O'Neills' daytimer on WEAF-NBC for Standard Brands. He replaces Herbert Little, Jr., and David Victor, who gave up the assignment because of the former's illness. Little is currently in Florida.

The Bates agency handles 'The O'Neills.'

Cincinnati, April 13.

Late arrival of the train bearing him to this city Wednesday (7) relieved H. V. Kaltenborn of threatened embarrassment at Army-Navy 'E' award services for the William Powell Co. Union employees of the firm had protested earlier against participation by the radio commentator in the program.

Edward Bootes, president of Local 858, United Steelworkers of America (CIO), said he informed the company that union representatives would not sit on the platform with Kaltenborn and had been assured 'that everything would be all right.' After reaching Cincy, Kaltenborn said that he had made no promise to appear at the ceremonies, and, due to the lateness of his train, had given up plans to attend, before knowing of the union's protest.

Kaltenborn assumed that the protest was based on his criticism of 'several unnecessary wartime strikes,' and explained: 'I expressed the same sentiments expressed by Philip Murray and other union leaders who have frequently said they are opposed to strikes in wartime. When the time ever comes that an American labor union cannot stand honest, well-meant criticism of their mistakes—and a strike in wartime is a mistake—they have ceased to be American.'

Schnoz to Stick Through Summer

Camel cigarets will probably keep its Jimmy Durante-Garry Moore show (NBC) going through the entire summer, but it will take an eight to 10-week hiatus for its Friday night 'Caravan' on Columbia.

The indications are that the brand's 'Blondie' and 'Thanks to the Yanks' (both CBS) programs will also remain on for the summer.

Jimmy Durante, at $4,000 a week, goes into the Capitol, N. Y., April 29 or May 6, depending on the business of the incoming show tomorrow (Thurs.). He was first offered $3,500, but told the Loew people he got that at the State, N. Y., and figured he was worth more because of his click at the Copacabana. Durante winds up there before he essays the Cap, refusing to double both arduous jobs.

Pix Want the Schnoz

Hollywood, April 13.

Lou Clayton is heading east tomorrow (Thursday) for a confab with Jimmy Durante on prospective picture deals.

Durante, who had been scheduled to go to the Coast, is sitting tight in New York due to the success of his nitery and radio stints.

HARRY OMMERLE GOES TO R.&R. AS A V.P.

Harry Ommerle, of the William Morris radio department, resigns, effective mid-May, to become an account executive and vice-president of the Ruthrauff & Ryan agency.

Before joining the Morris office six years ago he was with N. W. Ayer and CBS.

Vanishing Males

Detroit, April 13.

Station WWJ, which already has one woman announcer, Given Froman, on its staff, is combing the field for more femmes.

Among recent male departures have been announcer Franklin Ferguson, with WWJ for six years, who joined CBS in Chicago; announcer Harry Wood, who came from Chicago several months ago, but returned last week because he couldn't find living quarters for his family; sports announcer and producer Paul Williams, who was commissioned a lieutenant in the Navy, and several radio engineers who are being commissioned in various service branches.

4 Cincy Stations Vs. MBS Outlet To Halt Coin Giveaway Programs

Cincinnati, April 13.

If dialing for dollars is regarded as a lottery by counsel selected to represent them, four Cincy stations will bring legal action this week for an injunction to halt money programs on WKRC, the burg's remaining station. Pooled against the coin giveaways are Crosley's WLW and WSAI, NBC and Blue affiliates; WCKY, in the CBS web, and WCPO, indie, of the Scripps-Howard radio setup. WKRC is a Mutual outlet.

WCPO's stand in the matter is an about-face. This station started the giveaway idea locally last year, and blew a fuse in the Hooper report for one month. That listener-tabbing agency, it is understood, will stop surveys in this and other cities where money programs are on. The stunt on WCPO was a station promotion. It was shelved until last week, when WKRC popped out with two half-hour treasure chest programs for Consolidated Drug Trade Products, the series running Monday through Saturday. For some time WKRC has been carrying a jackpot series of 15-minute programs, five days a week, for Werk's soap.

WKRC officials consider the giveaway shows they are carrying as something ordered and paid for by sponsors, and not a station project.

Hartford, Conn.—Fred Thoms, former radio editor of now-defunct Bridgeport Times-Star, joins WTIC as director of news and special events.

Art Millet, Announcer On 3 Webs, Dies at 34

Art Millet, 34, freelance announcer with programs on three network, until illness forced him to retire last September, died in New York April 8. He had been in radio since 1931, when he started as announcer for WRR, Dallas.

The three principal programs which Millet announced at the time of his illness were 'The American Album of Familiar Music,' WEAF-NBC; 'The Goldbergs,' WABC-CBS, and 'Famous Jury Trials,' over WJZ-Blue.

His widow, Mrs. Helen Jackson Millet, radio singer, and parents survive.

G&S Operettas to Sub For Hub Symph on Blue

The Blue Network will use a series of seven Gilbert and Sullivan Operettas to fill in the interim between the Boston Symphony's last broadcast of the current season, August 21, and the first regular airing of the '43-'44 concert season from the Hub's Symphony Hall, Oct. 9.

The operettas will feature Wilbur Evans, Fred Huffsmith, Celia Brand, a different guest soprano each week, and Joseph Stopak's orchestra.

Premieres

(April 14-25)

April 14

'Carnival' with Morton Gould orch, guests; 10:30-11 p.m., Wednesdays WABC-CBS (moves from Mutual); Cresta Blanca wine; Weintraub agency.

April 15

'Good Listening,' quiz; 11:30-12 p.m., Thursdays, WABC-CBS; sustaining.

April 18

Buddy Clarke, songs, with Jim Ameche, David Brockman orch; 6:05-6:30 p.m., Sundays; WJZ-Blue; Bourjois cosmetic; Foote, Cone & Belding agency.

April 19

'Romance,' heart-throb dramas; 11:30-12 p.m., Mondays; WABC-CBS; sustaining.

Fulton Lewis, Jr., news comment; 6:45-7 p.m., Mondays-through-Fridays; WOR-Mutual (already on the network, but returning to WOR); locally sponsored.

April 20

'Salute to Youth,' music and drama, with Raymond Paige orch, Nadine Connor, William L. White, Barry Kroeger; 7:30-8 p.m., Tuesdays; WEAF-NBC; Goodyear rubber; Kudner agency.

Perfume Account Buys CBS Matinee Period

Prince Matchabelli Perfumery, Inc., will sponsor an orchestra on the full CBS network starting April 18 in the Sunday 1:30-1:45 p.m. spot. Paul Lavalle will conduct.

Morse International is the agency.

Blackett Renews Plea Stations Accept 'Continuing Discount Principle' Plan

Blackett-Sample-Hummert has renewed its drive among stations for the adoption of a 'self-renewing contract clause' and what it terms a 'continuing discount principle.' About the only converts to the proposal that the agency has made in a year or so of discussions with stations and station reps are those outlets which have done or will do their spot selling through a network subsidiary. The general run of station prefers to stand pat with its present discount pattern.

Under the system being advanced by B-S-H, the advertiser's time contract remains on a 52-week discount basis once such maximum discounts have been earned. In other words, if the client stays on for 13 weeks or more following the termination of his first year, he is still entitled to the 52-week rate and he doesn't have to work up again to a 26-39-52 progressive discount.

The main reason that B-S-H has found the broadcasters generally reluctant to accept this principle is that it doesn't jibe with their own method of fiscal operation. They would rather feel secure in knowing that an account is pointing for the 52-week rate, being able to figure this as virtually revenue in the house, so they can set up their own operating costs on a similar 52-week basis.

B-S-H Contract Clause

Following is the clause that B-S-H's Chicago division has asked stations to write into their time contracts as far as that agency's business is concerned:

'This contract shall automatically renew itself for 52 weeks at the end of each 13 weeks of broadcasting. Such renewals shall be subject to the same terms and conditions as included herein, except that once maximum discounts are earned through frequency and/or annual discount in accordance with station's rate card, said maximum discount shall be applied to all of the clients' broadcasting periods as long as frequency is maintained, regardless of duration as long as the client continues without lapse. Additional broadcasting periods purchased shall enjoy maximum discounts granted on original continuous broadcasting period.'

The agency points out that the principle involved in the clause would afford the 52- week year in and year out advertiser a better price than the 13-week advertiser who, 'under some stations'' rate cards, can purchase 13 weeks at the same price as an advertiser who has used the station for two years and then continues for only 13 weeks. Also argues B-S-H it would (1) enable the agency in the majority of cases to operate its books on the same annual basis as its clients' budget years (2), encourage advertisers to buy additional time periods due to maximum discounts applying immediately and avoid 'nervous breakdowns in trying to figure rates and discounts on additional time periods' and (3) eliminate elaborate bookkeepings at the stations, agency and client.

3 Ciggie Companies Renew CBS Programs

The American Tobacco Co., the P. Lorillard Co. and Philip Morris & Co., Ltd., have renewed for 'Your Hit Parade,' 'Sammy Kaye and Orchestra' and 'Crime Doctor' respectively. All three shows are heard on the full CBS network.

The American Tobacco Co's renewal of 'Your Hit Parade' is effective May 1. Foote, Cone and Belding is the agency.

P. Lorillard's continued sponsorship of Sammy Kaye for Old Gold is effective April 28. J. Walter Thompson is the agency.

The Philip Morris renewal for 'Crime Doctor' is effective May 2. Biow is the agency.

Utility Buys B.B.

Cincinnati, April 13.

Broadcasts of two-thirds of the Cincy Reds' games on WSAI this season will be sponsored by the Cincinnati Gas & Electric Co., and its associate companies. Station plugs will fill out the schedule.

It's the first time for a utility to tag baseball in a major league city. Roger Baker and Dick Bray, staffers, do the spieling.

WE DIDN'T THINK THEY CARED . . . this much!

Said we recently to Crossley, Inc. . . .

"Please go out and ask women—all kinds of women—in Greater New York something like this:

'WHAT NEW YORK RADIO STATION HAS PROGRAMS THAT YOU FEEL GIVE YOU THE MOST HELP IN YOUR HOUSEHOLD WORK?'"

"Why?" asked Crossley, Inc.

"Must we be just obvious?", we replied. "Please," we urged. "Just ask, and if maybe everything's all right, we can tell people what we found."

So, Crossley interviewers asked 6,420 women personally.

In came the answers; came sorting, came compiling, came the following interesting result:

WOR . .	14.1%
Station B .	12.4%
Station R .	9.3%
Station X .	2.4%

Q.E.D.—IF *YOU* MAKE SOMETHING THAT WOMEN BUY, OR HAVE A SAY IN THE BUYING OF—and *what* haven't they?—WOR IS WORTH CALLING FOR FURTHER, AND IMPRESSIVE FACTS. Our telephone rings if you dial PE 6-8600, in New York. Our address is

WOR

that power-full station

at 1440 Broadway, New York

WCAU, Philly, Airing Glo Show to Local Servicemen

Philadelphia, April 13.

A five-hour early morning show, beamed for Philly servicemen all over the world, was started last week by WCAU. It's titled 'Over Here to Over There' and goes on for five hours each Tuesday starting at 1 a.m.

The show consists of home-town gossip, sports results, rebroadcasts of live shows and recordings. Harry McIlvain, staff announcer, will handle.

Stations in other cities have been airing similar programs for some time.

WGR Switches to Blue

WGR, Buffalo, which turned back its Mutual stock several weeks ago, has switched affiliation to the Blue network. The new alliance, however, doesn't take effect until June 1, 1944.

WGR operates at 5,000 watts on 550 k.c., while the Blue's present Buffalo release, WEBR, operates at 250 watts on 1,340 k.c.

Donald Acher, of the CBS sound effects department, has been shifted to the network operations staff as an assistant director apprentice.

Thank you-one and all

from PAUL WHITEMAN *and* THE BLUE NETWORK

★

ON SATURDAY NIGHT, April 10th, from 11:15 P. M., EWT onward, listeners to The Blue Network were regaled by one of those unusual programs which radio puts on to mark a special occasion. It was an "Open House" Party—to celebrate the appointment of Paul Whiteman as Musical Director of The Blue Network.

The program was coast-to-coast in more ways than one. Opening in Hollywood, it next went to New York and Washington, then back to the coast—to Oakland, San Diego and Los Angeles.

The artists who took part—and they formed one of the brightest galaxies ever assembled—were mostly alumni of Paul Whiteman—"Pop" to a large part of the musical world.

To these artists, and to the writers and members of the Orchestra—to one and all—Paul Whiteman and The Blue Network extend their heartiest thanks. But sincerely and publicly.

RUDY VALLEE, *Master of Ceremonies*

JESUS MARIA SANROMA	GRACIE ALLEN	MATTY MALNECK & ORCH.
GRACIE FIELDS	THE KING'S MEN	ED GARDNER
LUM & ABNER	TOM BRENEMAN	WALTER DAMROSCH
FERDE GROFE	MRS. LELAND ATHERTON IRISH	MILDRED BAILEY
DR. ALBERT COATES	DON McNEILL	MORTON DOWNEY
J. K. (Spike) WALLACE	TOMMY DORSEY & ORCH.	JIMMY DORSEY & ORCH.
JOHNNY MERCER	HENRY BUSSE & ORCH.	PAUL LAVALLE & ORCH.

BLUE NETWORK CONCERT ORCHESTRA

THE ASSOCIATION of Paul Whiteman with The Blue Network marks another forward step in the growth of The BLUE and in its service to listeners, to the network's affiliated stations and to its advertisers. Whiteman will supervise all sustaining musical programs produced by The Blue Network. In addition (and important from the sponsors' viewpoint) Whiteman will be available for consultation on the musical portions of programs broadcast commercially over The Blue.

The Blue Network

A RADIO CORPORATION OF AMERICA SERVICE

From the Production Centres

IN NEW YORK CITY . . .

Julie Stevens, title actress of 'Kitty Foyle' on the 'Stories America Loves' series, now playing Rosemary in 'Abie's Irish Rose,' succeeding Mercedes McCambridge, who returned to the Coast....Russell Ambruster left NBC production to join B.B.D. & O. director staff....With Milo Boulton out because of a throat ailment, Laurence Hammond, War Manpower Commission radio director, is doing the remote interviews on the agency's 'What's Your War Job?' series on the Blue....John Gibbs and Sandra Michael (Mrs. Gibbs), respective producer and co-author of 'Lone Journey,' to Chicago last week for confabs with Blackett-Sample-Hummert ....Albert Morgan, formerly with Metropolitan Television, joined CBS as writer-director....Marx Loeb, of CBS, directing tonight's (Wednesday) 'Eyes and Ears of the Air Force,' on WMCA, written by Milton Geiger for the First Fighter Command. Jimmy Wallington narrated last week's show, subbing for Westbrook Van Vorhis, who was ill....Peter Donald, 'Can You Top This?' m.c., classified 4-F....Mrs. Truman Talley, widow of the Fox Movietone News president, doing interview series Mondays on WJZ-Blue....Sid Slon and Leonardo Bercovici scripting 'The Commandos' on CBS....The Southern Suns quartet, currently personalling at the Ruban Bleu, joined the 'Rhythm Road' series, with Helen O'Connell and the Joe Rines orchestra, on the Blue....Marian Anderson booked for five more guest dates on the Bell Telephone series from May 3 through next Jan. 17....Herb Polesie, of the CBS staff, joined the Radio Directors Guild ....Frank Gallop now narrating the OWI show, 'This Is Our Enemy,' succeeding Arnold Moss, who resigned because of other commitments. Frank Telford directs the series.

Ralph and Claudia Morgan, father and daughter, will appear for what is believed the first time on the air together when they do a script on Radio Readers Digest broadcast (CBS) of April 25....Madeleine Carroll and Paul Lukas are set for this Friday's (16) Philip Morris installment (CBS)....WOR, New York, washes up what had been its 'This Is Morgan' series Friday (16) and will replace it with a news roundup. Morgan, now in Army, had been replaced by Budd Hulick.

Jeanne Cagney guests Saturday (17) on Armstrong's 'Theatre of Today' ....Gerta Rozan guests April 26 on 'The Avengers,' via WHN....Earle McGill writing the introduction to a book of radio verse dramas by Kimball Flaccus, to be published soon by Scribners....Kay Wynn to the Coast with the Billie Burke program, for B.B.D. & O.....Frank Dahm, the new writer of 'The Sea Hound' on the Blue, succeeding Ira Marion, who's starting a new series for the network....Vera Eikel resigned as 'Little Blue Playhouse' scripter to take a writing assignment for Procter & Gamble....Jack Johnstone, director of 'Crime Doctor,' to Georgetown, S. C., for fishing, but due back for Sunday night's (18) broadcast....BBC will have a luncheon and playback-confab session on its 'Front Line Family' shortwave serial today (Wednesday)....Sunday night's (11) 'Man Behind the Gun' broadcast, scripted by Arthur Laurents, was a honey.

Jack Williams, NBC shortwave traffic manager, inducted into the Army last week....Wilbur Selden Todman resigned from CBS program department to join the Blow agency, assisting Bernard Prockter on the Lava and Teel accounts....William Ewing, correspondent of the Honolulu Star Bulletin, starts comment series Saturday (17) on Mutual via KGMB, Honolulu....Harry Spears succeeded Myron Dutton as director of the 'Johnny Presents' show on CBS for Philip Morris....Thomas M. Kelleher, formerly with World Broadcasting, joined WOR as recording studio manager, with Ray Lyon as technical director.

IN CHICAGO . . .

Sanford H. Dickinson has returned to the WJJD announcing staff after a year's absence, during which he was at WMCA, New York, and WNAB, Bridgeport, Conn.....Ed Humphrey, WJJD program director, is back at his desk following a siege with the flu....Chuck Logan, WBBM special events head, has been elected as secretary-treasurer of the Headline Club of Chicago....Ed Prentiss has been added to NBC's 'Backstage Wife' cast ....Normas Ross has been commissioned as a captain in the Air Corps and will leave for service April 17. He will be succeeded on the NBC 'Suburban Hour' by Pats Gallicchio, who has been pancake turner on the disc show for some time....Several personnel changes have been made at WBBM. Shelton R. Houx, recently with McCann-Erickson, Minneapolis, has been added to the sales staff; Susette Farmer left the program traffic department to join United Press; Milda Savage now heads the transcription department....Bret Morrison, of WGN's 'Chicago Theatre of the Air' and 'First Nighter' programs, is leaving Chicago to try his hand in the east....William B. Ray, manager NBC Central Division News and Special Events department, was initiated into the Sigma Delta Chi, professional journalistic fraternity, last week....Percy Faith, Carnation Contented conductor, has been chosen supervisor of music for the Canadian Victory Loan spring drive starting today (14) and will commute regularly between here and his native Canada.

'The Lone Ranger,' heard over the Blue Network, will be featured in person at the Greater Olympia Circus at the Chicago Stadium, April 24-May 9....John W Sample, of Blackett-Sample-Hummert, has joined the Marines and is now at San Diego, California, undergoing basic training ....Harold Turner, WGN staff pianist, has joined the U. S. Navy and is billeted at the Great Lakes Naval Training Station....Roland Butterfield has taken over the role of Billy in the 'Jack Armstrong' serial, replacing John Gannon, now in the Army.

The Chicago Radio Management club will maintain a room at the Palmer House during the four-day NAB convention beginning April 26 so that visiting station men will have an opportunity to get acquainted with members of the club. They have also arranged a breakfast at the Palmer House for the morning of April 28 at which Alex Dreier, network war correspondent, will be guest speaker....NBC will feed a number of its sustaining public service programs of special interest to children to WEBZ, new FM station operated by the Chicago Board of Education....Dale O'Brien, publicity director of WGN, an early vacationeer....Charles O. Dabney has been appointed sales service manager of WLS, replacing Wells Barnett, Jr., who joins the Army Air Force May 1. Dabney comes from Montgomery Ward's merchandising and sales department and was previously a member of the KHBG, Okmulgee, Oklahoma, sales staff.... WLS celebrated its 19th birthday on April 12. Station was started by Sears, Roebuck & Co. and purchased in 1928 by Burridge D. Butler.... Orin Tovrov, writer of the Ma Perkins serial for five years, reports at Quonset Point, R. I., April 27, for an indoctrination period before assuming his duties as a lieutenant j.g. in the Navy.

5 Philly Stations B.R. Continuous Listening Check

Philadelphia, April 13.

Five Philly stations have teamed up to keep a continuous Crossley check on the radio audience of metropolitan Philadelphia—first time in the city's radio history that such a survey has ever been made. Up to now each station has conducted its own surveys, usually getting an appraisal of programs or times in which the particular outlet happened to be strong.

Sponsors and advertising agencies, however, paid little or no attention to these so-called 'impartial' surveys. A few weeks ago, at the suggestion of Roger W. Clipp, WFIL general manager and vice-president, officials of most of the city's stations took part in a series of meetings in an effort to get a bona fide estimate of the city's listening audience.

Last week five stations signed up—WCAU, WDAS, WFIL, WIP and WPEN. (KYW, NBC outlet, had not yet entered the survey pool when this was written, having the proposition 'still under consideration'.)

The plan calls for a continuing survey of the broadcasting day from 7 a. m. to midnight with a two-hour recall—that is, persons interviewed will be asked what programs they listened to during the preceding two-hour period.

Territory covered will include Philly proper, plus the surrounding counties—Montgomery, Chester, Bucks and Delaware, Pa., and Camden, Gloucester and Burlington, N. J. The area taken in by the Crossley survey has a population of more than 3,000,000.

As soon as the system goes into effect, reports of daytime listening will be issued each month; evening listening every other month. Emphasis will be placed on personal interviews, rather than on the telephone technique of most surveys.

Reason is that at least 46% of Philly homes don't have phones.

Ohio Institute To Stress War

Radio's place in the war and the post-war adjustment will be the theme of the 14th Ohio State University Institute for Education by Radio, to be held April 30-May 3 at Columbus. Broadcasters, educators, Government representatives and officials of organizations using radio will attend the sessions at the Deshler-Wallick hotel.

Some of the highlight discussions scheduled for the conference are as follows:

April 30—International Radio as a Means to Understanding, Radio's Wartime Strategy.

May 1—Problems of Wartime Operation, Problems of News Broadcasting, Agricultural and Homemaking Broadcasts, Broadcasting by National Organizations, Children's Programs, Religious Broadcasts, Recordings for School Use, Research in Educational Broadcasting, School Broadcasting, College Courses in Radio, Music Broadcasts, Radio and Reading, Documentary Reporting, In-School Broadcasting, Teacher Education in Radio, The Negro and Radio in Education, Radio Editors, Public Health Broadcasts.

May 2—Radio Interpreting a Region, Radio and Manpower.

May 3—Production Techniques, Promotion of Educational Programs, College Public Relations Broadcasting, Foreign Language Teaching by Radio, Public Events Broadcasts in the War Effort, Radio Writing Under War Conditions, Television and Education, Hate Propaganda and Its Effect on War and Peace, Children's Program Idea Exchange, Radio and Civilian Defense, Teaching Radio Program Discrimination, and Radio and the Post-War World.

Presentation of the Peabody awards will be made Saturday (1) at the Ohio conference by Dr. S. V. Sanford, Chancellor University System of Georgia.

Germ-Proof Spiel

Memphis, April 13.

It takes more than an emergency appendectomy to keep Lillian Jaffee away from her post as staff announcer for WHBQ.

Gal spieler had station engineers rig up broadcasting devices in her room at Baptist hospital, carried on her programs from sick bed without a hitch.

BBC, having tried out Mary Barlow, chorine in Palladium revue 'Best Bib and Tucker,' is dickering with her for series of appearances.

RADIO BARRAGE ON PAN-AMERICAN UNITY

Several programs will be broadcast by shortwave and American network this week in celebration of Pan-American unity. In addition to speeches by Vice-President Henry A. Wallace, Secretary of State Cordell Hull and Undersecretary of State Sumner Welles, there will be dramatic programs as prepared by the Office of Coordinator of Inter-American Affairs.

One program will consist of excerpts, translated into Spanish, from Sidney Kingsley's play, 'The Patriots.' Another will deal with a dramatization of Ezequiel Padilla's just-published book, 'Free Men of America,' while the third will be the final installment, also in Spanish, of the Orson Welles series, 'Hello Americans.'

Payroll Traffic

Philadelphia — Leonard Valenta, freelance gabber, has replaced Joseph Corr, now in the Navy, as news announcer on WDAS. Another addition to the WDAS announcing staff is Scott MacGreger.

Henry Murdock, former film critic of the defunct Evening Ledger and now publicity director of WCAU, last week started a nightly film chatter program on the station.

Salt Lake City.—Three newcomers to staff of KUTA, Blue outlet, are Frank McIntyre, from WKY, Oklahoma City, production manager replacing Marshall Small, who goes to the Army; Bill Salisbury, from KTFI, Twin Falls, Idaho, and Bill Agee of Hollywood, both announcers.

St. Louis — Newest additions to KXOK are Walter Peterson, gabber, and Maryann Kreutzer, news staff. They replace Bill Woolsey and Warren Champlin, both now sporting khaki.

Guy W. Lowe, traffic manager at KXOK, back at his stint after his discharge from Army.

Hugh Chambers, formerly of WIP, Philadelphia, has joined KWK as announcer. Ditto Martin Tobin.

SCRIPT WRITERS WANTED

Top production agency needs five capable script writers (men or women) for immediate assignment to three five-time weekly strip shows now on the air coast-to-coast, and two more about to be produced. Qualifications are either a background of success in doing well-motivated action shows or a native sense of plot and dialogue authenticity. Writers new to radio are more than welcome if they have talent. We want a fresh slant or a new variation on an old theme. Write, stating experience (or lack of it) *truthfully*. If we think you show promise we will forward you character outlines and a story resume of the shows involved. Compensation ranges from $150 to $300 weekly for full 52 weeks in 13-week periods, plus bonus for each tenth of a point C. A. B. rating increase.

Box 723,
VARIETY, 154 W. 46th St., N. Y.

★ BUYING POWER

Worcester's per family buying power reached

$3509 in 1942 (Sales Management)

A MUST Market in Massachusetts

WTAG

TOP RANKING
WRITER-DIRECTOR
Equally Expert in Daytime or Night Time Field
CAN HANDLE ONE MORE SHOW
Replies Kept in Confidence
Give Full Details
Box 128, Variety,
154 W. 46th St., New York

Country Homes - Dairy Farms

If you are planning to build, or seeking a country home, see our listings first. We can show you some very attractive places, convenient to R.R. Station and bus lines.

JAS. A. O'CONNELL CO.
390 George St. Tel. 80
New Brunswick, N. J.

WATCH FOR
RENE REVEL
TOM KENNEDY
607 Fifth Avenue, New York. Tel. EL. 5-1677

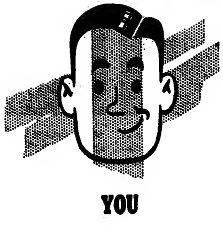
MEET MR. TALENT BUYER

IN THE RADIO TALENT

"REVIEW and PREVIEW"

SPECIAL EDITION TO BE PUBLISHED IN JUNE

MR. TALENT BUYER



YOU

¶ Mr. Talent Buyer is a member of every advertising agency doing Radio Business today . . . and a weekly reader of Variety.

¶ This Special Edition is designed especially for you and him, as a 'REVIEW AND PREVIEW' of the talent values in Radio.

¶ Your advertisement in this Special Edition, whether you are an actor, writer, musician, director or producer—is the shortest route to an audience with Mr. Talent Buyer.

VARIETY

NEW YORK	CHICAGO	HOLLYWOOD
154 W. 46th St.	54 W. Randolph St.	1708 N. Vine St.

Small Stations to Press NAB War Confab to Okay Government Subsidy

Washington, April 13.

The question of whether to recommend some form of Federal aid for small radio stations hard hit by war conditions will loom large at the NAB War Conference in Chicago, with indications that pressure from the little fellows will be exerted to make NAB change its established stand against Government subsidy.

Many of the small stations, faced with the fate of the nine broadcast outlets which have folded during the past year, favor Government advertising or strong Government encouragement of small-station advertising by national advertisers.

They point out there exists a strong responsibility on the part of Government or industry—or both—to keep little stations alive as necessary media during the war to carry Government messages to the people. The little station will be equally important after the war, particularly in local communities not blanketed by the big regionals and clear channels.

Need $2,000,000 Yearly

Best estimates at present are that $2,000,000 a year in new advertising business would be adequate to protect about 165 small stations which either are, or will be, in precarious financial straits before the end of 1943. This sum is actually a drop in the bucket for the big national advertisers, whose advertising budgets are many times that, and who would have to pay most of it to Uncle Sam in excess profits taxes anyway.

The advertising dollar which has shrunken most during the war, and on which the small station primarily depends, is the local advertising appropriation. This is due to the loss of business and the scarcity of merchandise for retailers to sell in most communities. The only way the deficit can be made up for the small station is from the national advertiser or from a Federal subsidy in the form of advertising by the war bond sales division of the Treasury Department, or similar Federal agencies.

NAB has gone on record officially as opposed to any form of Federal subsidy. It frankly is afraid of payment by the Government for national security messages. NAB, just as many other trade associations, feels that if the Government sets up a large advertising unit, the money might have a string to it which would permit the Government to exercise power over station policy.

Even if no such control were actually exercised, the way would nevertheless be open to political demagogues to charge that not only were the stations licensed by the Government, but that their policies were actually being controlled by the Government.

Private Aid Favored

The other form through the private advertising dollar, is the one more likely to meet fav[or] at the War Conference. While in [a] very broad sense it might be construed as subsidy, since the Government would be sacrificing tax dollars to encourage additional advertising, the repercussions would not be the same. The Government would hold no direct club of dollars over the stations—but at the same time, the little fellows would be able to stay alive to carry the important Federal wartime messages to their listeners.

One of the angles which is expected to crop up at the War Conference is whether the small station is actually an economic necessity. The answer of the stations, themselves, is 'yes' in most instances. Many of the outlets now in trouble make money in normal times. However, the dislocation of people and industry due to the war has impoverished numerous communities which were prosperous before Pearl Harbor and which will again be prosperous after the peace is signed. There is no doubt in the minds of practical radio men that stations in such communities must be kept alive and going, by hook or crook. The only small locals which normally make money in metropolitan centers are those with a large chunk of foreign language time—as in New York, Philadelphia, Chicago and Detroit. This specialized field is largely ignored by the big stations.

However, because virtually all locals serve a genuine need in their own communities, irrespective of their financial status, it is generally felt in the industry that economics must take second place to service.

OPEN DOOR POLICY FOR RADIO STUDIES

Chicago, April 13.

The Radio Workshop course offered by the Radio Council of the Chicago Public Schools, in cooperation with the Chicago Teachers College, will admit advanced highschool and college students for the first time this summer. Concession is said to have been made because of the need for trained radio personnel to replace war-bound workers in the studios. Course heretofore has been available only to teachers.

Course will run from June 28 to August 6 and cover all aspects of radio under the supervision of George Jennings, acting director of the Radio Council. Major networks and local stations will cooperate with the Council in permitting members access to rehearsals or programs and performances. In addition, lectures will be given by representatives from the networks, advertising agencies, AFRA, Radio Writers' Guild and newspapers.

WBBM, CHI, REALIGNS PRODUCTION STAFFERS

Chicago, April 13.

Walter Preston, program director of WBBM, has completed realignment of the studio's production department personnel following the resignation two weeks ago of Stu Dawson, assistant program director, who is now radio head of the Young and Rubicam agency here.

O. J. Neuwerth has been appointed to the newly created position of production manager. Preston will now have two assistants instead of one. Les Mitchell, formerly a director, is assistant program manager, in charge of all sustaining and commercial programs, and Val Sherman, who has been night supervisor, becomes assistant program manager in charge of operations. Chuck Logan takes on some production activities, in addition to heading the special events department.

Cox Probe Suffers Blow to Prestige Via Rap at Witness Vs. Congressman

Washington, April 13.

The mounting tide of contempt for the Cox investigation of the FCC was blown farther along by the revelation that Edward J. Lord, former manager of WALB, Albany, Ga., has been indicted in Georgia. Lord, in response to FCC subpoena, produced some documents which didn't help Cox in his undercover attempt to discredit the FCC disclosures that he was illegally paid $2,500 by WALB as its 'exclusive' Washington counsel, representing the station with the FCC in 1940.

When Lord appeared here in January, WALB attorney DeLacey Allen threatened to bring larceny proceedings, and drew an objection from FCC attorney Marcus Cohn that he was attempting to intimidate the witness.

In the meantime the investigating committee careens along toward public hearings, where Cox will sit as judge, jury and defendant. He's been particularly pleasant to Attorney General Biddle lately, even praising Biddle on the house floor on a couple of occasions. Although the criminal section of the Department of Justice has advised proceedings against Cox in the WALB check case, Biddle has held them off.

One of the high spots of the hearing is expected to be the attempt by Committee Counsel Eugene L. Garey to pin a persecution charge against the commission because of its withholding the license to WBAX, Wilkes-Barre, from Robert J. Doran. Doran, charged with Fascist sympathies by Wilkes-Barre labor and ministerial groups, was strongly supported by several American Legion officials, and the probability is that Garey will call these officials back to testify.

Dorothy Lefler, formerly with Bobbs-Merrill Publishing, has joined the CBS publicity department, in the magazine division.

PHOTO-GRAPHING A

WJZ'S ALL-NIGHT SHOW—

"Say It With Music" has a big, loyal, responsive audience. We knew that. But we wanted a life-size photo of that audience — to show just how big and responsive.

So we asked, "Shall WJZ continue its all-night, all-music show?"

Votes representing 19,381 listeners answered yes—and the yesses came from Times Square, Tampa and Toledo and points between.

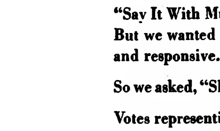
But we weren't completely satisfied. We went back to these people and asked more questions: Who are you? Where do you live? When do you do your late listening? What are you doing up between midnight and 7 A. M.?

Back came replies from 47% of those we questionnaired. On these two pages are some of the findings "photo-graphed" for your convenience.

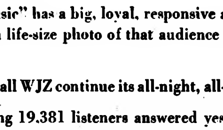
Want more details? Write us for the complete survey. We'll also tell you about the low cost of reaching these stay-ups who listen to WJZ's "Say It With Music"—all through the night.

LATE NEWS FROM THE LATE SHIFT!

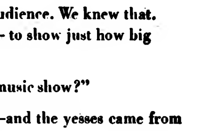
Pepsi Cola and O'Sullivan's Heels have just swung into line with WJZ's all night sponsors.



ARMED FORCES 35% of audience. They're hot present prospects for many products—A-1 future buyers of almost everything. Here's how they listen in their lonely posts at night.



INDUSTRIAL WAR WORKERS 31% of audience. These in-the-money listeners tune in car radios to and from the job ... listen with fellow workers at plants ... listen at home after work.



FAMILY GROUPS 15% of audience. Many women stay up while their husbands or fathers work the graveyard shift. Here's the listening pattern from 1 to 7 A. M. in these all-night homes.

'RADIO NOT FULLY IN WAR'

Asks Guarantee On Book Sales

The Raymond Spector agency is asking guaranteed inquiries on a spot campaign that it has been delegated to handle by Doubleday, Doran. The article is a sewing book. According to the deal that the agency is offering, the station must guarantee that the mail response will equal in money the amount of the time billings. The budget for New York, for instance, is $1,000.

The preference is for early morning five-minute spots, or women's participation programs. In negotiating contracts with stations, the Spector agency is using as a yardstick the per inquiry returns obtained on various other D-D book offers. The figures are cited to show whether the returns were commensurate with the money paid the station on the previous occasions.

San Francisco.—Frances Sarcander, formerly of KDON, Monterey, Calif., is new publicity director at KFRC, succeeding Boyd Rippey, who became account executive. Arch Kerr, former Chicago ad man, is another new account exec at KFRC.

Frank R. McDonnell shifted from KSFO to KGO sales staff.

Gilbert Paltridge resigned as KGO promotion publicity director to become promotion and merchandising director of KECA-KFI, Los Angeles.

STATIONS MUST CHECK PRODUCTION REPORTS

Washington, April 13.

Broadcasters and news editors were warned by the Office of Censorship last Wednesday (7) that civilian statements on war production and new weapons should be checked with responsible Government agencies before use. The memorandum, from Byron Price, Director of the Office of Censorship, read:

'The attention of editors and broadcasters is specifically directed to the fact that great damage can be done to national security if the outgivings of civilians engaged in war production are accepted without special scrutiny for publication or broadcast. The codes place restrictions about news of new or secret military weapons or designs. They also restrict information regarding production progress in weapons and other munitions.

'This office has never, from the beginning, recognized industrialists, manufacturers or plant officials as appropriate authorities for the release of such information. In cases where such informants are talking about industrial designs, but no actual contract for war use exists, publication would be less damaging, but in every such instance the greatest care should be exercised.

'The responsibility for what is published and broadcast lies with the press and the broadcasters, and not with the industrialist and manufacturer. For that reason, the Office of Censorship urges that you make certain before publication or broadcast of any war production disclosures that the responsible war agency has authorized the disclosure.'

STATION DIRECTOR OFFERS OWN PLAN

Dick Redmond, program director of WHP, Harrisburg, is a broadcaster who thinks that commercial radio can and should do things on its own initiative for the war and so he has submitted, in letter form, to Neville Miller, NAB pres, some suggestions along that line over which the industry might ruminate.

Redmond advances in his letter the opinion that one of the most regretful dampers of enterprise was the OWI bulletin, which stated that the Government agency was dedicating itself to 'reducing Government radio time on the air in order to avoid audience saturation.'

As Redmond sees it, the average station interpreted that bulletin to mean that there was too much war talk on the air and the bulletin was taken as a 'stop sign for many worthwhile activities which otherwise might be in operation today.' 'In other cases,' states the letter, 'where ambition and interest still flourished it not only aroused resentment but undermined confidence in the OWI.'

Following is a copy of Redmond's letter to Miller:

'I hope you will not be frightened by the length of this. I am afraid it takes on the appearance of a document rather than a letter, but the subject is one which I consider well worthy of such lengthy attention. It is a subject that I consider of extreme importance and trust that you, in your responsible position, view it with equal concern.

'The subject is 'Radio and Its Part in the War.''

'There has been much controversy over this issue. Some feel radio is doing a completely wonderful job and are content to sit back in blind smugness. Others who regard the issue with rightful concern find themselves waging an uphill fight with very little support and, very often, discouragement. Others—too many others—just don't give a hang. Many have fallen into the latter bracket purely because of the confused condition.

'All in all, if we want to face facts—the whole affair totals up to a sad situation. These remarks are made not to discredit the many fine things that have been done by the networks and various individual stations, but to size up the entire radio situation in general. To get right to the point, the industry is sadly lacking any coordinated system—any really sensible plan—any semblance of unity which has proven itself effective and worthy of the tremendous force and power which we have at our command.

'No Effective Plan'

'We have been at war some 15 months, the first six of which we fumbled our way through making the most of a surprise situation, with most of us trying to do our best. Then the suggestions of getting things organized started sprouting. The idea was a good one, but we are still waiting and nothing has happened. It appears a more serious type of confusion resulted because the latter confusion was of the 'take it easy' variety. Now we are racing into the second year, hell-bent for nowhere. From all appearances we are farther away from it now than ever. Before, we were at least trying; now, it appears we aren't even trying. We're talking a good game but, to the best of my knowledge, no effective plan has yet been established, and none appears in the making.

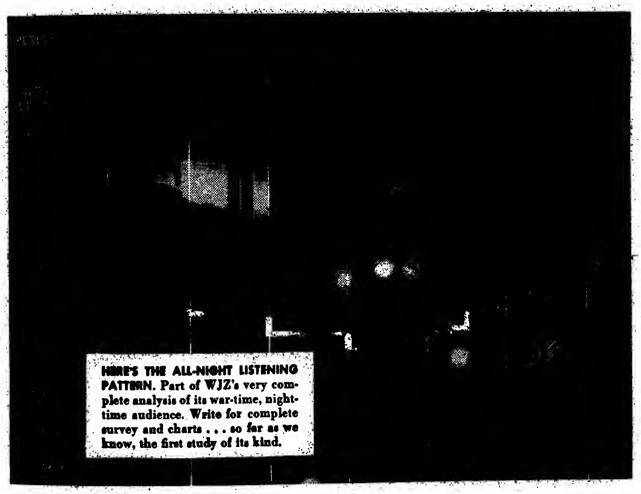
'The nearest we have come to an organized plan in dealing with war work was through OWI, but this setup, which started with such good intentions, now appears to be boomeranging. I should like to say here and now that the purpose of this letter is not to attack OWI, but with this organization figuring so prominently into the scheme of things it must be considered.

In the case of the OWI it began to look as though we were getting

(Continued on page 38)

WARTIME RADIO BUY

"SAY IT WITH MUSIC"


HERE'S THE ALL-NIGHT LISTENING PATTERN. Part of WJZ's very complete analysis of its war-time, night-time audience. Write for complete survey and charts . . . so far as we know, the first study of its kind.

HOW ABOUT FARMERS, STUDENTS, HOUSEWIVES? Ask for this first, detailed study of the rich, night-time market. A meaty, human statistical picture of America working for Victory.

NEW YORK'S FIRST STATION

★

KEY STATION OF THE BLUE NETWORK

★

With primary coverage of more than one-sixth of the Nation's Radio Homes.

REPRESENTED BY

BLUE SPOT SALES

WJZ NEW YORK

'Radio Not Fully In War'

Continued from page 37

somewhere. Personally, when the appointment of Elmer Davis and the organization of OWI were announced, my hopes went skyward. With the exception of a few petty jealousies, I think the industry in general felt that way about it because Davis is definitely a man who not only knows how to find facts, but also knows how to dish them out.

'For a while it looked as though this was it. OWI furnished radio with material that was an inspiration and a stimulant. Then it cleared up the mess of material that came at us from every angle, which certainly was an accomplishment. But somewhere along the line, OWI stopped being an inspiration and started to become an alibi. The general opinion now being that if a station is running the 'Uncle Sam' series and its share of spots, then it is doing enough and can just sit back and let the rest of the job go by. This, I believe you will agree, is a very unhealthy condition for many reasons.

'The station that takes that attitude is just as bad as the factory worker who won't make more than 14 bullets a day because it isn't in his contract, or the absentee who figures the other guy will do his job if he doesn't show up.

'Of the many items radio has been asked to get across to the public, the most important of these is that 'this isn't a part-time war.' In a hundred different ways we have been called upon to get that message across. So I ask you—how can radio, the main voice of influence, drive that point home if we're going to operate on a part-time basis?

'Here we have within our grasp the greatest medium man has ever known and we're still standing around wondering what to do with it. It would be just as ridiculous if the U. S. Army used its biggest guns to shoot beebees.

'All of this may sound as though I regard radio and its directors as utterly hopeless. That's not the case at all. After considerable study and survey, it is my firm belief that (excluding the downright slackers) the average radio man is sincerely interested in wanting to do his bit in helping to win the war, or at least, contribute something in that direction. There are many others who have a burning desire and a firm conviction to do much more than they are doing, but are confused as to what is the best way to do it. Some would be willing to give wholeheartedly of their time and talent if they were given any incentive or at least encouragement, but it just isn't forthcoming. It's like shooting in the dark and not knowing whether you've hit anything.

'One of the most discouraging developments of this nature was the OWI bulletin which stated that OWI was dedicating itself to 'reducing Government radio time on the air in order to avoid audience saturation.'

'That phrase—obviously issued with good intentions—was one of the most destructive statements that could have been thrown at the industry. It shows a definite lack of forethought and foresight, because buried away beneath its surface purpose is a dangerous possibility which is starting to show itself in many different forms.

'From what I can gather from authoritative sources, the original purpose of this idea was to check the unnecessary use of repetitious spots, with which we can heartily agree, but the interpretation of the idea doesn't stop there, and there's where the trouble lies.

'Stop Light' Interpretation

'The average station interpreted this to mean 'that there was too much war talk on the air' and that was the stop sign for many worthwhile activities which otherwise might be in operation today. In other cases, where ambition and interest still flourished, it not only aroused resentment, but undermined confidence in OWI.

'This is definitely one thing OWI should take careful steps to correct. In its place should be reinstated a guiding stimulation to encourage radio minds to think in terms of intelligent programming best suited to their own communities. The results would be highly beneficial to both the war and to radio. Before that can be successfully done, however, it will be necessary to reawaken within radio minds the importance of radio, and thereby make radio aware of its tremendous opportunity and responsibility. The very things that are our responsibilities are also our opportunities, and these are endless. For the benefit of the commercially-minded, these possibilities will pay dividends which will help keep radio in business.

'There are those who would say this sounds too far-fetched, too ambitious, and even chauvinistic. I assure you my plan is none of these things, and I would welcome with delight the opportunity of proving that it is thoroughly practical.

'A year ago I discussed plans with so-called leading authorities of both the government and radio for proving locally what can be done nationally. The plan was given consideration, but regarded as being too ambitious. So without their help—and I might even say without encouragement—we set out to prove our point.

Offered Plan to OWI

'The story behind it is this: A year ago WHP offered its ideas and facilities to OWI with the suggestion that Harrisburg be used as a 'test area.' It was in turn suggested that we proceed on our own and report the results. By the time we got around to realizing that OWI had lost interest, we discovered that our listeners had gained interest and displayed that interest with great approval and appreciation.

'With this experience to back my statements, I can safely say that I speak with authority when I say that this plan and its contributory ideas, which have been proven practical and highly successful locally, can, with proper organization, now be put into effect nationally. Such thoughts are no longer idle dreaming but a sound and practical plan already tested, and anyone who regards it as being too ambitious is selling radio short.

'As additional proof of the thoroughness of this plan I point to the fact that WHP won the recent 'Variety' Award 'for outstanding wartime service.' This award came to WHP not for any one individual accomplishment, but for an over-all plan of operation covering every phase of war work.

'We are extremely proud of having been given 'Variety's' first such citation and could sit back in all smugness and thumb our nose at the rest of the industry, but we are much more interested in radio as an industry than we are in radio as an individual project.

'We will be only too happy to make these ideas available to the entire industry.

'Therefore, the purpose of this lengthy letter is two-fold. The first is to ask for the creation of an organized plan of operation and a united front for radio, and the next to offer our services in contribution to that end.'

Dr. Black Will Baton NBC's Summer Symph

Dr. Frank Black, general music director of NBC, will baton the sixth season of the web's summer Symphony Orchestra starting Sunday (18), 5-6 p.m. Dr. Black will handle the assignment throughout the season, as the network has dropped its five-year policy of using guest conductors.

There will be one exception, however, to this no guest rule. On April 25 Arturo Toscanini will direct a special war bond concert at Carnegie Hall, with Vladimir Horowitz as piano soloist.

NAB's Advice

Continued from page 30

either the program or the spot announcement.

The NAB bulletin also deals with claims made by ASCAP on tunes which were originally licensed through Broadcast Music, Inc., and later became the property of ASCAP affiliated publishers. Also songs which are published by BMI-affiliated publishers and created by writers with membership in ASCAP.

ASCAP seems inclined to waive the former argument, but it holds that it will go on claiming the right to license the works of writer members regardless of claims to them by BMI publishers. The writers particularly referred to in ASCAP's statement are Charles King ('Song of the Islands') and Mort Greene and Harry Revel. There's a case involving such counter claims now pending in the courts.

28,000 DEALER CALLS THIS YEAR

To lend war-time aid to your retailers and wholesalers in 12 major cities

WLW's carefully developed plan of merchandising covers every phase of distribution from manufacturers' representative through consumer. Dealer contacts are made more effective through BUY-WAY, our radio merchandising newspaper with a circulation of over 50,000 twice a month; comprehensive direct mail coverage totaling more than 360,000 pieces a year; widespread trade association and Trade Extension activities. This merchandising program costs advertisers nothing, now is dedicated to helping your retailers and wholesalers solve their perplexing war-time merchandising problems.

LISTENER DOMINANCE. In 25 major cities of its four-state area, WLW delivers 48.7% of all radio listening, and in the rural areas around them, the listening index averages 2.5% greater. (City figure is a weighted average based on Hooper Mid-Winter WLW area rating, 1942, and does not represent the size of our audience in any one city.)

A NEW SALES SERVICE. Answering the problem of the man-power shortage is SPECIALTY SALES, a WLW affiliate. SPECIALTY SALES offers the services of experienced salesmen who cover every grocer and druggist in all cities of our four-state area. The services of SPECIALTY SALES can be bought on an extremely flexible basis at a very nominal cost.

• WLW audience dominance, plus the cooperation we receive as a result of continuous dealer contact, now augmented by SPECIALTY SALES, offer you the most effective means ever devised for directing the distribution and sale of consumer food and drug products.

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

DIVISION OF THE CROSLEY CORPORATION

THE ALDRICH FAMILY
Fifth Anniversary

THE ALDRICH FAMILY
Fifth Anniversary

THE WILLIAM MORRIS AGENCY
Est. 1898

Follow-up Comment

'Transatlantic Call' on CBS Sunday (11) noon gave both the U.S. and England only the partial truth about Broadway, albeit interesting withal. The script held some palpable flaws in the geographical disposition of Main Stem spots. Also missing was much of the color and personality that Broadway represents to the world at large, and even 'Variety' mugg Jack Pulaski, *Ibee* of the cast-iron kisser, whose approach is like an April rain cloud, crossed his fans by sounding more like a cross between commentator Clifton Fadiman and pashy Charles Boyer. Pulaski's delivery was excellent, which also double-crosses fellow muggs looking for an excuse to rib. There were, however, some salty human interest touches.

Fadiman could have been a bit more animated, though the dignified, measured approach is probably a sop to English audiences. The program progressively introduced listeners to Times Square, first via a subway conductor; then Douglas Leigh, the animated electrical sign wizard; British and French seamen seeing the street for the first time; femme residents of the Rehearsal Club (one of whom said it is much easier nowadays to see agents and producers, but didn't say it's any easier to get a job than in the old days); then Puleski's discourse on Broadway's big legit b.o.; Hugh Fullerton on Madison Square Garden and sports, and finally Eddie DeLange on Tin Pan Alley. DeLange made the interesting observation that the reason there hasn't yet been a great war song is because this isn't a marching war.

'Mayor of the Town' was devoted entirely to war themes Wednesday night (7) on CBS, dealing with the story of a soldier home on leave and disillusioned by the attitude there. It included one dig at 'the slow-downers and work-stretchers' that was hardly inclined to improve labor relations and ended on a somewhat predictable morale note apparently planted by the OWI. As usual, Lionel Barrymore virtually carried the piece. Rinso's song-jingle commercial and the lengthy copy following was apparently intended for moron listeners, while the Lifebuoy hitch-hike should appeal only to the deaf.

Robert L. Ripley, guesting on the Milton Berle show Wednesday night (7) on CBS for Campbell soup, proved conclusively that he's not a comedian, which the script tried to make him. As before, Berle's solo opening spot on the show is good, but his subsequent entanglements with his stooges are the contrary. Diane Courtney's vocals are notable. She has a pulsating voice and remarkably true pitch. The Campbell commercials are good.

NBC-Council of Democracy's sixth and concluding chapter in its 'Day of Reckoning' series (WEAF) on Saturday (10) was a forceful, moving portrayal of the evidence of heinous crimes piled up against Goering, Goebbels and Himmler. Norman Rosten's script, titled 'The Unholy Three,' with its theme of justice rather than revenge, attained many moments of high dramatic intensity. Method of presentation was particularly effective and provided the program's guester, Raymond Edward Johnson, radio actor currently in the Broadway production of 'The Patriots,' with ample opportunity to display fine ability. Sequence bringing the three Nazi barbarians together in a quiet, well-kept town, where they feel they have reached a sanctuary only to find they are in a restored Lidice, made for a sock climax. Final program was dedicated to the late Stephen Vincent Benet.

Miami radio, in general, is from Dixie this season. Not taking advantage too much of the war boom opportunities, with the exception of a couple of soldier shows, such as 'Strictly GI' and 'Contact;' otherwise the same plugs for dog races, eateries, etc. clutter up the airwaves and the only good interludes are the chain programs.

Rags Ragland, the comedian featured in Metro's forthcoming 'Du Barry Was a Lady,' guested on the Bing Crosby-Kraft Music Hall program (WEAF-NBC) Thursday night (8) and gave the stanza a five-minute laughfest that was solid all the way. In his rapid crossfire exchange with Crosby, the ex-burley trouper, last seen on Broadway in 'Panama Hattie,' demonstrated a knack for delivery and timing that was exceptional. Not even the occasional sorry pun

(Continued on page 53)

'95 MINUTES FROM BROADWAY'
Cast: Powers Gouraud, George Jessel, Sophie Tucker, Ted Shapiro, Johnny Warrington orch
Writer:
Director: Joe Gathard
25 Mins.; Mon., 12:05 midnight
Sustaining
WABC-CBS, New York.

A potentially good show is fumbled in this '95 Minutes from Broadway' sustainer, which started Monday midnight (12) on CBS from WCAU, its Philadelphia affiliate. The program, which takes its title, of course, from the fact that Philly is approximately 95 minutes from Manhattan by train, might be both distinctive and amusing, but the idea is squandered by lack of planning and development. Considering its possibilities, the dreary opening was just that much more disappointing.

The show is built around the personality of Powers Gouraud, a local character familiar to Philly radio and show business generally. A genial fellow who in his day has known London, Paris and the continent, and whose acquaintances have included many theatrical greats of several decades. Gouraud is the m.c. and should be the backbone of the program. Instead, on the premiere, he served merely as host and stooge for two guests, George Jessel and Sophie Tucker, both currently playing engagements in Philly.

That may be modest and gracious of him, but it fails to build him as a personality and thus neglects the primary chance of giving '95 Minutes' individuality as a program, or any continuing appeal. It makes the show merely another guest-star vehicle and, naturally, it cannot hope to compete with the established network stanzas on that basis.

The obvious opportunity in a program such as this is to develop a distinctive slant. In this case the angle might be a local one. Gouraud, instead of simply being presented as a friend of many of the stars of the past and present, and a lover of the theatre (neither of which is interesting, as such, to an average radio listener), might tell anecdotes about some of the colorful stage personalities he has known. On this broadcast, for instance, he might have recalled the circumstances of his first meeting with Jessel or Miss Tucker, or uncovered a yarn about one of their early experiences in Philly, or their first impressions of the town.

Instead of doing a one-sentence parade of his London memories, he might unearth some of the quaint local facts and legends from the days when Philly was a lively theatrical center. There might be a definite spot on each program, dealing, for instance, with the present Forrest theatre (with the story of its original lack of dressing rooms), the previous house of the same name, and the Philly background of the late Edwin Forrest, for whom they were named. Other such yarns could deal with the old Arch Street theatre, the early days of the Walnut, the long-defunct Forepaugh's, or even such comparatively recent spots as the Garrick, Broad and Lyric and Adelphi. That would make vivid and fascinating material for reminiscence, but it would require research and skillful presentation. As heard Monday night, '95 Minutes' sounded as if it had the skimpiest of thought and preparation.

The show's theme tune, 'Give My Regards to Broadway,' was, in a way, a tribute to one of Gouraud's friends and his greatest idol, the late George M. Cohan. Otherwise, the initial broadcast offered Jessel in one of his telephone routines, Miss Tucker in a medley of oldies and both of them in gushy chit-chat with Gouraud, with Jessel plugging his forthcoming autobiog and the other two also telling about books they are writing. Johnny Warrington's orchestra contributed several acceptable numbers.

If neither WCAU nor CBS cares to spend the thought or money necessary to prepare a good program, it seems hardly justifiable to expect listeners to sit up past midnight for a palpably off-the-elbow studio sustainer. *Hobe.*

PERRY COMO
Songs
15 Mins., Mon.-Fri., 4:30 p.m.
Sustaining
WABC-CBS, New York

Perry Como, former vocalist with Ted Weems' orchestra and on his own since Weems went into the Army, has the equipment to reach a prominent niche in radio and other fields. Possessor of a fine voice, polished delivery and phrasing, he impressed on this opening of a sustaining series.

That reaction, however, was gleaned only from the initial tune he handled on this broadcast, titled 'It's Always You.' His second effort was unfortunate, not in the way it was handled but because it was 'I Surrender Dear.' This melody is a Bing Crosby standard and, inasmuch as Como frequently sounds like Crosby, it was unwise to deliberately spotlight the similarity. He has enough on the ball without attempting to get him over as a Crosby type. Third tune, 'Dream of Tomorrow,' was messed up at the outset by faltering accompaniment, and all through by a poor arrangement.

Script and announcing on the show was n.s.g. *Wood.*

'HIGHWAY PATROL'
Cast: Michael Fitzmaurice, John McGovern, Maurice Tarplin, Roger de Koven
Writer: Allan Duceaveny
Director: Bob Maxwell
Director: ? ? ?
15 Mins.; Mon.-Fri., 5:30 p.m.
Sustaining
WOR-Mutual, New York

As an audience-getter and warm-up for the spot immediately preceding the 'Superman' program at 5:45 p.m. across the board for Kellogg. Mutual last week bought this new sustainer serial from the same production firm, Superman, Inc. It's the first time the network has gone outside to buy a package series.

Manifestly aimed for the kids, 'Highway Patrol' is built along standard hokum adventure lines. It's too obvious for all but the most incurably youthful-minded adults, but its broadly-drawn characters, slam-bang action and sound effects barrage should captivate the excitement-craving urchins. Story deals with exploits of two State Troopers, Corporal Steve Taylor and his blarney-accented henchman Mike Gallagher to combat a gang of Nazi saboteurs.

It's strictly comic-strip stuff, with a strong saddistic torture slant. For instance, on the Thursday (8) episode the two cops were about to be shot and thrown into a slake lime mixture, with the horrific sound effects of the bubbling concoction providing a lurid background. It had a cliff-hanger finish, with a teaser closing announcement. Could be a dandy nightmare stimulant. *Hobe.*

Kansas City.—Milan Mihale, music director at KCKN, now also program director.

Number Sixteen goes up the Mast

People are not in the habit of trusting someone else with a highly prized possession unless they have faith in that someone else.

That is why we are proud of the fact that practically every organization in this area which has won the Army-Navy Production Award has bought time on WGAR exclusively to broadcast the ceremonies.

Recently, upon helping employees of The Bryant Heater Company (and the famed Bryant pup) raise the "E" flag on their mast, we chalked up the sixteenth such ceremony which WGAR has been chosen to air.

All of these broadcasts are pointed to aid the war effort . . . to turn workers from nonessential labor toward the war plants, to encourage war bond purchases by the public through demonstrating how invested dollars are being turned into arms.

These WGAR programs may not *win* the war, but they will *help*.

P.S.—Six other Cleveland industrial firms are sponsoring regular broadcasts over WGAR to recruit man power, aid in employee and public relations, keep alive product names.

WGAR Cleveland

BASIC STATION · COLUMBIA BROADCASTING SYSTEM
G. A. Richards, President; John F. Patt, Vice Pres. & Gen. Mgr.
Edward Petry & Company, Inc., National Representative

'KSO Speeds Distribution For Wartime Spread'

. . . Says Randall Klein

As head of the Des Moines office of Seavey & Flarsheim, food brokers, Randall Klein has had a hand in many successful Iowa sales promotions. On his recent introduction of Double-Mix, Mr. Klein reports:

"Last October radio launched Double-Mix in Iowa—with daily mention on KSO's home-economics program, supplemented by modest newspaper ads.

"Thanks to effective broadcasting, Double-Mix is already established with thousands of Iowa families as the wartime spread that makes one pound of butter do the work of two.

"Even in normal times, introducing a new product is a tough test for any medium of advertising. In wartime it's even harder. So KSO and Helen Watts Schreiber can take a well-deserved bow for helping Double-Mix to obtain such wide distribution in so few months."

KSO
KRNT

Affiliated with Des Moines Register & Tribune
Represented by The Katz Agency

SALUTE TO PAUL WHITEMAN
Rudy Vallee, Kings Men, Ferde Grofe, Gracie Allen, Jimmy Dorsey, Ed Gardner, Mildred Bailey, Morton Downey, Walter Damrosch, Tom Breneman, Don McNeill, Gracie Fields, Lum 'n' Abner, Tommy Dorsey, Henry Busse, Matty Malneck, Johnny Mercer
Bands, Songs, Comedy
90 Mins.
Saturday, 11:15 p.m.
Sustaining
WJZ-Blue, New York

The broadcast party that the Blue Network tossed last Saturday night (10) to welcome Paul Whiteman into its executive ranks as director of music was marked by two admirable features: the personalities who participated in this marathon of well-wishing gave with real entertainment, and there wasn't too much talking.

The men and women that Whiteman helped make in show business are legion and many of the alumni were there for a sort of reunion. Also on hand for the 'open house' were mike celebs with whom Whiteman has been associated in his extensive radio career and sundry stars of the Blue Network.

The originations shuttled from Coast to Coast and into the side roads and the technical side of the broadcast may be rated as one of the smoothest jobs which has graced such an event in recent years. Morton Downey sang in Washington to the accompaniment of a band playing in New York, and three bands, Tommy Dorsey, Henry Busse and Matty Malneck, did smartly by a jam session, even though they were quartered in three different towns on the Coast.

Rudy Vallee not only did the m.c. honors for the Coast section of the program, but sang and acted as foil for the exceptionally amusing pranks of Lum 'n' Abner. Ed Gardner cued in the initial phase of the eastern entertainment, which also included Mildred Bailey and Jimmy Dorsey. A recording of a greeting from Walter Damrosch was interpolated from New York, it being explained that because of his age (80) the symphonic conductor wasn't accustomed to being up at this hour (midnight).

Spotted from the Coast also were Ferde Grofe, directing a march of his own composition; Gracie Allen, in a somewhat overlong bit of pianistic spoofing, with orchestral accompaniment, 'Concerto for Index Finger'; Gracie Fields and Johnnie Mercer. Tom Breneman, m.c. of 'Breakfast at Sardi's,' and Don McNeill, of 'The Breakfast Club,' stayed up to contribute a bit of welcoming monolog from their midwest roosts, while wires of good wishes were read from Bing Crosby and Mark Woods, the Blue's prez.

Whiteman, likewise on the Coast, did plenty of plying of the baton for the occasion. His two big moments were the conducting of the orchestra in George Gershwin's 'Rhapsody in Blue' and 'Concerto in F,' with Jesus Maria San Roma as the featured pianist in both numbers. *Odec.*

'HE DOES NOT FLY ALONE'
Cast: Edward G. Robinson, Edgar Begley, Stuart Brody, Eric Dressler, Arthur Elmer, Maurice Franklin, John Gibson, Bill Grey, John Griggs, Jo Janis, Norman Lloyd, Ian MacAllaster, Santos Ortega, Ted Osborn, Madeleine Pierce, Harold Vermilyea, Gertrude Warner, Carlton Young, Charles E. Wilson, Lyn Murray Orch
Writers: Milton Geiger, George Faulkner
Director: Cal Kuhl
60 Mins.; Sunday, 3:30 p.m.
CURTISS-WRIGHT
WOR-Mutual, New York
(*Landsheft*)

To launch a production drive in its plane plants in various parts of the country, Curtiss-Wright broadcast a full-hour program Sunday afternoon (11) over WOR-Mutual. It was a dramatic-documentary show, with Edward G. Robinson as narrator, a large cast, Lyn Murray conducting a 28-piece orchestra, and ending with a short pep talk by Charles E. Wilson, vice-chairman of the War Production Board. It was an impressive broadcast, possibly a memorable one, raising the question of why radio isn't more frequently and widely used to dramatize the part of industry in our war drive—and thus spur the efforts of management and labor.

Called 'He Does Not Fly Alone,' the program drew a sound picture of the history of aviation, beginning with a montage of the story of the creation, through man's early aspirations to fly, to the experiments and success of the Wright brothers and then flashing developments of the First World War and the post-war era to the present. Repeatedly it expressed the theme that the pilot does not fly alone, but is accompanied by the spirits of all who helped bring the dream of human flight to reality and of the others who help build the plane in which he flies.

The historical montage, comprising the first part of the show, was detailed and dramatic and, through recurring flashes to the modern bomber and its crew, constantly tied in with the main theme. Less familiar in technique and possibly more difficult to put across, the concluding portion pictured the actual building of the plane, from the maze of blueprints to the assembly line, 'where the rivers coverage' and the 'miracle is wrought.'

This part contained the dramatized interviews with the workers on the job and thus tied in with the direct urgency of the present production drive. This part, also, led to the expression of hope for the peace and the future. It closed with Wilson's straight plug for the work of the labor and management committees in the Curtiss-Wright plants.

Robinson's reading of the narration was exceptional, varied in tempo and style, dramatic without being theatrical. The large cast, expertly directed by Cal Kuhl, gave a smooth performance, while Lyn Murray's musical background provided emphasis and color. None of this would have been possible, of course, without the excellent script by Milton Geiger and George Faulkner. *Hobe.*

'WHAT KIND OF WORLD DO WE WANT?'
Women's Symposium
Wednesday (7)
3:30-4 p.m.; 8:35-9:30 p.m.
Sustaining
WMCA, New York

It was ladies day in the court of world affairs last Wednesday (7), when 12 distinguished American women leaders aired their views, via WMCA, on the kind of world they wanted to see after the war. The views were as diverse as their radio deliveries, ranging from the down-to-figures approach of Secretary of Labor Frances Perkins, to the fervent plea for women's rights by Edna St. Vincent Millay.

This all-day forum, originating in the N. Y. Times Hall and sponsored by the Times, was ably m.c.d by Anne O'Hare McCormick, paper's correspondent and columnist. Her forceful voice, seasoned with a slight brogue, counterbalanced some of the impassioned eloquence brought forth by the occasion.

It was a gathering topheavy with literati who know how to use words and used them well. Novelists Fannie Hurst, Margaret Culkin Banning and Pearl Buck represented belles lettres in addition to Edna St. Vincent Millay. Dr. Margaret Mead, although officially an anthropologist, could be classed with the writing fraternity by virtue of her numerous books and articles on a highly technical field. Legal and Government circles had their spokeswomen in Judges Camille Kelley and Dorothy Kenyon. Frieda S. Miller, new aide to U. S. ambassador John G. Winant, and Mrs. J. Borden Harriman, former U. S. Minister to Norway. Business had its voice in Mrs. Walter H. Beech, of the Beech Aircraft Corp., Kan., while Virginia Gildersleeve, Dean of Barnard College, represented education.

The ladies were heard in two sessions, 3:30-4 and 8:35-9:30 p.m. The only man present was Arthur Hays Sulzberger, publisher of the Times, who opened the evening session. Despite the diversity of solutions offered, all agreed upon the need for world cooperation to end wars and social security for individuals and families.

Blue's Novel Foreign News Pickups Prove Promising, Unusual Program

By HOBE MORRISON

'United Nations News Review,' a novel idea of world news presentation, was given a test broadcast 8:30-9 a.m. Saturday (10) via WJZ-Blue. There are several unusual wrinkles about the show, which, despite certain drawbacks, has definite promise. Above all, it reveals real imagination and ingenuity on the part of the Blue network's news department.

The idea of the program is simple. The Blue merely picks up short news reports from the various United Nations capitals, in each case using material prepared and read by the staff of the broadcasting system of the particular country. As far as known, that's the first time a network has thus carried the official news releases of several different countries on a single broadcast, although BBC and Australian programs have been aired on separate shows on the nets.

Normally, the networks carry the broadcasts of their own correspondents in foreign countries. In this instance, the Blue is obviously using this device to get around its lack of foreign news facilities. At the same time, the occasion marks growing confidence in the reliability of the official news from our allies and thus indicates increasing mutual trust among the United Nations.

Although the news reports themselves, in this instance, lacked the personal viewpoint, color and interest of broadcasts by correspondents whose voices and individualistics have become known to U. S. listeners, and were less selective and concise, they were reasonably acceptable. More important, they avoided any semblance of 'propaganda' as such, but were confined to factual reporting.

One of the bright aspects of the 'test' broadcast Saturday was the manner in which the Blue network's news staff dramatized it. Instead of the drab 'we now take you to London' or 'the next voice you hear will be from Algiers' kind of spiel, the continuity took time and pains to explain that the show was merely a 'test' and then went on to describe how the pickups were to be made, where the broadcasts were originating and what facilities were being used to carry them.

That was smart showmanship, adding vividness and a suggestion of suspense. It would have enhanced the dramatic element, however, if the continuity had also given the scene and the atmosphere of the particular time of day or night where the various broadcasts were originating.

As it happened, the two potentially most colorful portions of the show were washouts due to bad atmospherics. From Moscow, via London, a woman's voice was virtually indistinguishable behind the static, while from Chunking, via San Francisco, the report was only partly audible. London came in strong and Melbourne, via San Francisco, was clear, though slightly fadey. Incidentally, the Melbourne report explaining 'skip bombing' was informative and engrossing.

G. W. Johnstone, Blue network director of news and special features, read the narration nicely, but rates real credit for such a resourceful scheme of surmounting his department's budget and staff limitations. As a starter, 'United Nations News Review' shows great promise.

'THE FALCON'
Cast: Barry Kroeger, Joan Alexander, Alice Reinheart, John Gibson, Maurice Tarplin, Mandel Kramer, Bob Hamilton
Writer: Gene Wang
Director: Stuart Buchanan
30 Mins.; Saturday, 7 p.m.
WJZ-Blue, New York

Another romantic comedy-whodunit in the general category of the 'Thin Man' and 'Mr. and Mrs. North' programs, 'The Falcon' is package-produced by Bernard Schubert and is being sustainer showcased via WJZ-Blue. As heard on the initial installment Saturday night (10), it seems promising, but unevenly scripted and played.

The story pattern presents Mike Waring as a sort of unmarried Nick Charles, apparently with various connubially-minded dames on his trail. He, too, is an amateur sleuth always trying to dodge crime-detection, but invariably having a lurid case plunk in his lap just at air time. The opening puzzler was fairly ingenious, but had several flaws of logic or plausibility.

Apparently there's to be a hint of sexiness in the script from time to time (also like 'Thin Man'), but the show must be more carefully cast if that angle is to get across. On the premiere edition the romantic interest sounded anything but romantic. In fact the actresses playing the heroine and the murderess should have switched parts. Barry Kroeger had drive and variation in the name part, while the others gave competent performances. Bob Hamilton's organ background was imaginative, and Stuart Buchanan's direction was positive and brisk. *Hobe.*

BORDER BORDER COAST COAST
other radio stations ask WCPO

"We would greatly appreciate the opportunity of discussing some of the phases of your operation with you and your program director, and promotion man."

"We would appreciate your helpful suggestions very, very much. Tell us how you do it?"

"We like to think that we are in the process of doing the job here that WCPO is doing in Cincinnati."

"I was just wondering if you had some secret program formula and would not mind giving another station a bit of advice. I want to build our listening audience as high as WCPO's."

"I am taking the liberty of enclosing our station log, so that you may pencil such notations on it as you see fit, and believe any suggestions will be most welcome."

"Quite frankly here in a locality that does not have quite as severe competition as you do, we have not been able to achieve anything approaching your audience figures."

"Sincere personal congratulations for the splendid rating you have at WCPO. May it grow more powerful."

"I have heard from many sources over a considerable period of time about the job that WCPO does competing with other Cincinnati stations."

"It seems that every place I go in the East I hear what a terrific job WCPO is doing in Cincinnati, do take yourself a bouquet. If you don't mind, will you give me the benefit of your thoughts and experience."

"The fame of WCPO is well known way out here in California."

"Knowing what a splendid record WCPO has made in Cincinnati in reaching the people, we are trying the same program formula in our city."

"I would appreciate it very much if you would drop me a line as to the policy you pursue in getting your high WCPO rating."

"---expect to come to Cincinnati, specifically for the pleasure and profit of observing your operation at WCPO."

"---Would like to come out to Cincinnati for a couple of days to observe at first hand some of the operation of WCPO AS A GUIDE to aid us in our attempt to build greater audience."

"May we come to Cincinnati to observe and profit by your successful experience?"

C. E. HOOPER Cincinnati Audience Measurements
Percentage of Listeners—Oct. 1942 thru Feb. 1943

	"B"	WCPO	"C"	"D"	"E"
MORNING INDEX MON. THRU FRI. 8:00-12:00 A.M.	38.2	26.1	13.3	12.3	9.9
AFTERNOON INDEX MON. THRU FRI. 12:00-6:00 P.M.	41.3	30.1	9.2	8.3	11.1
EVENING INDEX SUN. THRU SAT. 6:00-10:30 P.M.	50.8	10.7	8.6	20.4	9.2

Now More ...

WCPO
CINCINNATI'S NEWS STATION

Savitt Solid $56,000, Barnet Hot 50G On 2d, Both N.Y.; Kassel Fine 22G, Chi

(Estimates for This Week)

Charlie Barnet, New York (Capitol; 4,620; 35-$1.10)—With Mary Small and Victor Borge on stage, 'Slightly Dangerous' (M-G). Barnet band and others credited heavily with strong $50,000 indicated for current (second-final) week.

Count Basie, Boston (RKO Boston; 3,200; 44-99)—'Holmes' Secret Weapon' (U) and all-colored stage show. Basie orchestra draws nicely here and mostly responsible for good $29,800.

Joe Reichman, Chicago (Chicago; 4,000; 35-75)—Plus 'Hello, Frisco' (20th); Tito Guizar, others, on stage (2d week). Healthy $38,000.

Les Brown, New York (Paramount; 3,664; 35-$1.10)—With Gil Lamb and King Sisters in person, 'Happy Go Lucky' (Par). Holding up well at $40,000 on third stanza concluded last night (Tuesday), with another yet to go.

Xavier Cugat, Philadelphia (Earle; 2,760; 35-75)—Okay $22,000 with only partial assist from 'Stranger in Town' (M-G).

Al Donahue, San Francisco (Golden Gate; 2,850; 44-75)—With 'Flight for Freedom' (RKO), plus others on stage. Hefty $33,000 to lead city, with picture credited as chief draw.

Art Kassel, Chicago (Oriental; 3,200; 28-55)—With 'Midnight Boston Blackie' (Col). Fine $22,000, largely on the band.

Johnny Long, Baltimore (Hippodrome; 2,240; 17-66)—With 'Ladies Day' (RKO) and Dooley Wilson in p.a. Drawing okay $16,000, thanks mostly to stage layout.

Chico Marx, New York (Roxy; 5,886; 40-$1.10)—With Marty May, Marion Hutton and Modernaires, 'Hello, Frisco' (20th). Well-balanced show big on third week ended last night (Tuesday) having scored $64,000. Holds total of five weeks.

Frankie Masters, Newark (Adams; 1,950; 25-99)—With 'Alibi' (Rep) and stage show headed by Barry Wood. Band has slight value here, only tepid $15,000.

Hal McIntyre, Pittsburgh (Stanley; 3,800; 30-66)—With 'Hard Way' (WB). For a new band in these parts, McIntyre is okay at $18,000. Hefty screen support helping since film has more names then most product playing here.

Jan Savitt, New York (Strand; 2,756; 35-$1.10)—With Ethel Waters on stage and 'Edge of Darkness' (WB). In-person show blending with picture for highly palatable $56,000 or over.

Lawrence Welk, Omaha (Orpheum; 3,000; 20-65)—Plus 'Journey for Margaret' (M-G). Fine $14,500.

Vincent Lopez Draws $2,250 at Shubert, New H., One-Niter

(Estimates)

Bob Allen (Arena, New Haven, Conn., April 11). Band and vaude didn't do well at all this week. Approximately 1,000 at $1.10 top in two shows. Allen and Enoch Light, coupled in Raymor-Playmor Ballroom, Boston, Friday (9), drew 1,800 at 85c-75c for okay $1,440. Next night (10) Allen and Andy Jacobsen, local, played to 2,100 at 99c for $2,079, nice.

Peter Cutler (Totem Pole Ballroom, Auburndale, Mass., April 10). Cutler proving favorite here after about two months of weekends. This date was biggest yet; 2,200 at $1.50 couple, excellent.

Inkspots-Lucky Millinder (Worth theatre, Fort Worth, Tex., April 9-11). Millinder and Inkspots combined to crack this house's three-day record with $11,754 gross. Hot combo.

Vincent Lopez (Shubert theatre, New Haven, Conn., April 11). Packed 'em in on four shows, with vauda, for estimated 4,200 admissions at 75c top. Gross amounted to approximately $2,250, big.

Lucille Linwood, last with Bobby Sherwood and previously at NBC, has taken over singing chores from Betty Engels with McFarland Twins band. Miss Engels left due to ill health.

J. Dorsey's N. Y. Roxy Date Moved Up; Spivak Gets Break at Pennsy

Jimmy Dorsey's opening at the Roxy, New York, has been moved up from May 5 to April 28, and instead of four weeks he may go five. Dorsey moves out of his current Pennsylvania hotel, New York, booking April 20, replaced by Bob Allen.

Moving Dorsey's exit and Allen's opening ahead, while not planned that way, gives Charlie Spivak a break. Spivak will replace Allen on May 24, getting in four weeks before leaving for the Coast to do a film with Betty Grable for 20th-Fox, which starts June 28. Originally Spivak was to open the Penn June 21 or 28, after the film chore, which was to have started May 10. Miss Grable's illness delayed that.

Both Dorsey and Spivak have been ill the past week. Dorsey has been off the stand with a strep throat, cancelling all his band's broadcasts. Bob Eberly led at the Pennsylvania in his absence. Spivak was in the hospital at Indianapolis all last week with intestinal flu. He returned to activity Sunday (11) at the Palace theatre, Akron.

Philly Musicians Ease Tariff for Roadhouses

Philadelphia, April 13.

The musicians union last week disclosed that it would lower the classification of certain out-of-town roadhouses, where business has been hit by the gasoline rationing, to aid the operators to stay in business.

The union's action followed the rescinding of contemplated suits against several spots which closed when the pleasure driving ban went on and musicians were laid off. Most of the spots have reopened on curtailed basis. The union reserved the right to up the classification of the spots as soon as improved business warrants the added expense.

Two more shuttered roadhouses are contemplating reopening shortly—the Silver Lake Inn, on the White Horse Pike, N. J., and the Lexington Casino, on the Roosevelt Boulevard, en route to N. Y.

D'Artega, Formerly With Spitalny, Gets Girl Band

D'Artega, arranger for Phil Spitalny and former bandleader, has formed a 19-piece all-girl band and is rehearsing in preparation for opening about May 1. One important consideration in forming an all-femme band now is that it would not be hit by the draft.

Although D'Artega explains that his band is not intended to compete in any way with Spitalny's, and that he and Spitalny's relationships continues to be cordial, he denies that Spitalny or anyone else owns a share of the new outfit. He is financing it entirely himself, he says. He has not yet set a booking deal for the organization.

Band Bookings

Charlie Barnet, April 16, week, Royal theatre, Baltimore; 30, week, Apollo theatre, New York; May 7, week, Earle theatre, Philadelphia.

Bobby Sherwood, May 7, Raymor Ballroom, Boston.

Xavier Cugat, April 23, week, Stanley theatre, Pittsburgh; May 6, indef., Waldorf Hotel, New York.

Shep Fields, April 16, Sports Arena; Rochester, N. Y: 17, Manhattan Center, N. Y.; 18, Shubert theatre, New Haven, Conn.; 19, two weeks, Bradford hotel, Boston; 25, (Sunday), Aud., Springfield, Mass.

Sammy Kaye, April 23-26, State theatre, Hartford, Conn.; 30-May 2, Central theatre, Passaic, N. J.; May 6, week, Palace theatre, Albany; 14, week, Circle theatre, Indianapolis; 21, Palace theatre, Akron-Youngstown; 28, week, Chicago theatre, Chicago.

Les Brown, May 22, Hershey Park, Hershey, Pa.

Ina Ray Hutton, May 25, four weeks, Flagler Gardens Restaurant, Miami, Fla.

Vincent Lopez, May 31, Johns-Hopkins U., Baltimore.

Gene Krupa, May 6, week, RKO theatre, Boston.

Willie Smith, Negro alto saxist with Charlie Spivak, into Navy band at Great Lakes Training Station, Chicago, Monday (12).

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heetherton*	Biltmore (300; $1-$1.50)	50	700	53,725
Veughn Monroe	Commodore (500; $1-$1.50)	0	†1,450	1,450
Lani McIntire*	Lexington (300; 75c-$1.50)	61	1,600	95,875
Sonny Dunham*	New Yorker (400; $1-$1.50)	14	1,875	27,225
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	9	3,150	29,200
CermenCevallero*	Waldorf (550; $1-$2)	13	2,500	33,200
Abe Lymen	Lincoln (275; 75c-$1)	12	1,075	14,775
Guy Lombardo	Roosevelt (400; $1-$1.50)	4	1,250	6,950

** Astarisks indicate a supporting floor show. New Yorker and Biltmore hava ica shows; Waldorf headlines Alec Templeton.*

† 3 days.

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Williams building business to fine level; 5,850 last week.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Parties during last six days of Art Kassel and opening of Jimmy Joy (9) pushed count up to around 3,100 people.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Off a little here. Bondshu, sharing honors with Georgie Tapps and Mary Howard drew 1,950 on the week.

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Calloway making this room one of the biggest draws in town. Close to 5,500.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan's absence from bandstand due to illness affecting trade. Special party during week brought patronage up to 2,100.

Los Angeles

Harry Owens (Ambassador; 900; $1-$1.50). Right down middle for another cushy 4,000. Getting same smart play.

Matty Malneck (Biltmore; 900; $1-$1.50). Things are brisk around these diggins and no trick at all to lure 3,500 payees. And a floor show to back him up.

Boston

McFarland Twins (Main Ballroom, Hotel Bradford; 1,750; 85c. admission). McFarlands kept close to high average of first week with 4,100—still good. Van Alexander current.

Milt Herth (Colonial Room, Copley Plaza; 325; 50c-$1 cover). Herth has hung up a run record. On 13th week drew fine 643 covers, mainly on weekend.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). The Hartmans continue to draw 'em in; 1,967 covers on their third big week, although 300 under previous week. Newman's sixth stanza.

Jack Edwards (Terrace Room, Hotel Statler; 450; $1 cover). On his second week, Edwards played to 725 covers over Friday-Saturday, only late nights.

Location Jobs, Not in Hotels

(Los Angeles)

Glen Gray and Casa Loma (Palladium B, Hollywood, first week). Swingsters staying away which makes room for the spenders and the slower-tempo mob. There were enough of them around to add up to a surprising 23,000. Nick Cochrane is intermish band and on Monday nights it's Eddie Miller's crew of ex-Bob Crosbyites and Mac Stone the in-betweener.

Freddy Slack (Casa Manana B, Culver City, seventh week). Strictly a Saturday night play, the rest of the week adding little to the 3,200 total; good.

Louis Armstrong (Trianon B, Southgate, fifth week). Crowding his regular count of around 7,500 and really building here.

Noble Sissle (Casino N, Hollywood, third week). May get up to 3,000 admishes, with all-Negro floor show giving yeoman help.

(Chicago)

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Last three days of Gracie Barrie's band and four days of Foster, who opened on April 7, brought in about 2,100 customers; okay.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). Band has scored hit with swing fans at this spot. Going along at healthy average of 500 nightly attendance.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout iha country, as reporied by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Black Magic (7) (Famous)	Glenn Miller	Vicior
	Cherlie Barnet	Decca
2. Heard Song Before (12) (Morris)	Herry James	Columbia
3. So Nice Come Home to (9) (Chappell)	Dinah Shore	Vicior
4. Don't Get Around Much (4) (Robbins)	Inkspots	Decca
5. Brazil (12) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
6. Started All Over Again (2) (Embassy)	Tommy Dorsey	Victor
7. There Are Such Things (20) (Yankee)	Tommy Dorsey	Victor
8. Moonlight Becomes You (16) (Famous)	Bing Crosby	Decca
9. As Time Goes By (1) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
10. Why Don't You Do Right (11) (Meyfair)	Benny Goodman	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

For Me, My Gal (3) (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
Craziest Dream (18) (BVC)	Herry James	Columbie
Touch Texes (Southern)	Freddy Martin	Vicior
Teking Chance Love (Feist)	Benny Goodman	Columbie
	Sammy Kaye	Victor
Velvet Moon (Witmark)	Herry James	Columbia
Murder He Says (Peramount)	Dinah Shore	Vicior
Cabin In the Sky (Feist)	Veughn Monroe	Victor

BIG BUSINESS BY BROWN

IT'S 4B'S—EVERYWHERE!

VARIETY, March 31, 1943

PARAMOUNT, N.Y.

Les Brown's strong orchestra provides solid support for the 'Happy Go Lucky' screen fare and the combination should spell BIG BUSINESS. An exceedingly competent outfit which the audience, when caught, obviously enjoyed.

Equipped with sparkling arrangements and a good beat, the band projects itself here in a manner that makes one feel certain this outfit will go far beyond its present status. It provides good backing for the acts, too.

LES BROWN

AND HIS ORCHESTRA

Currently Fourth Week at

PARAMOUNT, NEW YORK

★

Continuing Limited Theatre Tour

★

Opening May 28

SHERMAN HOTEL, CHICAGO

★

Okeh Records

★

Personal Management: JOE GLASER

★

Direction—MUSIC CORPORATION OF AMERICA

Inside Stuff—Orchestras

Victor Records is reissuing (backed) two sides by Tommy Dorsey's orchestra which, when originally released, were coupled to two other tunes. Victor's idea is to take advantage of the fact that both melodies, 'In the Blue of Evening' (Shapiro), and 'It's Always You' (Paramount), are to become No. 1 plug tunes of the respective companies. Neither melody got anywhere when first released and it's figured they're still fresh. 'Always You' was in Bing Crosby's film, 'Road to Zanzibar' (Par.).

'Evening' was first marketed last fall, backed with 'Boy In Khaki, Girl In Lace.' It was then published by Dorsey's own music firm, but Shapiro recently took it over. 'You' was backed with 'Birds of a Feather.' Decca also has a recording of 'You' by Crosby. Columbia has it by Benny Goodman and Frankie Masters. Crosby's release was originally on 35c (he's now on 50c sides) and Decca will take orders for it, but won't put it on general release. Columbia expects to reissue Goodman's cutting.

Frank Andrews, head of the New Yorker hotel, N. Y., substantiates the claim of Music Corp. of America that no objection was made to the booking of Benny Goodman's orchestra for the Astor hotel, N. Y., prior to Goodman's opening at the New Yorker's Terrace Room. Goodman opens the Astor June 28 and closes Aug. 7, and goes into the New Yorker the first week in October against Tommy Dorsey, who will be at the Pennsylvania hotel.

Andrews states that, though the New Yorker's contract with Goodman pre-dated the Astor, he had no objections to the leader playing the latter spot so long as the bookings didn't run consecutively. There are approximately eight weeks between.

Valaida Snow, colored, currently directing the Sunset Royal orchestra at the Apollo theatre, N. Y., is a refugee from a Nazi concentration camp. Once leader of a band in this country, she went to Europe and was working in Copenhagen, Denmark, when the Nazis overran that country. She spent a year in prison and was returned here on the exchange liner Gripsholm. During her incarceration she sometimes got only three potatoes a day for food, she's telling Apollo audiences.

Bobby Sherwood definitely is not disbanding his orchestra after completing his current run at the Roseland Ballroom, N. Y. Constantly losing men to the armed forces and rival leaders, he seriously intended breaking up, but has changed his mind.

Band is booked for a run at the Raymor Ballroom, Boston, opening May 7. Closes at the Roseland May 4.

Turnover in Musician Market Looking More and More Like Mattress Factory

An idea of what the average band-leader has to contend with these days to maintain an orchestra came out of one grouch session last week. In the past five months this leader has made 52 musician changes in a 15-piece orchestra, more than three complete turnovers. Less than half of this total, he claims, were lost to the armed forces. Most were lured away by a better offer, fired, or just quit.

These figures make it clear why so many of the class 'B' and 'C' outfit leaders have lately disbanded. Only those leaders in the above categories who have managed to instill intense personal loyalty in key sideman have been able to fend off oblivion. Many of the lesser known leaders assert difficulty in maintaining the same band two nights running, if they are appearing in a metropolitan job where Class 'A' leaders can wave twice as much salary under the noses of their men. Sniping goes on constantly, and no longer is it kept under cover.

One night recently three opposition leaders were in a N. Y. spot casing a rival band, and they made no bones about why they were present.

Tooters Nix All Cuffo Patriotic Appearances Due to Draft Depletion

Philadelphia, April 13.

Local 77 Musicians Union, last week was forced to call a halt on cuffo music for patriotic events. The damper was put down after the Kiwanis Club of Glenside, Pa., a near-by suburb, had requested an orchestra to play gratis at a rally to signalize the windup of the new bond drive, April 28.

A. Rex Riccardi, secretary of Local 77, said he had to turn down the request because of 'the lack of manpower.'

He pointed out that out of a total membership of 2,000, more than 600 union members are in the armed forces; 500 are working in war jobs, while the rest are servicing Army, Navy, Marine bases, USO centers, canteens and similar spots, as well as playing for bond rallies, Red Cross and other war charities.

Riccardi said the cuffo work, plus the shortage of musicians, has found the union pressed for men for regular commercial engagements.

Army Takes Band Spot

Army has taken over the Sea Girt Inn, Sea Girt, N. J., name band summer location. Benny Convitz, operator, will shift to Newark, N. J., where he will launch a Negro ballroom on the site of the former Skateland, rink.

Convitz has operated Sea Girt for the past couple seasons.

Zoot Suit Jive Set in D.C. Longhair Auditorium

Swing sessions and jazz concerts in longhair halls seem to be increasing in the east. There have been quite a number staged in the past six months. On May 10 a group of 'hot' musicians will invade Constitution Hall, Washington, D. C., led by Bobby Hackett, cornetist. He will have Pee-wee Russell, clarinet; Eddie Condon, guitar, etc. No Negroes will be in the combination.

Date is the first of this type to be booked for Washington's equivalent of Carnegie and Town Halls, N. Y., which long ago underwent their baptism of jazz.

Navy May Take Hub's Bradford Hotel; Plans Hold Up Band Bookings

Boston, April 13.

Bradford hotel here may be taken over by the Navy, according to manager Bob Appleton, but definite word will not be known for a few days.

This move by the Navy has caused Appleton to inform Music Corp. of America to hold up future band bookings for hotel's main ballroom, where business has been steadily on the upgrade since start of new policy six weeks ago with Richard Himber, Frankie Masters, McFarland Twins and the current Van Alexander.

Appleton has lined up Shep Fields, Les Brown, Jan Savitt, Gene Krupa and others on two-week stands.

Tripping Light Fantastic New H. C. of Living Item

Ballroom operators in war-congested areas apparently are having no trouble hiking admissions to record proportions. One spot, the Palomar Ballroom, Norfolk, Va., has been asking and getting as high as $3.30 a couple for ordinary dancing, without trimmings.

Palomar posted this figure for a two-day stand by Johnny Long's orchestra Monday and Tuesday (5-6) of last week. These two nights are the weakest for ballroom promotions, but with the high admission Long played to $3,750 worth of business the two days and took out about $2,250 for his end.

Dick Segel, former assistant manager of the Palace theatre, Cleveland, has become assistant road manager with Woody Herman's orchestra. Herman is in California completing a film for 20th-Fox.

A King Who Still Reigns

By BILL HALLIGAN

Hollywood, April 13.

When you know a man for twenty-odd years and all you ever hear about him are nice things you logically come to the conclusion that he is a pretty nice guy. That old adage that nobody loves a fat man is knocked into a high hat by the Squire of Flemington, Paul Whiteman.

The first time I ever beheld the 'King of Jazz' he was leading a small band in the Ambassador hotel cocktail room in Atlantic City. Harry Fitzgerald, the N. Y. agent, brought me down to see him. He had just signed him up for his first appearance in New York. Lee Shubert had the first chance but he muffed it and Gil Boag signed Whiteman for the Palais Royal at an unheard of salary for an unknown—$1,750 I think it was. We picked up Paul and made the rounds of the night spots, Gil Boag, Bob O'Donnell, Fitz, Paul and myself. Whiteman was a sensation in New York and was the forerunner of the name bands that followed and he's still up there but I can't think of most of the ones that had their spot in the sun and have long since been forgotten.

I saw him later in London at the Grafton Galleries where the Prince of Wales was a constant visitor. S. Jay Kaufman and I were over to see the opening of George S. Kaufman's 'Merton of the Movies' and one day we lunched at Simpson's on the Strand with Hannen Swaffer, Hugh Ford and Charlie Cochran. 'Merton' was a dismal failure and it was far from a love feast.

A few years later I saw the massive maestro at Coral Gables, Florida, when the real estate boom was at its height and Paul was getting a king's ransom plus cleaning up on some choice Miami locations. But that isn't what I started out to talk about.

It seems that a few months ago the Los Angeles Symphony was so badly in debt that it looked like they couldn't finish out the season. They needed $14,000 to tide them over and a very prominent bank in Citrus Center gave them a cold nothing-doing. They conceived the idea of getting Paul for a series of concerts for the 'Gershwin Symphony in Blue.' They told Whiteman of their predicament and he signed without a second thought.

The symphony heads took the contract back to the same bank and got the money to carry them through. On the first concert in Frisco they grossed over $40,000. With the help of Bing Crosby and Dinah Shore jazz was pulling the classical out of the red. Since then Whiteman has given three concerts in Los Angeles to capacity and is sold out for an appearance in San Diego. While they are down there they will give a couple of concerts for the boys at the Marine Base and the camps in the immediate vicinity. In these days of rationed cabbages and kings it's nice to know that one of the monarchs will never be dethroned.

D. C. Local to Ask WMC Rate Theatre-Radio Musicians Essential

Washington, April 13.

Paul J. Schwarz, head of Local 161, musicians union, will this week submit a brief to War Manpower Commission chairman, Paul V. McNutt, asking that musicians be rated as an essential occupation. He contends that if theatre musicians are forced to leave their posts amusement houses will be crippled and the effort to sustain morale curtailed.

Schwarz will base his plea on the fact that theatre and radio musicians are highly skilled, with an average of six years of training. No ordinary player is equipped to go into a theatre orchestra and meet the requirements.

Local 161 is also tabulating how musicians are allocated in the Army. It has a list of around 100 musicians whose skills are not utilized by the military. The union maintains that there are 40 camps in the United States without adequate entertainment, although there are musicians in these establishments capable of organizing self-created entertainment.

Kenny Sargent Doubles On Vocals and Explosives

Memphis, April 13.

Kenny Sergeant, featured vocalist with the Casa Loma orchestra from its inception until recently, has taken a job in a local defense plant. Sargent is singing one night a week in the Gayoso Blue Room, in addition to his office work in the explosives plant of the National Fireworks Co. at Cordova.

Songster has also got together a small musical combo among fellow workers, known as 'The Cordova Chords,' which plays for various employee entertainments.

AFM, Diskers Will Meet This Week

Representatives of the various record manufacturers and the executive board of the American Federation of Musicians meet at Ambassador hotel, N. Y., tomorrow (Thurs.) to make another attempt to settle the recording controversy. There has been no advance leakage of whether either party has any proposal to clear up the situation, which has existed since last Aug. 1, when AFM chief Petrillo clamped a ban on record and transcription cutting.

This is the second meeting between the representatives of the two factions. First took place Feb. 15 and resulted in an impasse. Petrillo handed the recording executives a settlement proposal, which, after discussion, was unanimously rejected by the latter.

Monroe Unavailable, So Commodore Hotel Drops Summer Plans

Commodore hotel, New York, has been forced to drop plans to keep its Century Room open through the summer. Unable so far to secure a band to follow Jan Savitt, who succeeds Vaughn Monroe on May 6, and with less likelihood of securing one as time goes by, the hotel decided to shutter the room. Savitt will close about June 2.

Monroe is scheduled to head coastward, after giving way to Savitt, to begin work on 'Meet the People' for Metro. This chore has a bearing on the Commodore's closing. Originally the band was to have made a film with Abbott and Costello beginning April 12. Costello's illness, however, cancelled the film and Monroe was shifted to 'People,' which gets underway May 17.

If he had made the A. & C. film, Monroe would have been back in N. Y. to keep the Commodore going through June and July. Fact that the band was originally clear for that period was the original basis for the decision to operate through the summer.

N. Y. CAP, GOULD NEAR DEAL FOR RADIO SYMPH

Capitol theatre, New York, has virtually closed its deal with Morton Gould to play that house some time this summer. Gould, a WOR, N. Y.-Mutual staff conductor, directs a 50-piece orchestra on radio and, if possible, the Cap will use the entire combination, or as much of it as can be spotted on the theatre's pit elevator.

When negotiations are completed for Gould's outfit and the number of men he will use is decided upon, Loew's, Inc., which books the Capitol, will build a show around it with acts that won't require too much stage area to work.

Booking Name Negro Orchs for Cleve. Aud

Cleveland, April 13.

Under the monicker of Super-Attractions, Inc., Elroy Willis is booking name Negro orchestras into Civic Auditorium for rug-cutting jamborees this spring.

Lionel Hampton signed for April 21 by promoter, who is charging $1.25 per head. Jimmy Lunceford dated for April 28 under the same set-up, with no advance sales.

Johnny Long pencilled into Stanley theatre, Pittsburgh, week of April 30.

N. Y. Musicians Vote Out 3% Relief Tax

Members of N. Y. local 802 of the American Federation of Musicians, meeting at Carnegie Hall, N. Y., Monday (12) afternoon, voted to abolish the 3% R. & O. tax, in effect since 1935. Measure was repealed over the objections of the current administration by an overwhelming vote of 8 to 1. Some 750 members cast ballots.

R. & O. tax was a relief measure, exacting 3% of each member's wages, in addition to dues. It was used to support the local's unemployed.

Voters made short work of the 'one man to one job' proposal. This would have, for example, prevented—radio studio musicians from playing more than one program, and others from doubling from hotels to theatres and so on.

Officials of 802 made a financial report for 1942, in addition to other agenda. It was revealed local shows net assets of $415,500 and liabilities of $29,122, leaving surplus of $386,378. There are 16,500 members and another 2,497 in armed forces who do not pay dues for duration of service.

Shribman Back In Glen Island

Joe Marsala's orchestra has been selected to reopen the Glen Island Casino, New Rochelle, N. Y. He opens May 12 for an indefinite run and the booking points to Cy Shribman's reentry into the operation of the spot. For weeks Glen Isle's owners had been unable to dig up a band willing to locate there for the summer.

Shribman, New England promoter and band financier, was formerly interested in Glen Isle as a buildup spot for his band. Charlie Spivak, in whom he's no longer financially interested, and Hal McIntyre, whom he still handles, both spent their formative stages at the spot. Shribman has been backing Marsala since last summer, when the band was on a long stay at the Log Cabin, Armonk, N. Y. Latter spot has shown no signs, incidentally, of even mulling reopening.

Meadowbrook, Cedar Grove, N. J., which Frank Dailey asserted a couple weeks ago he would open for the summer if a top band could be booked, will stay dark. Dailey has been unable to secure the bands he wants.

WB Releases Spitalny To Capitol, N. Y., In Return for Philly Date

Phil Spitalny's contract to go into Loew's Capitol theatre (May 27 or June 3), N. Y., is now clear of any legal entanglements that might have been brought by the opposition Strand, which had a contract with the leader for a July playdate. Warner Bros., operators of the Strand, has given Spitalny a release, in return for which Spitalny will fulfill a booking at the Earle theatre, Philadelphia.

WB had been billing Spitalny at the Earle for the past week or so, to open April 23, for which they have no signed contracts. Spitalny is said to have advised WB that he wouldn't go into the Earle unless freed of all argument over his signing with the Cap.

Charlie Barnet, now at the Capitol and with whom WB also was at loggerheads a few weeks ago because of a commitment to the Strand, will also play the Earle, week of May 7. During his dispute with WB the date was out, and later reinstated.

Hershey, Pa., Dancery Reopening May 12

Hershey Park, Hershey, Pa., one of the larger and more important summer dance band one-nighters in the east will resume operations this year as usual despite travel difficulties. It gets underway Saturday, May 12, with Hal McIntyre's orchestra.

Last summer, when gasoline and rubber shortages were just as acute as they are today, Hershey was not harmed to any extent. With a string of the best bands in the country it consistently did well at the b.o.

Benee Russell Changes Stance On His Bring-Back-Buck Movement

Benee Russell, ASCAP writer member, who sparked a membership meeting on the Coast last month into passing a resolution urging the return of Gene Buck to the Society's presidency, has in a letter to L. Wolfe Gilbert, an ASCAP director, declared that he now sees the error of his viewpoint. Russell wrote Gilbert, who is now on the Coast, that he had consequently learned that 'nothing is as dead as Hollywood isolationism' and that he had learned on his arrival in New York for the previous week's annual meeting that 'our remaining Buck adherents were primarily concerned with classifications.'

'I had,' wrote Russell, no desire to disturb the ASCAP gatherings for this event by an appeal to sentimentalism, which no longer seemed to have any pertinency in the affairs of our Society. I have always maintained that ASCAP interest transcends all individual considerations and am, therefore, resolved that our Society is being operated to the complete satisfaction of the majority of its members and that the contemplated 'grab' of ASCAP on the part of a few publishers, which I had, heretofore, branded as fantastic and incredible, is nothing less than downright silly. The age, which we called sentimentalism, is dead. Irretrievably, irrevocably, beyond recall. I am sure Gene recognizes this as well as most of us and has accepted it with the grace which had always distinguished him.'

Russell had come east for the ASCAP annual meeting prepared to introduce a similar resolution advocating Buck's election, but this, he admits, he did not do because of the pro-administration spirit he found prevailing among the membership.

Saddlers' Theme

The U. S. Cavalry, along with the Army Air Force, now has a song of its own.

It's 'Hit the Leather,' by Capt. Meredith Willson and published by Carl Fischer, Inc.

Gabowitz Bros., Moore Lose 'World on Fire' Suit

Following dismissal of fraud action brought in N. Y. supreme court by Louis and Martin Gabowitz and Gerum Moore, Justice Louis Dalenle on Monday (12) ordered costs of trial be awarded to defendants in case. Deanna Bartlett and Maury Hartmann. Latter was listed as owners of Cherio Music Co., publishers of 'I Don't Want to Set the World On Fire.' Plaintiffs contended song earned more than $150,000 and that they were entitled to a share in the profits.

Claimed by the plaintiffs during a nine-day trial, which resulted in dismissal of the action, that they had originally been associated with Hartmann in the Cherio firm but that Hartmann had forced them to sell their interest. Subsequently, it was claimed, Hartmann, along with Miss Bartlett, started a new publishing house under the same name, taking 'World On Fire' with them from the old firm's catalog. Song later became a hit. Plaintiffs charged they were fraudulently deprived of a share in the profits.

BALLET THEATRE SOCK $60,000 IN NEW YORK

Developing popularity of ballet is emphasized via amazing grosses registered by the Ballet Theatre at the Metropolitan Opera House, New York, last week and the business it drew during its recent transcontinental tour. In eight performances at the Met, takings topped $60,000 at $3.85 top. Standees were claimed for all performances.

Sol Hurok is presenting the troupe. Manager bought extra-space ads in the dailies and spent $1,100 in spot radio announcements last week.

Hurok's ballet is said to have averaged better than $50,000 weekly on tour.

War Bond

Continued from page 3

tions reporting. The 50,000-watt network affiliates have released no figures on their drive efforts.

In Philadelphia, WIP reports that it has received more than $800,000 in pledges following a five-hour show Monday night (12). The session starred Xavier Cugat, George Jessel, Jack Haley, Ella Logan, Edythe Wright, Teddy Powell, the Philadelphia Orchestra and the 'Porgy and Bess' chorus. Cugat started the ball rolling with a personal $5,000 bond purchase.

Victor Young wound up nine weeks of work on the score for 'For Whom the Bell Tolls' at Paramount.

Jerry Seelen and Lester Lee signed to write songs for 'Rainbow Island' at Paramount.

Beecham Vs. Col. Suit Called Off

Sir Thomas Beecham's suit in Federal Court, N. Y., against Columbia Records for $600,000 and a permanent injunction enjoining the recorders from releasing certain classical discs he made for them with the N. Y. Philharmonic Symphony orchestra has been discontinued. Reasons for its being dropped and the terms of settlement, if any, are being kept under cover. Even the question of whether the disputed works will be marketed goes unanswered.

Sir Thomas' attempts to block the release of the discs were claimed, in the action, to be based in his dissatisfaction with the recording of them. He claimed they were defective and not up to the standard of recordings he made in England.

Discs disputed were interpretations of Seventh Symphony of Sibelius, a suite from Rimsky-Korsakoff's 'Coq d'Or' and Mendelsohn's Italian Symphony.

Met's N. Y. Encore

The Metropolitan Opera, returning from its three-week tour, will present encore performances in New York and one in Philadelphia. There will be two Saturday afternoon performances, 'Le Nozze da Figaro,' April 17, and 'La Traviata,' April 24. 'Parsifal' will be given in Philly April 20 at the Academy of Music there.

E. B. MARKS APPEALS 'I WONDER' DECISION

Edward B. Marks Music Corp. last week, appealed the decision of Federal Judge John C. Knox, who dismissed the copyright infringement action of Marks against the Jerry Vogel Music Co., Inc., involving the song 'I Wonder Who's Kissing Her Now.'

Judge Knox awarded Vogel $1,020 in counsel fees and costs and declared both Marks and Vogel copyright owners.

The court ruled that both publishers had the right to publish 'I Wonder,' written by Joe E. Howard, who composed the music and granted the rights to Marks. Will M. Hough and Frank R. Adams, composers of the lyrics, granted copyright to Vogel.

New Opera Maps English 'Carmen'

In addition to Erich Wolfgang Korngold's opera, 'Kathrin,' which it will put into production in November, the New Opera Company plans to launch its 1943-44 season with an English version of 'Carmen.' Opera company, mentioned recently in 'Variety' as one of the producing units expected to play a prominent role in a Broadway 'Salzburg' operatic festival next season, will initiate a nationwide search via a newspaper campaign to find an American girl with the necessary attributes for the ideal 'Carmen.' Exact date of presentation will be predicated upon her discovery.

Plans for the 'Carmen' production have been announced by Yolando Mero-Irion, general manager of the New Opera Co., currently represented on Broadway by 'Rosalinda' (English version of 'Die Fledermaus'). Associated with her in the presentation will be Emil Cooper, Russian conductor; Theodore Komisarjevsky, who will be stage director, and George Balanchine, in charge of choreography.

Presentation of Korngold's 'Kathrin' will mark its initial performance in America. It was presented in Stockholm in 1939. Pointed out by New Opera Co., however, that it will not use refugee talent, as previously reported, since one of its primary aims is to sponsor the careers of American singers.

In connection with proposed festival, possibility is also seen that Robert Stolz's 'Two Hearts in Three-Quarter Time' may also have its initial Broadway presentation this summer. Operetta was put on in St. Louis in 1938 and again in 1939, but New York has only seen the film version, made some years ago.

BIBO LOSES ANTI-TRUST SUIT AGAINST ASCAP

Los Angeles, April 13.

Irving Bibo's triple damage anti-trust action against ASCAP was dismissed today (Tuesday) following trial before Federal Judge Benjamin Harison. Bibo, who has been a writer member of ASCAP for years, charged that he had been repeatedly refused admission to the Society as a publisher.

After the case had been dismissed, Bibo's counsel asked the court to grant him the right to amend the complaint. This was turned down. A request for permission to file a new cause of action met with a similar rejection.

Refuting a Press Agent

Spokesman for the music industry pointed out last week that they had no objection to Marion Hutton's press agent getting her picture in the papers over her solicitude for soldiers having something to sing from, but they do think that the p.a. should have done checking for the facts with the War Department. The statement carried under Miss Hutton's picture read, 'Miss Hutton will respond to a request from servicemen for copies of popular melodies by collecting sheet music from publishers and distribute them among various camps.'

The War Department, it was recalled, has a special service division which compiles booklets containing the latest song hits. These 'song kits' have been distributed by the millions among the soldiers. The Army is aided in this task by a committee of music men.

Inside Stuff—Music

The trial of the injunction and accounting action involving the title of the song, 'You'll Never Know,' brought by the Sheldon Mitchell Publishing Corp. against Loew's, Inc., and Leo Feist, Inc., music publishers, introduced a new approach in litigations of this nature. Sheldon, in its complaint, charged Loew's and Feist with unfair competition, claiming prior rights to the title. Sheldon discarded the usual claim of infringement on titular rights, since there are many songs of the same title; ASCAP currently lists 67 songs under it. They also allege that the song and title was used in Metro's 'Lady Be Good' and was published by Feist under an agreement with MGM. At present a song with the same title is being presented in 'Hello, Frisco, Hello,' published by Bregman, Vocco & Conn.

Loew's and Feist dispute the prior claim. In view of the presence of so many songs under that title and deny the allegation of unfair trade practice. The trial, originally scheduled for Thursday (8) in N. Y. supreme court, was adjourned until tomorrow (Thursday) by Justice Benedict D. Dineen.

Sammy Kaye recently picked up a tune for publication by his World Music Co. titled 'Name It Baby and It's Yours.' It wasn't until several weeks after he began playing it that he realized the title and several lines in the lyric formed a followup to his last year's hit, 'Daddy.'

Now the melody is being billed on broadcasts, etc., as a sequel.

Post-war and post-Petrillo, many a music publisher plans following Jack Robbins' lead and going into the recording business independently, as did Buddy de Sylva-Johnny Mercer-Glenn Wallichs, with their quick-clicking Capitol records. Robbins has already incorporated the Lion brand, patterned after Leo, the Lion, the Metro-Goldwyn-Mayer trademark, since Metro owns 51% of the Robbins music interests.

Mills Music, Inc., will be paid $35,000 by 20th Century-Fox for the title rights and unlimited use of the song, 'Stormy Weather.' Deal includes the sync uses of from eight to 12 songs in the Mills catalog.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, April 5-11, from 6 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Don't Cry	National	31
What's the Good Word, Mr. Bluebird	Berlin	29
Could It Be You?	Chappell	27
I've Heard That Song Before—†'Yth on Parade'	Mayfair	25
As Time Goes By—†'Casablanca'	Remick	25
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	24
Don't Get Around Much Anymore	Robbins	24
That's My Affair	Leeds	24
It Can't Be Wrong—†'Now Voyager'	Harms	21
There's a Harbor of Dreamboats	Shapiro	19
Brazil—†'Saludos Amigos'	Southern	16
Nice to Come Home to—†'Something to Shout'	Chappell	16
Taking a Chance on Love—†'Cabin in Sky'	Feist	15
Let's Get Lost—†'Happy Go Lucky'	Paramount	15
Do I Know What I'm Doin'?	Melodylane	15
Comin' In on a Wing and a Prayer	Robbins	15
My Dream of Tomorrow	Santly	13
You'll Never Know—†'Hello Frisco'	BVC	13
Old Man Romance	Witmark	12
Canteen Bounce	Marks	11
For Me and My Gal—†'Me and Gal'	Mills	11
Never a Day Goes By	Miller	11
Cabin In the Sky—†'Cabin In Sky'	Feist	10
I Just Kissed Your Picture Goodnight	Crawford	10
In the Blue of Evening	Shapiro	10
Change of Heart	Southern	10
It's Always You	Famous	9
Johnny Zero	Santly	9
No, No, No	World	9
Moonlight Becomes You—†'Road to Morocco'	Famous	9
You Taught Me How to Love You	World	9
Wait For Me Mary	Remick	8
We Mustn't Say Goodbye	Morris	8
Weep No More My Lady	Dorsey	7
Please Think of Me	Witmark	7
I Don't Want Anybody at All	ABC	7
I Love You, Oh How I Love You	World	7
Giddap Mule	Advance	6
Hey Good Lookin'	Chappell	6
Why Don't You Do Right?	Mayfair	6
Right Kind of Love	Witmark	6
Goodnight Little Angel	Wells	6
*This Is the Army, Mr. Jones	Army	6
I Love Coffee, I Love Tea	Carmichael	6
Four Buddies	Broadway	5
There's a Ray of Sunshine	Lincoln	5
I Never Mention Your Name	Berlin	5
I Don't Believe In Rumors	BMI	5
My Heart and I Decided	Warock	5
Mary's a Grand Old Name—†'Yankee Doodle'	Vogel	5
Happy Go Lucky—†'Happy Go Lucky'	Famous	5
I Had Craziest Dream—†'Springtime'	BVC	5
I Lost My Sugar in Salt Lake City	Mills	5
Lonesome	Paull	5
Name It Baby and It's Yours	World	5
Slender, Tender and Tall	Leeds	5
You're Irish and You're Beautiful	Harms	5
It's Like Old Times	Kaycee	5
That Funny Little Kid	Cole	5

† Filmusical. * 'This Is the Army' Publishing Subsid.

HERE IT IS! — THE NEW NAVY AIR CORPS SONG — IT'S A HIT!

FLY, NAVY, FLY

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Vocal Orchestration by HELMY KRESA • Dance Orchestration by JACK MASON • Military Band Arr. by CAPT. PHILIP EGNER

Mixed Chorus Arr. by FREEMAN HIGH • Male Chorus by THORNTON W. ALLEN

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ASCAP NIXES WRITERS' BEEF

Johnny Burke's Comparisons

Following comparative table of accumulated radio performances was offered recently to ASCAP's writers classification committee by counsel for Johnny Burke, now classed as A, in support of his contention that he should be in Class AA, as are the other ASCAP writer-members in this list:

	1939	1940	1941	1942
Johnny Burke	418,749	325,175	1,544	29,646
Milton Ager	58,431	87,429	4,855	24,956
Alfred Bryan	29,613	33,719	715	15,309
Irving Caesar	98,183	54,657	9,301	38,395
Hoagy Carmichael	194,431	180,327	8,587	40,695
J. Fred Coots	55,006	28,164	2,914	7,857
Benny Davis	131,121	68,522	1,882	33,570
Mort Dixon	47,706	17,826	2,140	12,955
Edgar Leslie	33,696	40,047	4,220	19,759
Johnny Mercer	177,922	147,064	12,783	47,000
George W. Meyer	9,554	6,898	11,622	....
Billy Rose	78,704	54,227	5,090	27,721
Arthur Schwartz	137,218	74,810	3,750	25,218
Oley Speaks	16,462	8,888	1,044	5,766
Harry M. Woods	43,553	24,932	2,104	10,062

3 Suns 'Sing' on Bribes, Bringing Raps on 6 Pluggers; One Fined $1,000

Music business in New York was flabbergasted last week (Thurs.) when it was made known the punishment meted out to five members by the Contactmen's Union for paying the Three Suns for plugs. It was not the fact that the men were chastized for violating the Union's rules against payment for plugs which amazed the industry, but the circumstances under which the convictions took place. Never before had the actual testimony of a bribe receiver led to a conviction.

For a month or more the Suns, playing at the Piccadilly hotel, New York, with Red network wires, have been on the Union's blacklist for accepting publisher gratuities. In an endeavor to remove themselves from that stigma they allegedly went to the union and put the finger on the men who were paying off for plugs. It's said that the Suns kept books on what they accepted.

As a result of their testimony, Larry Spier, professional manager of Crawford Music Co., was fined $1,000 for instructing Jack Erickson, an employee, to pay the trio $50 for two plugs. Erickson himself was fined $200, but payment was suspended pending good behavior. Jack Richmond, of the same firm, was fined $250, which he paid.

Benny Alberts, Feist Music, was docked $200 for giving the Suns tickets to hockey games and an album of recordings. Payment was suspended pending future conduct. Hugo Rubens, Roy Music, pleaded guilty. For this admission he was suspended from active membership for six months.

Wesley Frazer was also charged with having paid for Suns' plugs, but charges were withdrawn when testimony showed his offense was committed before he became a union member. Union officials disclosed that other similar 'exposees' are in the making.

Executive Council of the union, composed of Johnny O'Connor, John White, Eddie Wolpin, Sid Kornheiser, Chester Cohn, Dave Dreyer, Frank Hennings, Charlie Warren, Mac Goldman, fixed the punishment. Jonie Taps formerly was a member of the board, but resigned. His place has not been filled.

Sosnik Back in N. Y.

Harry Sosnik, recording maestro for Decca, on leave from the company since last fall to conduct the Gracie Fields radio show, which he inaugurated in New York and thence took to the Coast, returned to N. Y. this week. A desire not to remain indef on the West Coast prompted his bow-out from the program, Carl Hoff succeeding.

Sosnik and his wife, Betty, are hibernating at present at Palm Springs.

WB Holds Back 'Follies' Score

The Warner Bros. music group is not releasing copies of any sort for the score of 'Ziegfeld Follies,' currently on Broadway. An executive of the group explained yesterday (Tuesday) that the score had been taken with the understanding that it would not be made available for exploitation or sale until the American Federation of Musicians has lifted its ban on phonograph records. The show opened April 1.

Harms, the firm in the group to which the score was assigned, has printed copies for two songs in the score, 'Come Up and Have a Cup of Coffee' and 'Hold That Smile,' but these are all kept on the shelf. Bandleaders who ask for them are told that it has been decided to withhold their release for a while.

Pat Dolan's U. S. Post

Bridgeport, April 13.

Pat Dolan, advertising and sales promotion exec of Columbia Recording Corp., CBS platter subsid, takes leave of absence Friday (16) to accept Government war post, nature of which can't be released.

Alex Steinweiss, art director, will do Dolan's exploiting chore in interim.

Louis Gruenberg signed to compose the score for 'America' at Metro.

VAN HEUSEN AND BURKE APPEAL

After their cases had been presented by counsel with elaborate briefs, Johnny Burke and Jimmy Van Heusen were advised last week by Deems Taylor, ASCAP pres, that their protests against their ratings had been turned down by the Society's writers classification committee. Under the ASCAP by-laws, the twosome may now take their grievance to the writers appeals board.

The classification committee had not so long ago boosted Burke from class BB to A, but Burke contends that he is deserving of a Class AA rank. Van Heusen, who had been nudged from C1 to CC, feels confident of belonging in Class A. Burke and Van Heusen did not come to N.Y. for the protest hearing.

The briefs, which their counsel, I. J. London, of Fitelson & Mayers, presented to the classification committee March 22, charged that the committee had for years been guilty of 'discrimination and unfairness' toward his clients. The briefs contained one of the most detailed breakdowns of comparative uses that has ever been presented to the committee in an issue of this sort. Various sources, including ASCAP's own tabulations, were cited to show the radio performances obtained by these writers over the years, as compared to other ASCAP writer-members in higher classification brackets. The appellate writers' songs were listed in the briefs, and there followed analyses dealing not only with the number of such works, but such ASCAP rating requirements as nature and character, prestige, length of the repertoire's existence in the Society and popularity and vogue of the works.

Van Heusen, Burke Tabulations

Van Heusen, like Burke, compared his accumulated performances over the years to those writers holding double A rating in ASCAP. Burke extended his comparison over a period of years, while Van Heusen offered his comparison on a lump basis. Citing ASCAP's own tabulation as his basis, Van Heusen sought to show through the brief that his accumulated performances from 1939 to the third quarter of 1942 were greater than the accumulated performances obtained for the like period for many of the writers in Class AA. That comparison follows:

Jimmy Van Heusen	559,232
Benny Davis	235,075
Edgar Leslie	97,722
Johnny Mercer	384,789
Mort Dixon	80,529
Harry Woods	70,651
Milton Ager	175,671
Irving Caesar	195,536
Alfred Bryan	79,356
Billy Rose	167,742
Arthur Schwartz	240,794
Oley Speaks	32,160

OWI'S SPAR PIC

Washington, April 13.

The Office of War Information Film Division is preparing a short on SPAR training activities at the Coast Guardettes' Hunter College, N. Y., quarters.

The film will be for general release.

Wartime Music Committee Quits After Expose of Failure to Get Co-Op From Trade; New Group Due

Washington, April 13.

National Wartime Music Committee has voted itself out of existence and something smaller and harder hitting will be set up to take its place. The Committee, composed of reps from all Federal agencies dealing with the music industry folded its wings and gave up the ghost in a huff following diclosure of its failure to get together with the publishers on uniform agreements covering performance, synchronization and reproduction rights.

The bust-up, oddly enough, came when success was within the committee's grasp, when outfits like ASCAP were stepping forward and offering full cooperation with regard to the uniform agreements.

The form that the new committee will take is still undecided here. However, Government officials, who don't want another failure on their hands, are expected to set up something with more than advisory power, something strong enough and vigorous enough to push through the standard contract forms which are desired.

Pending creation of a new working body, music relations between the Federal agencies and the publishers will remain in status quo—i.e., unsatisfactory according to Government spokesmen, because there is

(Continued on page 54)

15 Best Song Sellers

(Week Ending April 10)

As Time Goes By	Harms
Heard That Song Before	Mayfair
Comin' in On a Wing	Robbins
Don't Get Around Much	Robbins
For Me and My Gal	Mills
Old Black Magic	Famous
It Can't Be Wrong	Harms
Star Spangled Banner	Miller
Army Air Corps	Fischer
Taking a Chance On Love	Feist
Kissed Your Picture	Crawford
Come Home To	Chappell
Please Think of Me	Witmark
Harbor Dreamboats	Shapiro
Saving Myself for Bill	Chappell

Hit Kit Demand Forces Raise To 1,250,000 Copies

So many requests for the Army's Hit Kit that Major Howard C. Bronson and Capt. Harry Salter (ex-CBS maestro), in charge of contacting the music publishing profession, are planning another 250,000 copies, in addition to the 1,000,000 song sheets printed up every month. Among other factors, the femme recruits—WAVES, WAACS and SPARS—have been eager for these Hit Kits, hence the shortage.

The third (April) ballots, for which a civilian committee of professionals votes, includes 'Margie,' 'Wait Till the Sun Shines Nelly,' 'Oh What a Pal Was Mary,' 'Bells of St. Mary,' 'Seral Marais' (African tune, popular with the South African soldiers, akin to 'I've Got Sixpence,' popular with the British tommies, which was incorporated in the first releases), 'Brazil,' 'Bells Are Ringing for Me and My Gal,' 'Black Magic,' 'You'd Be So Nice to Come Home To,' 'Murder, He Says!', 'Johnny Zero,' 'When the Yanks Come Marching Home' and 'Bless 'Em All.'

First selections for the Hit Kit (February) were 'You're in the Army, Mr. Jones,' 'Move It Over,' 'Sixpence,' 'Praise the Lord,' 'Craziest Dream' and 'There Are Such Things.'

The March (No. 2) Hit Kit comprised 'Marching Along Together' (new special war lyric); 'I've Heard That Song Before,' 'Coming In On a Wing and a Prayer,' 'There's a Star-Spangled Banner Waving Somewhere,' 'This Time' and 'Kissed Your Picture Goodnight.'

Incidentally, already it's noticeable in Army circles, concerned with the task of creating a 'singing and marching army,' that the PX, Canteen and kindred jukeboxes constantly catch the nickles for patriotic songs.

Robbins Rings Up Record 140G 1-Month Gross

The Big Three, as Jack Robbins has incorporated his Miller, Feist and Robbins Music firms, for purposes of single-billing, clocked off in March its record month in the history of the three firms, with $140,000 in gross billings. That's phenomenal in the trade, where $75,000 to $100,000 a month is terrific in sheet music sales; in other words, at the rate of $1,000,000 gross per annum.

To make the 140G month's take for the combined three firms more unusual was the fact that fully half of this, or $75,000, represented standard music sales; the rest was current pops, etc. Both in January and February, Robbins' firms hit $100,000.

This revenue is just sheet music sales, without any foreign income, record royalties, transcriptions—just music and books. In January, Lyon & Healy gave the Big 3 the biggest single order ever given a music firm, standard or popular, and that takes in Carl Fischer, Schirmer, et al., which are dominant in the standard business.

Jerome Kern and Ira Gershwin teamed up to write the score and period songs of the early 1900's for 'Cover Girl' at Columbia.

NEVER A DAY GOES BY

Pa. Lobby Fights Midnight Curfew, 'Street Level' Requisite for Niteries

Philadelphia, April 13.

A show biz lobby is being organized here for a showdown fight against two bills, pending in the State Legislature, which would seriously cripple tha nitery industry.

The bills, now in committee, would:

1. Put a midnight curfew on all spots selling liquor.

2. Put out of business all niteries located above or below the street level.

The fight against the bills is being organized by trade unions associated with the industry—the Musicians Union, the Bartenders and Waiters, the American Guild of Variety Artists—as well as booking agents, cafe men, retail liquor dealers groups and the like.

A delegation, representing all these groups, is expected to go to Harrisburg and lay their case before the legislators at open hearings.

The midnight curfew bill is said to have the backing of military authorities as well as church and reform organizations. It was introdaced by rural legislators and has a strong backing of upstate reps.

The bill forbidding entertainment in spots above or below the street level, 'except in buildings which are 100% fire-proofed,' was introduced by Representative Herman Tahl, Philadelphia Republican. He claimed he was presenting the bill 'to prevent catastrophies similar to that which cost the lives of so many persons in the Cocoanut Grove in Boston.' The bill also makes it mandatory for all spots to have at least one exit for every 75 seats, and forbids the placing of seats within 15 feet of any exit.

Only a few spots in Philly are on street level. Most of them are on upper floors of buildings and hotels; some are in basements of central-city buildings.

Closing of these spots would throw almost 60% of Philly performers, musicians, out of employment as well as cost tha job of numarous bartenders, waiters, chefs, hatcheck girls, etc. Hundreds of thousands of dollars in investments would also be lost by cafe operators.

NBC to Build Mex Singer

Chu-Chu (nee Jesus) Martinez-Gil, name Mexican singer, is slated for an NBC buildup, concurrent with his LaConga, N. Y., engagement in June.

Ha follows Carmen Amaya, who returns to Jack Harris' La Conga, following Diosa Costello, later this month.

Lives Up to Its Name

Duluth, April 13.

Widely known local restaurant and night club was completely destroyed by fire. Loss was set at $100,000 by Jinn Oreck, manager. Vi and Jerry Wagner, entertainers, lost their Hammond electric organ, and employees lost personal belongings.

Oh, yes, the spot was called the Flame.

Pitt Nitery Loses 'Mixing' Test Case

Pittsburgh, April 13.

Villa Madrid, ona of town's leading niteries, lost its test-case appeal against charge of entertainers mixing with the customers, Judge W. Heber Dithrich upholding suspension of liquor license for 15 days or $150 fine. Etzi Covato, one of owners of Villa, had maintained that regulation of state booze control board against any fraternizing was unfair and decided to be the first cafe entrepreneur to put the law to a test. Others have been cited on the same charge but never went to court over tha matter.

According to Vovato, strict letter of the law would prevent any entertainer from being seen at any table, even if customer was a relative, close friend or business associate. Several weeks ago, local jurist asked a magician on the bill to come over to his table to do a few tricks and was amazed when Covato told him that wasn't permissible. Judge's surprise was one of the things that led Villa Madrid to appeal the suspension.

Spot had once before been haled before liquor licensees on a similar charge and elected to pay the fine rather than taka the suspension. Specific citation was that when Six Nanettes appeared recently at Villa Madrid, two of the line girls sat with 'elderly baldheaded men' from 10 p.m. to 1 a.m. Counsel for Villa insisted 'they were not there all the time' but merely 'sat with their friends between shows.'

Appeal was watched with wide interest by nitery owners all ovar the state, who have long held that a fine-comb interpretation of law was both silly and way out of line. No witnesses appeared for either sida, cases for Villa Madrid as well as liquor control board being argued exclusively by counsel.

Pair Files AGVA Squawk For Pay Vs. N. Y. Cafe Op

Steve Murray, comedian-m.c., and Barry Nichols, who does a novelty act, last week filed complaint with the New York local, American Guild of Variety Artists, against Harry Finkelstein, owner of Club 51, N. Y. nitery. Murray claims he was inked in on a two-week contract starting March 30 ond that when Finkelstein shuttered the nitery for repairs on April 3 he was only offered salary for the four days. He's asked AGVA to help him recover the full amount covering length of the contract. Nichols complained that he's due two days' additional salary.

Finkelstein's temporary shuttering of the nitery came simultaneously with the announcement that Pat Harrington and Frankie Hyers, having tiffed with Fred Lamb, owner of Club 18, where they had long been standbys, were shifting over to the competitive Club 51. Both clubs are on the same 52d street block.

Finkelstein olso operates the Ringside, Eighth avenue boite opposite Madison Square Garden.

Hub Nitery Owner Guilty in Fatal Fire

Boston, April 13.

Barnett Welansky, owner of the ill-fated Cocoanut Grove, where 491 people lost their lives on tha night of Nov. 28, was found guilty today (10) by a Suffolk County jury on 19 counts of manslaughter.

The verdict cama following more than four weeks of a trial which laid bara tha workings of tha Hub nightclub, and which was highlighted by the revelation of testimony so ghastly that men wept upon tha stand.

Welansky'a co-defendants, his brother James, who was on the premises the night of the holocaust, and Jacob Goldfine, wine steward of the club, wera acquitted by the jury on all 19 counts. Barnett Welansky, who received tha verdict without a trace of emotion, was released when he posted an additional $10,000 bond pending his sentence, to be delivered on Thursday (15) by Judge Joseph A. Hurley.

Although he faces a possible prison term of 380 years, thera is no mandatory minimum, and Welansky may even be placed on probation at the discretion of tha judge.

Both Welansky and Goldfine ara under indictment in connection with the federal grand jury'a investigation of liquor supplies at tha club, while James Welansky is still under indictment along with seven others on a charge of conspiracy to violate tha building laws.

Prior to locking up tha jury for its deliberations, Judge Hurley charged it for nearly two hours, stressing that tha trial was not 'an attempt to find a scapegoat for public vengeance' or 'an attempt to find someone upon whom to pin the blame.' The jury cama to a verdict four and three-quarter hours after deliberations began.

No date has been set for tha trials of those still under indictment on charges ranging from conspiracy to violate the building laws to wilful neglect of duty in failing to report building law violations.

Saranac Lake

By Happy Benway

Saranac, N. Y., April 13.

Patients at the Will Rogers Memorial hospital are forming a Little Theatre Group. Many new one-act plays and comedies are being tried out and if successful will be aired over local radio station WNBZ.

Cliff Farmer, who saw much bed routine, is new librarian at the lodge.

Dorothy Newcomb is sacrificing tha weekly films at the Rogers during the Lenten holidays.

Patricia Mitchell, who has been spending her spare time knitting for servicemen, displaying her discharge papers with the medico's O.K.

Rufus Weathers, who recently underwent an operation, now doing a Walter Kelly routine at the lodge. As a Virginia judge he's tops and expects to hit the land of cotton real soon.

Harry Feingold, after a little less then a year's ozoning, has his finals and has that O.K. to go home and resume work.

Irving Clayton Simmons, daddy of Norman Simmons, in from N. Y. to ogle his son, a medico, who will soon

Write to those who are ill.

Inside Stuff—Vaude-Nitery

Rationing vaudeville entertainers has worked out well in Washington. Gene Ford and Harry Anger pass on applications. Formula is: 1. Hospitals, including Walter Reed and Naval hospital at Bethesda. 2. Stoge Door Canteen. 3. Those organizations or individuals who are contributing directly to the war effort.

They are turning down applications at the rate of six a day. Such applications as this: 'My son is going into the Army. We are giving him a party with 100 of his friends. Could you send us an act or two.' Also barred are all organizations with well stuffed treasuries who pay for everything else but want their entertoinment for nothing.

Entertainment from the Uptown and Downtown Cafe Societies at the benefit concert at Carnegie Hall Sunday (11) netted some $15,000 for the Ambijan Committee for emergency aid to the Soviet Union. Clifton Fadiman emceed, and an intermission collection brought in around $5,000. Events of the evening rolled smoothly, including singer Georgia Gibbs, who got out of a hospital bed, where she is laid up with bronchitis, to do a few songs. Although 1,000 were reportedly turned away, only beef registered came from the p.a. for the niteries. A writer for a slick mag wrote a feature story on the event, lauding everything and everyone in sight, but forgot to mention one thing—Cafe Society.

Sinatra Raised to $1,000 In N. Y. Riobamba H. O.

Frank Sinatra's click at the Riobamba prompted the N. Y. nitery's management to extend the singer's deal from $800 to $1,000 for the next threa weeks. He'll get $1,500 on another option lift. Ex-Tommy Dorsey warbler is dua for the N. Y. Paramount next month at $2,250, and his RKO film in late June is reported to call for $25,000. Frank Cooper, of General Amus., handles Sinatra's business.

The Linton Weil manogement, on the strength of the Sinatra hypo, gifted the outgoing choristers with aquamarines, and also bonused the p.a.s handling the account.

Riobamba, on East 57th street, nee the Sapphire Room, the Embassy and latterly the Polish Pavilion, is one of the quick clicks of this year, with Russell Patterson's decor and floorshow. Its peak gross was with the Jane Froman show, around $17,000, but with the advent of the Sinatra-Walter O'Keefe-Sheila Barrett show (now Sinatra is solo) they sent it to $20,000 weekly. Incidentally, the victim of the Lisbon clipper crash, Miss Froman, now reported out of danger but still convalescing, will make her first return American engagement at tha Riobamba. Sha owes tha management two weeks through cutting her engagement short when called overseas by USO-Camp Shows.

Baren Elliott, his final army physical having been postponed for a few weeks, will open an engagement at Bill Green's, Pittsburgh, April 24, doubling from his staff band job at WCAE, Pitt.

N. Y. Agent Attaches Jesse & James Pay In Detroit Via % Suit

Detroit, April 13.

On order of the Circuit Court here, the dance team of Jesse Franklin and James Hawthorne had to dance out their week at the Michigan theatre without benefit of tha $450-a-week salary they have been receiving fro mthe Andrews Sisters.

The order was signed by Judge Clyde I. Webster on petition of Murray Maisel, New York agent, and restrained the sisters from paying 'Jesse and James,' which is their billing, until the court has the opportunity to determine the validity of a contract which Maisel said gave him 15% of their gross earnings.

The petition said that the contract was signed last January and that Maisel had guided them following their 'up-to-then inopportune and lackadaisical efforts towards reaching the pinnacle of entertainment accomplishment.' The petition said they were 'endowed with vigor, eclat and physical prowess but were unable to gain entree to the desirable entertainment centers...The plaintiff consummated a campaign of publicizing and adulatory and enterprising heraldry of the terpsichorean talents of tha said dafendants which enobled them to become associated with the outstanding singing team of tha Andrews Sisters.'

The interpretation was that when tha act went from peanuts to real moola, Maisel was sidatracked.

Taddy McRae, tenor sax and arranger, joined Lionel Hampton's orchestra.

HOWARD-PAYSEE DANCERS

April 8—(NOW) LOEW'S STATE, New York

April 15—ADAMS, Newark, N. J. April 22—HIPPODROME, Baltimore

Management: PHIL OFFIN

ART KASSEL

AND HIS

"KASSELS IN THE AIR"

JUST COMPLETED 28 WEEKS AT WALNUT ROOM, Bismarck Hotel, Chicago

NOW ON THEATRE TOUR

THIS WEEK

ORIENTAL THEATRE, CHICAGO

NEXT WEEK

RIVERSIDE THEATRE, MILWAUKEE

RETURNING JUNE 18TH TO

BISMARCK HOTEL, CHICAGO

"The Mighty Mite of Comedy"

JERRY BERGEN

With IRENA

—NOW DOUBLING—

885 CLUB, CHICAGO

ORIENTAL THEATRE, CHICAGO

Direction: WILLIAM MORRIS AGENCY

SEEKS TO EASE AGCY. PACTS

Salt Lake City Area in Show Biz Boom, Union Seeks to Correct Talent Evils

Out of tha war-tempoed west has emerged an entira new show business area which, prior to Pearl Harbor, was virtually barren of any entertainment. The new oasis, with Salt Lake City as its focal point, extends through Las Vegas, Reno, into New Mexico and is currently booking acts at a clip far faster than they can be obtained.

To meet tha demands of defense workers who have ample coin to spend but no place to spend it, niteries are springing up throughout the area. Vaudeville, virtually unknown to the region two years ago, is currently enjoying a bonanza similar to that existing in San Francisco and Los Angeles.

That's the pictura unfolded last week by Florine Bale, exec secretary of the Los Angeles local, American Guild of Variety Artists, who planed east to huddle in New York with Matt Shelvey, AGVA's national administrator, anent the setting up of a Salt Lake City AGVA local to cope with tha current situation in the area. Because of unsatisfactory conditions in the region, according to Miss Bale, actors are obliged to pitch tents for sleeping accommodations. In the wave of the war-born spending spree, the nitery and vauda operators are raking in the coin, but the performers, lacking AGVA's minimum basic agreements, are being exploited unfairly, it's reported.

Agreement This Waek

Agreement on the setting up of the Salt Laka AGVA local will probably be reached this week, the area to includa Las Vegas, Denver, New Mexico and Reno, in addition to Salt Lake City, with authorization for enforcement of AGVA terms and conditions applying to all performers brought into tha region.

The Salt Lake boom has reached such proportions, Miss Bale reported, that it's virtually the 'clearing house' for all Coast-bound acts, as well as those coming east.

Miss Bale, named by Shelvey two months ago as national field rep for AGVA on the Coast, is also huddling with the national director on the unions' expanded activities in the Seattle-Portland-Frisco-Los Angeles area. Show biz in Frisco, says Miss Bale, is terrific, with a record number of niteries and vaude houses piling up unprecedented grosses. California's midnight curfew is not affecting Frisco, the AGVA exec reports, but is hurting nitery biz in Los Angeles.

AGVA's Coast activities have been stimulated to a degree in recent months where the various locals are on solid footing, while similar reports are also reaching Shelvey from Jack Irving, head of the Chicago local and national field rep for the midwest zones. Shelvey reports that, for the first time in a year, the national office is getting its per capita tax share from the Cleveland and Cincinnati locals.

Billy Rose Loses Appeal Of 8G Damage Verdict

Billy Rose, as owner of the Aquacade, lost the first step in an appeal to the Appellate Division from a jury verdict in N. Y. supreme court last September, which awarded Archibald A. Sichel $8,000 damages for injuries sustained at the Rose enterprise at the World Fair in 1939. The high court affirmed this award last week. Sichel sought $50,000, charging the Billy Rose Exposition Spectacles, Inc., with negligence.

During the trial, before Justice Morris Eder and a jury, Sichel testified that the 'house lights' were turned off while he was leaving the last show of the Aquacade, on September 3, 1939, causing him to fall a flight of stairs. He suffered from cerebral concussion and other injuries which required hospitalization.

Walter Bloom has joined the New York staff of Frederick Bros. to handle cocktail units.

For the Duration

Philadelphia, April 13.

Tha Warwick hotel will soon reopen its cocktail lounga, though remodeling of the spot was halted by the War Production Board.

Tha lounge is still in an unfinished condition, and the management is advertising the motif as 'for the duration decors.' It will be known as the Warwick Room and will feature Vincent Bragale's orchestra.

See AGVA Accord With Buff Niteries

Long-standing feud between the American Guild of Variety Artists and a group of Buffalo niteries accused of 'flagrant violations' is slated for settlement within the next few days, according to Matt Shelvey, AGVA's national administrator. Latter attributes the 'house cleaning' progress made in the upstate city to the installation of Pat Geracci as the AGVA national rep there as successor to Professor Magi, the exvaude illusionist.

Geracci, not previously identified with show biz, was a representative of Buffalo's Joint Craft of Culinary Workers and a member of the Mayor's Citizens' Committee. Because of his intimate knowledge of labor conditions he was chosen to line up the niteries that have ignored AGVA and have been booking through the Niagara Frontier Booking Exchange.

Terms of a contract currently in process of negotiation, with final action slated for the latter part of this week, provide for the following AGVA conditions: (1) Minimum wage scale for niteries under different classifications; (2) terms governing number of shows; (3) no cancellations; (4) strictly union houses; (5) no mixing; (6) termination of dealings with the booking exchange; (7) imposition of penalties on all performers currently on the unfair list.

SUNBROCK CIRCUS DUE FOR AGVA PACT TODAY

American Guild of Variety Artists is skedded to negotiate a contract today (Wednesday) with Larry Sunbrock, whose circus on the parking lot adjoining the Roxy theatre, New York, gets under way April 23 with a Red Cross benefit show.

Under terms of the pact, already agreed to by AGVA execs and Sunbrock, there will be a $75 minimum for principals and a $45 minimum for the chorus. Contract will also provide for 14 shows a week. AGVA is also trying to negotiate an agreement whereby Sunbrock will permit a stagger system for the chorus which, in effect, will be tantamount to a six-day-a-week arrangement.

Signing of a contract has been purposely held off thus far pending assurance from the N. Y. building and fire inspectors that the tent license will be granted. In view of the fact the Board of Standards and Appeals has given Sunbrock an okay, the license has been authorized.

Sunbrock has posted a $10,000 bond with AGVA to cover payment of salaries for performers, all of whom will work under AGVA conditions.

Venture, says Sunbrock, is costing him $200,000, including $100,000 for 32-week lease of parking lot, owned by Mrs. Eva Fox, wife of William Fox, ex-film tycoon.

Pee Wee Lewis, sax player, has left the Piccolo Pete orch at the Trenton, Pittsburgh, to join the Blue Barron band. Lewis was formerly with Baron Elliott and Chuck Foster.

3-YR. CONTRACTS UNFAIR, SEZ AGVA

By GEORGE ROSEN

Sweeping amendments to the 'exclusive agency contract' regulations under which performers are tied down to agents for three-year periods are being sought by the American Guild of Variety Artists.

AGVA's counsel will huddle next week with Artists Representatives' Assn. reps on the plan to formulate a new basic contract governing the franchising of agents and rules under which they can operate. The current agreement, which runs until Dec. 31, 1943, was drawn up in 1940, but the drastic war-inspired changes that have taken place in the entertainment field have convinced AGVA—and, to a great extent, many of the agents involved—that the original agreement is dated, with the artist frequently left holding the bag.

Sitting in on the conference will be Jonas Silverstone, national counsel for AGVA, and his aide, Mort Rosenthal; Sam Shayon, of Fanchon & Marco, who is the ARA secretary; Nat Lefkowitz, of the William Morris office; Morris Schrier, of the Music Corp. of America, and William Kent, ARA prexy.

Drastic Revisions Sought

Although since the 1940 agreement was pacted AGVA and ARA have frequently huddled to effect new rules and regulations to meet the changing conditions, it is felt that the entire structure now needs revamping, with both the agents and AGVA reps pressing for drastic revisions in the code governing the handling of artists.

Most important of the changes sought by AGVA execs is that pertaining to the exclusive agency contract, which, at the time it was formulated, was thought to be of equal value to both agent and artist by which, AGVA now contends, is 'far from satisfactory from the standpoint of the performer.' Cited as an illustration is the provision that an agent is only required under the contract to offer but two weeks' work to an artist every 90 days (eight weeks a year), and that even if the agent doesn't come forth with additional bookings, the three-year contract still remains in effect. This, says AGVA, is totally unfair to the artist, with the latter's squawks growing in frequency. However, even the agents, it's argued, recognize the unfairness of the contract's provision and as a result there have been numerous cases where AGVA has brought agents into conference, with the agents voluntarily releasing the artists from the exclusive contract.

AGVA now wants to make it obligatory for an agent to give a performer 'a sufficient amount of work to live reasonably' during the war-boom period when the cost of living is so high. Under terms of the new contract sought, unless an agent provides such 'sufficient amount,' the artist will be at liberty to terminate the contract.

File Contracts

Also sought by AGVA is the enforcement of a rule whereby all employment contracts must be filed with the vaude-nitery union. While that obligation now rests with the performer, AGVA insists that the agency, since it has more control over the situation than the artist, should do the filing henceforth so that AGVA can better control minimum salaries, working conditions and commissions.

On the other hand, ARA is pressing a number of demands. Latter wants a change in the commission status, permitting an agent to book through a corresponding agent and get an additional 5% for the latter over the current 10% limit now allowed.

Present contract requires franchised agents to use only AGVA members, regardless of the performers' standing in AGVA. The union wants that amended so that the agents can only deal with AGVA members who are in good standing.

Larger Quarters

Because of its expanded activities, the American Guild of Variety Artists is moving both its national and N. Y. local offices into larger quarters.

Currently located at 1650 Broadway, AGVA will move on May 1 to 1697 Broadway, with a three-year lease pacted last week. As at present, however, both the national offices and tha N. Y. local will be located on separate floors.

Decision Due On Carroll Vs. Magi

Evidence in tha dispute between Earl Carroll and Gali-Gali, the magician, who recently left the cast of Carroll's touring tab 'Vanities,' was sifted by a special advisory committea sitting in New York yesterday afternoon (Tuesday). The panel to hear evidence was set up by the American Guild of Variety Artists after both Carroll and Gali-Gali appealed tha case to the vaude and nitery union.

On the basis of the committee's findings, Matt Shelvey, AGVA's national administrator, will announce a decision either today (Wednesday) or tomorrow.

Carroll charged the magi violated a run-of-the-play contract by bowing out of the show after its Cleveland run two weeks ago. On the other hand, Gali-Gali contended he had a right to quit under an emergency clause in the contract which, in effect, did not make it a run-of-the-play pact. Claimed by the performer in leaving the unit that he was a 'mental and physical wreck.'

Decision to submit the case to the special advisory committee followed the presentation of new evidence to AGVA by Carroll in support of the latter's claim that he can hold Gali-Gali to tha contract. Carroll, currently on the Coast, turned the evidence over to Elorine Bale, exec secretary of the Los Angeles AGVA local, who submitted it to Shelvey upon her arrival in N. Y. last week. Gali-Gali joined the tab show six months ago.

Weighing the evidence were William Brandell, Dave Figuerora, Wally Jackson and Lionel Kaye.

Hildegarde, Forced Out By Illness; Now Back

Hildegarde returned to the Hotel Plaza's Persian Room, N. Y., over the week end after an abortive preem last Tuesday, against doctor's orders, so that she was bedded with a bad throat for the rest of the week. However, because of the advertised premiere she did both dinner and supper shows. John Hoysradt was pressed into service to fill out the semester.

Chanteuse's vocal mishap also has stalled an important radio audition until this week, although a group of Chi execs purposely came in last Friday for powwows.

No Horseshoes

Harrisburg, Pa., April 13.

Wartime transportation difficulties last week cost Billy Rose's Diamond Horseshoe Revue a day's receipts in this city.

Unable to reach here in time for two evening performances on Monday, the show, which came from Fort Wayne, Ind., finally arrived Tuesday morning to fill out the last two days of its scheduled three-day engagement.

Xavier Cugat's orchestra succeeds the current Carmen Cavallero combination at the Waldorf-Astoria hotel, N. Y., May 6.

Don Seat Quartet closes 11-week engagement at Hotel Roosevelt's Fiesta, Penn, Pittsburgh, Saturday night (17).

Fight-to-Finish Promised By N. Y. AGVA Group Seeking Local Autonomy

A fight-to-the-finish by the advisory committee of the American Guild of Variety Artists seeking to restore local autonomy to the New York local was presaged yesterday afternoon (Tuesday) at a mass meeting held in the Union Methodist church, New York. The session was attended by approximately 60 AGVA members who nominated a slate of officers as a prelude to the submission of a petition to the parent Associated Actors and Artistes of America demanding the right to hold an open membership meeting and elect a rank-and-file board to rule N. Y. AGVA.

Slim attendance at the meeting in the face of the distribution of 2,000 leaflets announcing the 'membership participation' rally and the mailing of several hundred cards to individual AGVA members was attributed by some in attendance to a 'counter postcard campaign' initiated by AGVA execs. Several who showed up at the mass meeting displayed cards signed by AGVA calling attention to the fact that its members were not obligated to attend the church rally because it was not an official union session, and that 'when AGVA does call a meeting its members will be duly and officially notified.'

With more than 300 signatures reportedly affixed to the petition, the 'membership participation committee,' which claims that the N. Y. local is stripped of democratic procedure because it is 'dominated by one man—Dave Fox, the director,' will go before the Four A's the latter part of this week to demand the right to conduct the open election. Previously, the committee, headed by Robert Rhodes, had called on Fox with the request that the N. Y. director obtain the Four A's sanction to call such a meeting, but the parent organization nixed the proposal.

Press for Autonomy

Claimed by the members in attendance at yesterday's session that with Equity, the Screen Actors Guild and the American Federation of Radio Artists and other Four A's branches enjoying local autonomy, the same privilege should be extended to AGVA. 'We want representation that belongs to us,' was the keynoted theme of the session. Further claimed that, although N. Y. is the center of show biz, the out-of-town AGVA locals are far better organized. Likewise contended that, with an autonomous local, it would put the vaude and nitery union on a paying basis. Claimed by the committee that, with an eligibility field of 3,500 members, N. Y. AGVA has but 800 paid-up members, 'certainly a reflection on the lack of a strong administrative setup.'

Nominated as president—with the election slated if and when the Four A's sanctions the open membership meeting—was Harlan Dixon, dance director and ex-musicomedy hoofer. Five vice-presidents were nominated as follows: Hal Sherman, Nita Naldi, Moya Gifford, Bob Howard, colored pianist-singer, and Peter Wells. 'We're out to end discrimination against colored people in the union,' said Samuel Kramer, who presided in absence of Rhodes, when Howard's name was put in nomination. Kramer was nominated for treasurer, Albin Hammer for recording secretary.

Nominated to an executive committee were Ceferino Martinez, Pierre Beaucaire, Leo Fuld, Robert Rhodes, Charlotte Joyce, Murray Davis, Honey Coyle, Anita Alvinez, Marilyn Hayes, Barry Nichols, Jay Marshall, Jack Gilford, Fung Oye, Emily Marsh, Pete Reynard, Shirley March, Noel Toy, Lolita Moya, Paul Pervell, Jack Borgia, Jack Hersh, Henry Berman and Joseph Zucker.

A 'committee's program for all AGVA members' was presented at the session, setting forth aims of the N. Y. local under the sought-for autonomy protection. City Councilman Louis P. Goldberg, guest speaker, discussed legislation as it concerned performers in their relations with franchised agents, [illegible] the group of his support [illegible] agency evils.

Variety Bills

WEEK OF APRIL 16

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (15)
Ozzie Nelson
Harriet Hilliard
Jackie Miles
Eunice Healy
State (15)
Pritchard & Lord
Danny Rogers
Willie Howard
Joe Marsala Orc
Adele Girard
WASHINGTON
Capitol (16)
Salute from Hawaii
Ray Kinney Orc

Paramount

NEW YORK CITY
Paramount (14)
Les Brown Bd
4 King Sis
Gil Lamb
Tommy Sanford
CHICAGO
Chicago (18)
Gracie Barrie Bd
Tim Herbert
J Fraser & Robts Sis
B Whelen & Yvette
MIAMI
Olympia (14-17)
Jimmy Leeds
Ballatores
Don Tannen
Bloch & Sully
Lorraine De Wood
OMAHA
Orpheum (16)
Velez & Yolanda
SOUTH BEND
Palace (19)
Chas Spivak Bd
Carr Bros
Ruthie Barnes
TOLEDO
Paramount (16-18)
Chas Spivak Bd
Carr Bros
Ruthie Barnes

RKO

BOSTON
Boston (15)
Sonny Dunham Orc
Winnich & Mae
Stepin Fetchit
Jane Frazee
Minevitch Boys
(8)
Count Basie Orc
Bill Bailey
Thelma Carpenter
Apus & Estrellita
CLEVELAND
Palace (15)
Xavier Cugat Orc
Gene Sheldon
Raul & Eva Reyes
(8)
Shep Fields Orc
John Boles
Dixie Dunbar
Don Cummings
COLUMBUS
Palace (20-22)
Will Osborne Orc
Beatrice Kay
Carr Bros
Ruthie Barnes
(18-15)
Andrews Sis
Mitchell Ayres Orc
Masters & Rollins
Jessie & James
SAN FRANCISCO
Golden Gate (15)
Al Donohue Orc
Dave Apollon Co
Lime 3
The Ashburns
(8)
Al Donohue Orc
Dave Apollon Co
Lime 3
The Ashburns

Warner

NEW YORK CITY
Strand (15)
Jan Savitt Orc
Ethel Waters
Bob DuPont
3 Berry Bros
(8)
Jan Savitt Orc
Ethel Waters
Bob DuPont
3 Berry Bros
PHILADELPHIA
Earle (16)
Hal McIntyre Orc
Alan Mowbray
3 Samuels
(9)
Xavier Cugat Orc
Gene Sheldon
Raul & Eva Reyes
PITTSBURGH
Stanley (16)
Andrews Sis
Mitchell Ayres Orc
Jesse & James
Masters & Rollins
(9)
Hal McIntyre Orc
Tim Herbert
B Wheeling & Yvette
Christine Forsythe
UTICA
Stanley (16-19)
Sammy Kaye Orc
Chris Cross
Sunny Rice
WASHINGTON
Earle (16)
Ina Ray Hutton Orc
Dorothy Keller
Walter Nilsson
(9)
The Rosyettes
Jack Marshall
Gautiers Steeplechse

Independent

NEW YORK CITY
Music Hall (14)
Dorothy Shawn
June Forrest
Albert Gifford
8 H'wood Blondes
Broadhurst (17)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (14)
Chico Marx Orc
Marty May
Toy & Wing
Marion Hutton Co
De Vasconcellos
Johnny Drake
BROOKLYN
Marine (18)
3 Cheers
Delroy Bros
(2 to fill)
Mayfair (17)
3 Cheers
Delroy Bros
(2 to fill)
LONG ISLAND
Jamaica (15-18)
Janet May Co
Helene
3 Murphy Sis
Ted Leary
The Cabineers
(15)
Jacqueline Hurley
Delray Bros
(2 to fill)
Lynbrook (16-17)
The Martells
Jacqueline Hurley
(3 to fill)
Steinway (15-16)
Birdland
Bo Jenkins
Johnny Balabanow 3
Viola Layne
Bobby Carr Co
Sunnyside (18)
The Martells
Jacqueline Hurley
(3 to fill)
ALLENTOWN
Colonial (15-17)
Frankie Masters Or.
Nan Rae
Mrs Waterfall
Ruth & B Ambrose
ATLANTIC CITY
Steel Pier (18 only)
Callahan Sis
Brooks & Philson
Hit Paraders
BALTIMORE
Hippodrome (16)
Billy Rose Rev
Maryland (16)
Stan Kenton Orc
Little Tough Guys
Rex Weber
Al & Connie Fenton
Royal (16)
Charlie Barnet Orc
Patterson & Jackson
Bunny Briggs
State (15-17)
Russ Miller Co
Reed & Ryan
(18-21)
Les Hunt & Juliette
June Hart
Gallo & Girls
BRIDGEPORT
Lyric (11-13)
Sonny Dunham Orc
Jane Frazee
Gene Baylos
Kirk & Madeline
CAMDEN
Towers (16-18)
Nathane Bros
Mary Lou King
Kirk & Madeline
Bert Walton Co
4 Warners
EASTON
State (15-17)
Johnny Long Orc
Keaton & Armfield
Peggy Marlow
Helen Honan
ELIZABETH
Liberty (15-18)
Tyler & Renaud
Carl & Harryette
Ted Claire
3 Crandell Sis
Cleo Fiorelle
FALL RIVER
Empire (13-15)
Judy Canova
Val Irving
The Minute Men
The Graysons
3 Rays
HARRISBURG
State (19-21)
Johnny Long Orc
Keaton & Armfield
Peggy Marlowe
Helen Honan
HARTFORD
State (16-18)
Count Basie Orc
Bill Bailey
Apus & Estralita
Thelma Carpenter
John Kirby Orc
HOLLYWOOD
El Capitan (17)
Ken Murray
Marie Wilson
Tip, Tap & Toe
Hoffman & Hehner
Jimmy O'Brien
Fred Sanborn
Jack Mulhall
Vivian Marshall
Park & Clifford
Grace Poggi & Igor
Julia Romney
Mullie & Ray
Helen Charleston
Alphonse Berge
Joyce Duffin
Lorraine Paige
D Renfro & Daley
Bonnie Lou
Mabel Butterworth
Glamourinvelles
Elderlovelles
Smith Moseley Orc
Carlton Kelsey Orc
NEWARK
Adams (16)
Louis Prima Orc
James Barton
Howard & Dunn
Canfield Smith
PASSAIC
Central (16-18)
Sonny Dunham Orc
3 Rays
Beatrice Kay
(1 to fill)
PATERSON
Majestic (19-21)
Hobby Lobby
(15-18)
Wynn 2
Bob Fitzgerald
Edwards & Morris
Elaine Sehler Gls
PHILADELPHIA
Carman (16-19)
Callahan Sis
Valentine
Hit Paraders
Fay's (18)
Joe Arena
Dooley Wilson Co
Harris & Howell
PROVIDENCE
Metropolitan (16-18)
Frank Gaby
Lanny Ross
Bud Sweeney
Shayne & Armstrong
WATERBURY
Poli's (14-15)
McFarland 2 Orc
Little Tough Guys
Kirk & Madeline
Gene Baylos
WOONSOCKET
New Park (16-18)
Eileen Barton
Eddie Lambert Co
(3 to fill)
WORCESTER
Plymouth (12-14)
Louis Prima Orc
Beatrice Kay
Ted Claire
Winnick & Mae

Cabaret Bills

NEW YORK CITY

Algiers
Don Beher Orc
Edith Barrie
Odalisques (6)
Lolita Moya
Aquarium Rest.
Berry Bros. Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Joan Benoit
Beverly Hosier
Moya Gifford
Madelyn White
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donnelly
Charlie Ross
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Club 51
Bee Kalmus
Rosie Moran
Helen Olson
Steve Murray
Casey Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Walter Lang
Ted Shapiro
Fernando Alvarez
Hie Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Bernie Breuer
Gay 90's Quartette
Blue Angel
Madame Alphand
Sylvia Marlowe
Brenda Forbes
Hector Monteverde
Stuart Ross
Helene Huskins
Cafe Life
Smith & Boyd
Don Tannon
Dimitri Matvienko
Kriz Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
R & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Revuers
Albert Ammons
Pete Johnson
Maxine Johnson
Georgie James Bd
Cuban
Frank Hicker
Reva Reyes
Don Marya Orc
Casino Russe
Rienka
La Belle Alexis
Jascha Davidoff
George Sutton
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Brighton
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dole
Dorothy Tanner
Terrace Boys
Club 18
Pat Harrington
Van White
Betty Ann Jordan
Al Stone
Frankie Hyers
Barbara Lee
Bud Sweeney
Carrie Finnell
Percy Stoner
Mickey Ford
Vince Curran
Diana Fontene
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Coq Rouge
Tina Beaumont
Bela Bizony
Jack Dempsey's
George Sterney Orc
Rose MacLean
Wee Cornell
Diamond Horseshoe
Harriet Hoctor
W. C. Handy
Pansy the Horse
Willie Solar
Celia Ferm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perilla
Virginia Mayo
Pedro Lopez
June Molva
Greet Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Ray Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Frances Keyne
Julia Garity
Dorothy Kelligan
Adillin Kreesly
Keyhnerd Kulics
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Georgina Rolando
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Boda
Charles Inwald
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Benny Rubin
Wini Shaw
Nils & Nadynne
Mildred Ray Gls
Geo Handy Orc
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jon Angeel Orc
Havana-Madrid
Carmen de Riviro
Jose Fernandez
Noro Morales Orc
Moncita & Lao
Piler & Luisillo
Pepito Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Harry Stockwell
Keren Zosko
Edith Waters
Keith Clark
Varios & Vida
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Marilyn Duke
Ziggy Talent
The Stoclers
Buddy Harlowe Trio
Vaughn Monroe Orc
Hotel Dixie (Terrace Room)
Jacqueline
Al Trace
Ariane Trio
Hotel Edison
Tommy Tucker Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kohala
Tallma
Momikai
Lani McIntyre Orc
Ken Lahe
Leilani Ises
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Lillian Lane
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teemau
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Jimmy Dorsey Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
The D'Ivons
John Sebastian
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andrinie
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Ray Parker
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
Ricardel Orc
Hotel St. Moritz
Dolores Del Carmen
(Maisonette)
Diana Del Rio
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Alec Templeton
Mischa Borr Orc
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
The Townsmen
Carols
Harmonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Manchito Bd
Dave Dennis Orc
Iceland Restaurant
Donny White
Simpsons
Nils & Nadynne
Evelyn Daw
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fegan
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuben & Allen
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Helen Holmes
Renee
Eleanor Russell
Monmartre Boys
Dixon & Denise
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Geo Woods Orc
Dorothy Manners
Thelma Carpenter
La Conga
Diosa Costello
De Marlos
Terri La Franconi
Tupi & Dance Trp.
Machito Orc
Jose Curbelo
La Martinique
Wynn Murray
Jackie Miles
F & Elaine Barry
La Martiniquettes
Maxi Bergere Orc
Socarras Orc
Latin Quarter
Gloria Blake
'Doc' Marcus
Mitzi Haynes
Toni & Mimi Worth
Seven Frolysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarkes
Hubert, Bird & Lan
Mickey King
Carol Raye
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Mitshaya
Rosita & Mirko
G Ray Terrell
Irving Orton
Lou Springer
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Robert Field
Charlotte Vogue
Eddy & Lake
Tony Canzoneri
De Maye, M & M.
Francis Lane
J & J Brandel
Lou Martine Bd
Mon Paree
Frances Williams
Charles Carlisle
Junita Rios
Renee Villon
Honey Murray
Bernice Claire
Mon Paree Pretties
Bill Glass Orc
Monte Carlo
Dick Flanagan
Dick Gasparre
Peggy Wood
Jean Murphy
Tony Farrar
George Lloyd
Noble & King
Yoale
19th Hole Club
Chiquita Venizia
Mickey Mallory
Bill Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vann
Hazel Webster
Onyx Club
Baby Hines
Betty Jerome
Annette Guerlain
Mabelle Russell
Toni Wood
Ginger Steele
Hazel Bruce
Pete Brown Trio
Jimmy Wright Orc
Old Roumanian
Henny Nadell
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Mark Ostano
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Frene Orc
Queen Mary
Naya Grecia
Vera Niva
Caelaine & Berry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Murray Davis
Joe Crosby
Muncia King
Pat Flancy
Velita
Earl Lindsey Gls
Sid Saunders Orc
Bonda Orc
Riobamba
Frank Sinatra
Pierre De Angelo
Joe Rio
Carol King
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Betty Bryant
Melissa Mason
Eddie Mayehoff
Julius Monk
Russian Kretchma
Doris Birse
Lula Zolipskaya
Senya Karaveeff
Michel Michon
N Mattley Orc
Vladimir Kaynloff
Nasha Pollakova
Maruelo Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Breck
Skeets Tolbert
Tbangi Club
Lovely Lane
Three Loose Nuts
Jerry Smith
Tondelayo & Lopez
Peck & Peck
D Wilson & French
Columbus Orc
Versailles
Cat Olsen Orc
Panchito Orc
Dwight Fiske
Evelyn Daw
Ellsworth & F'child
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Jube Sheeran
Johnny Fauel
Scott & Suzanne
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Eda Dova
Carol Channing
Don Fry
Wivel
The McArthurs
Francis Albernese
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Expand Powers Models, Add Lester for Vaude

Current production sequence featuring John Robert Powers and 16 of his models, which wound up a two-week run at the State, N. Y., has been expanded int a full unit for a tour of vaudfilm houses. Jerry Lester has already been set to m.c. the unit with additional acts still to be lined up. Total of 18 Powers girls will be included.

Tour will get under way May 1 at the Metropolitan, Providence, with Archie Thompson and Miles Ingalls handling the details.

'Think-a-Drink' Hoffman Shakes Up a Legalized Mickey for Imitators

Detroit, April 13.

'Think-a-Drink' Hoffman, who tosses up 32 drinks in his act, now is shaking up a Mickey Finn for imitators.

Armed with a sweeping Florida court order, the magician, currently featured in Henry M. Duffy's 'Merry-go-Rounders' revue here, is preparing the knockout potion for those in these parts who have patterned acts on his. Attorneys currently are preparing a case, to be filed this week in Circuit Court, against 'Think-a-Drink' Dornfield, who has been appearing in local niteries, and the Florida findings will be the basis against other performers who reach into this air for libations.

The findings of Circuit Judge George E. Holt, in the Dade County (Fla.) Circuit Court on April 3, is believed to have set a sweeping precedent in show business for establishing the rights of an originator not only to his name but to all parts of the act. In the injunction issued against 'Think-a-Drink' Count Glazer and Bill Jordan's Bar of Music, the court held that Hoffman not only had the exclusive right to his stage name but similar sole right to the performance and specifically banned all imitations.

Hoffman, who spent several years on the West Coast originating his act, had more than 100 mimeographed copies of the court's findings run off which he has sent to managers, bookers, agents and 'imitators' as a warning. If others persist with similar magic drink acts, the voluminous testimony taken in the earlier trial will serve to speed up injunctive action against imitators.

Legal minds here contend that in affirming in its entirety Hoffman's copyright act, the basis has been set not only against pirating of material but also sets up rights to a title which, hitherto, under copyright regulations, could not be held exclusively.

BRANDWYNNE TO BACK JESSEL-HALEY-LOGAN

Nat Brandwynne's orchestra has been set by the Capitol theatre to background the Georgie Jessel-Jack Haley-Ella Logan show, which opens either May 12 or 19. Brandwynne, now at the Riobamba, N. Y. nitery, will augment his current 12-piece outfit by three men for the date.

This is Brandwynne's first Broadway theatre appearance. His is predominately a nitery outfit, with very little dance band work of the type done by the usual band playing a band-film theatre.

Folies Bergeres Delay Brings Reisman Exit

Too much palaver caused Leo Reisman to quit his dicker with the new Folies Bergeres (Hotel Edison, N. Y.) nitery, slated for May or June opening, and shift this week into the Del Rio club, Washington, which Herb Sachs operates.

Clifford C. Fischer and Arthur Lesser are taking their time with the new FB cafe, figuring on a bullish summer business, with tourist traffic, defense coin influx, etc.

In fact, the entire town looks to an extraordinarily strong midyear business for that reason.

4 D. C. Niteries Out of Bounds

Washington, April 13.

The Army Provost Marshal's office last week declared four after-dark rendezvous 'out of bounds' for troopers. Means that M.P.'s will be stationed at the doors to warn soldiers and sailors away.

The pleasure spots were banned because the Army said uniformed men had contracted disease from girls they either met or escorted into the places. Clubs are planning an appeal and have engaged a lawyer to prepare their case. As one of them said: 'Sure we've catered to servicemen ever since the war began. And we've tried to see that they had a good time. If a soldier comes in with a girl we can't bar him or we would face a furore over being unpatriotic.'

Some months ago the Provost Marshal's office inspected various nightclubs after complaints and two were ordered to chase the 'hand on the hip' boys out of the place or face military censure. One place known as Fairyland immediately ousted all of the sissies, but they have opened up their own establishment 10 blocks away, with all soldiers or sailors barred. The vice campaigns in the Norfolk area drove hundreds of prostitutes into Washington and the clubs are vigilant to see that they do not make their headquarters here.

In addition, the night clubs are facing increasing pressure to admit unescorted women in the evening. The ratio of women to men in Washington is about eight to one, and the girls want the right to quaff one even without a male. Most club proprietors say to ease the ban would result in making their spots the headquarters for pickups. A few of the flossier rendezvous will admit WAACS, WAVES and SPARS, as well as the Marine Corps girls in uniform, but anybody else unescorted is banned.

Detroit Nitery Operator Indicted, Charged With Fraud on Citizenship

Detroit, April 13.

William G. Shaw, former owner of the Barbary Club night club here, was indicted last week by a Federal grand jury on a charge of making false statements in connection with his citizenship proceedings.

It was the questioning of how Shaw had obtained his license to operate the large nitery here which led to his Federal indictment. As a result of the State Liquor Control Commission's investigation — which prohibits any but citizens from operating niteries and provides that licensing go through regular channels—it was charged by immigration authorities that Shaw had failed to obtain his second citizenship papers although he had voted here for eight years and in 1940 was the Republican candidate for sheriff.

Shaw, former featherweight and bantamweight boxing champ of Canada, has been operating niteries here for years, but on the State's order he was forced to dispose of his holdings, including the Barbary Coast spot. Government authorities charge him with voting more than 17 times between 1934 and 1943 although when he sought to obtain his second papers he denied having assumed such citizenship rights.

The Federal charge carries a penalty of five years and a maximum fine of $5,000.

ONLY 1-WK. LAYOFF NOW BETWEEN N. Y. DATES

Victor Borge, pianist-comedian current at the Capitol, New York, shifts into the opposition Roxy, N.Y., next week (21), with only a week in between. Borge finishes at the Cap tomorrow (Thurs.) and his Roxy date stems from a prior contract he had with that theatre, which the latter relinquished when Borge signed with Metro for films and radio.

Borge is in the Roxy for one week, the fifth of 'Hello, Frisco, Hello.' Moving in with him is the Tommy Tucker orchestra, which was signed only last Sunday night (11) to replace Chico Marx's orch for the single stanza, coming back again in September for a full three or four-week run.

Rogers Corner, N. Y., Joins Daytime Niteries, Operates Noon Till 4 A. M.

Barry Winton Orch (7), 4 Freshman, Pat Rooney, Phil D'Arcy's Band (5), Mark Plant, Harold Green, Johnny Papaya Orch (7), Harry Lefcourt Orch (5), Harold Sandler Band (6), Hollander Trio, Irving Fields Orch (7), Korn Kobblers (6); no minimum, no cover.

Wartime conditions, with the attendant play for defense coin, have wrought many an innovation in show business. Not the least strange among them is the new-born phenomenon of daytime niteries.

Springing up in increasing numbers throughout the country, they offer an afternoon or late morning respite for the owlshift defense plant worker for whose benefit the illusion of nighttime revelry is created by the simple expedient of lowering the shades.

A recent New York contribution to this strange anamoly, known as the 'Daytime Night Club,' is Rogers Corner, a nicely decored spot which has become a lucrative haven for members of Gotham's Local 802, musicians' union. No less than 50 musicians holding union cards are currently on the payroll at the thriving daytime spot.

It all started some seven weeks ago when the Corner initiated its 'Daytime Night Club.' Consequently, no less than nine musical combos, not to mention a load of varied performers including Pat Rooney, are appearing at some time during the noon-till-4 a.m. stretch.

It's a strange sensation, at first, to wander into a club around two in the afternoon for a quickie at the bar and find the joint jumping in a full nighttime aura. But in a few minutes one becomes accustomed to day light streaming in beneath drawn shades. You accept the illusion it's an after-dark rendezvous. The only difference is a lesser formality by both entertainers and customers.

The orchs that play the Corner from noon to six p.m. all wear regulation tuxes, but the femme singers all dress in street clothes. And love it. One warbler said it was the first time she had ever sung in comfortable attire and it had it all over singing in formal gowns. In fact, all the afternoon entertainers seem to like the idea of working under daytima 'nitery' conditions. As one of the musicians put it, 'You get through playing around six in the afternoon, after working three hours or so; that's a position, not a job.'

The Rogers Cornar afternoon entertainment includes Barry Winton's orch (7), which played the Rainbow Grill for three years; the Four Freshman, instrumentalists who also harmonize smoothly, and Phil D'Arcy's five-piece band. Winton and D'Arcy have femme singers. Mark Plant, musical comedy baritone, and Harold Green, filling in on the Solovox, are other afternoon entertainers.

After six p.m. the spot has Johnny Papaya and his Hawaiians (7), followed by Harry Lefcourt's band (5), Harold Sandler's orch (6), The Hollander Trio and Irving Fields orch (7), with Plant and the Winton combo repeating for the evening trade. The vet Pat Rooney also appears in the evening. Then there is the adjoining Pan-American Room, which has Lefcourt's band playing Tuesday, Wednesday and Thursday, with The Korn Kobblers (6) for the weekend.

As if the musicians didn't have enough trouble trying to make their way around a small raised stage—which has so many instruments on it that it resembles Carnegie Hall during the Philharmonic's intermission—four or five other combos bring along their own instruments and take auditions during the week. So there's at least one thing the customers don't have to yell about—and that's a lack of music.

Century Room, N. Y.

(COMMODORE HOTEL)

Vaughn Monroe's Orch (16) with Marilyn Duke, Murphy Sisters, Ziggy Talent; Cerney Twins, Line (6); No Minimum, Cover $1 Weekdays, $1.50 weekends.

Vaughn Monroe's return to this eastside room was scheduled several times, but a recent delay of a Metro picture chore has put him back in here for a month, after which he heads west. Floor show his band is accompanying is identically the same as that which supplemented Hal McIntyre's orchestra, which Monroe supplanted, with the exception of the Cerney Twins.

The Cerneys, recently at the Riobamba, N. Y. nitery, are a fresh looking, able ballroom team. They run through three capable routines here, first, a silky ballroom entry marked by the grace of the femme and the smooth lifts and turns by the boy; second is a speedy jitterbug number and the third, a rhythm tempo idea, both of which are comparable in execution to the initial effort. Lone drawback to the act, when caught, was the black gown the girl wore which, with the boy's tails and her dark complexion, dulled their appearance.

Monroe, who has taken long strides in the past couple months, is as effective as ever. His vocalling, unquestionably effective from both a commercial and artistic point of view, has the power to overcome the just fair accompaniment his band provides. This outfit, never very strong musically, hasn't improved, but withal it supplies music that always seems to keep this spot's dance floor busy.

Monroe takes part in the show, doing 'Let's Get Lost,' with the Murphy Sisters, and 'Black Magic,' both arrangements neatly worked out. He also sings behind one of the line numbers.

Marilyn Duke, Monroe's tall-dark femme singer, seems to be sliding. Her delivery of 'So Nice' and 'Weep No More My Lady' wasn't up to past standards. She seems to be developing a method of singing through closed lips, which isn't supposed to be conducive to good work.

Ziggy Talent, the band's saxist-vocal comedian, goes over solidly with 'I Don't Want a Sweater, I Want a Sweater Girl,' and 'Ants In My Pants,' both as standard with him now as his more effective 'Sam You Made the Pants Too Long.'

Murphy Sisters, recent additions to the outfit, do well also with 'B-I-Bi' and one other, and, of course, add their showmanly delivery to the band's dance sets.

Show accompanying the band's talent and the Cerneys is a colorful neatly routined workout studded with pulchritude. Six girls, led by Margie Ellis, who is to leave to go into the musical 'Early to Bed,' run through three routines, all of which are capably handled. Costuming is unusually imaginative and a riot of color. *Wood.*

HAVANA-MADRID, N.Y.

Line (6), Jose Valencia, Lao & Monsita, Pilar & Luisilio, Amelia Vargas, Noro Morales and Pepito's Orchs; $1.50 minimum.

The whyfores of successful Broadway night-club operation are pointedly illustrated currently at the Havana-Madrid. While other ventures on the Main Stem—ventures whose outlay have been considerably more than at this Latin-American nitery—have come and gone, Angel Lopez's small cellar spot continues to be one of the biggest profit-makers on the street.

Value is the thing. With a $1.50 minimum, two nifty Latin bands for the dansapation and a sprightly 40-minute show thrown in, the Havana-Madrid is a great buy for the usually non-Broadway element drawn here.

The names in this all-Latin show are unlikely to mean anything to the visiting burghers, but there's enough action and eye appeal to warrant a visitor's satisfaction.

Producing the current edition is a youngster named Luisillo, a flamenco hoofer whose rather eccentric appearance is possibly more intriguing than his dancing. As the producer, however, he's paced the show well along standard lines.

There is the line of six girls, all lookers in the Spanish idiom, and their routines are simple enough, though interesting. Jose Valencia is a tall tenor whose vocals of Mexican tunes go over, though he shows an apparent need for schooling in floor-show deportment. Attired in white tie and tails, he lends a fine appearance, however.

Lao and Monsita are a mixed Latin-American dance team, the act being featured by the girl's mild cooch. Amelia Vargas is a looker, accompanied by two male bonga thumpers, and her main contributions are her 'hot' Spanish songs, followed by some torso-grinding. She works hard and goes over.

Luisilio, prior to his solo flamenco spot, is on with the femme Pilar in some hoofing that's marked by his hogging the spotlight.

The Noro Morales and Pepito Latin bands play for the dancing, and each is satisfying, with Morales particularly playing a fine accomp for the show. *Kahn.*

PALUMBO'S, PHILLY

Philadelphia, April 9.

Arthur Boran, Roberta Ramon, Barbara Long, Appletons (3), Clark Bros. (2), Alice Perrell Dancers (8), Don Renaldo (4), Gloria Mann, Mickey Familant Orch (6); no cover or minimum.

A fair entertainment layout is on tap at Frankie Palumbo's South Philly boite, but despite the talent on the bill it fails to jell.

Chief reason for apparent misfire is the unprofessional handling of the m.c. chore by Arthur Boran, who proves the adage that a comic is no better than his material. Boran has a nice manner and tries hard, but his lines are hackneyed and his gags are out of Joe Miller. His imitations of W. C. Fields, Jerry Collona and Paul Muni are just fair. Best is that of Roosevelt.

Roberta Ramon, an attractive blonde terper, is a click in a difficult set of routines which she performs entirely on her toes.

Barbara Long, tall gal, registers neatly with her mugging and clowning as she bellows a flock of novelty tunes into the mike. She's an excellent comedienne and makes a great 'ice-breaker' for the start of a show.

The Appletons—man and two dames—give a rough-and-tumble version of an Apache dance with the pair of dames kicking each other around with screams and hairpulling and the guy winding up tossing knives and kicking the pair of them across the stage.

Clark Brothers are a couple of colored steppers who do their stuff in snazzy zoot-suits and shoes to match. The lads really beat themselves to a pulp trying to please.

The Don Renaldo quartet dispenses the jive as usual with pretty Gloria Mann making with the pipes to the customers' complete satisfaction.

The Perrell Dancers, octet of lookers, come out for three numbers which are better than average.

Mickey Familant's band plays for dancing as well as accompanying the show in big-league fashion.

A full house watched the show when caught (Friday supper). *Shal.*

Minnesota Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, April 10.

Bud Waples Orch (11), with Charee Moyse, Arline Thomson, Lenny Gale, Artini & Consuelo; $1.50 min.

Furnishing modulated music which lends itself nicely to guest dancing, the Bud Waples dance band, new to Minneapolis, fits neatly into this swank room. The boys go in mainly for the more soothing tune dispensations that hit a sufficient swing tempo sans boiler factory effects. Hepcats may not find the style up their alley, but the establishment doesn't cater to them anyway.

Six rhythm, including four strings, as against only three sax and two brasses accounts for the emphasis on melody instead of blare—melody that accentuates the room's conservative, refined atmosphere. Arrangements, while not particularly distinctive, are highlighted by the nifty ivory tickling of Waples, the maestro, who also makes an occasional vocal sally. Miss Moyse is a personable singer who does well with 'Black Magic' and 'You'd Be So Nice to Come Home.' One of the band's most ingratiating contributions is an ear-tickling rendition of 'Wrong.' Most of the current hit parade numbers along with some old favorites and rhumbas comprise the library.

The modest floor show carries added values as the result of having the advantage of a livewire m.c. in Lenny Gale, its headline performer, who peps up the proceedings and helps to extract the most out of them through fast pacing and prodding, while in his own act Gale delivers first-rate satirical impressions of the Ink Spots, Charlie McCarthy, Eleanor Roosevelt, amusing patter and songs adding to the pleasantry. He winds up with comedy business with hats, employing a volunteer stooge. It all makes for fun for the participants and audience.

Artini and Consuelo, ballroom dance team, are a solid click. Arline Thomson is a pretty and personable singer who confines her vocalizing to such oldies as 'Strike Up the Band' and 'Smoke Gets in Your Eye.' A well-filled room at the late show caught. *Rees.*

5100 CLUB, CHI

Chicago, April 7.

Mark Fisher's Orch (9), Danny Thomas, Dottie Ard, Varya & Serita, Bill Hamer, Bob Lubin, Monte Feldman, Pearl Megley Dancers (6); no minimum.

Danny Thomas, young Syrian zany, has been the headliner at this neighborhood spot for nearly three years. Thomas has the feel of a veteran performer. His material is accentuated by perfect timing and his performances marked by pleasing whimsicalities. Not only does he act as m.c. but in his own spot puts over songs such as 'Yankee Fighting Man' and 'Ode to a Wailing Syrian' in a manner that garners heavy applause.

Bill Hamer, Bob Lubin and Monte Feldman score with panto gestures as records play over the p.a. system. Trio imitate the Modernaires doing 'Juke Box Saturday Night,' the Merry Macs doing 'Praise the Lord' and the Andrews Sisters doing 'Boogie Woogie Bugle Boy.' Left to cheers.

Others on the bill are Dottie Ard, hefty singer who puts over 'It Had to Be You,' 'Did I Remember?' 'St. Louis Blues,' and 'Good Man's Hard to Find'; Varya and Scrita, a neat dance team who waltz to 'Valse Bluette,' a couple of Polish folk dances and 'Minuet in G' with comedy embellishments. Went over good.

Mark Fisher, band leader who has been a Chicago favorite for years, sings 'Old Black Magic,' 'Heard That Song Before' and 'For Me and My Gal.' Scores easily. The Pearl Megley Dancers, a sextet of attractive girls nicely costumed, do a jitterbug routine to open the show and close with a feather dance to good results. *Morg.*

CASABLANCA, MPLS.

Minneapolis, April 10.

'Red' Dougherty Orch (7), Sid Page, Preston Lambert, Nan BlaKstone; no cover or minimum.

This newest Minneapolis night club lacks the layout and acoustics conducive to enjoyment of the intimate type of entertainment with which it was launched. Even making allowances for failure to have a suitable p.a. system in operation and the noisy deportment of a capacity opening night crowd, it would seem the arrangements are such to impose drastic limitations on floor-show exhibitions. On this occasion the fine talents possessed by headliner Nan BlaKstone, ace singing comidienne, and Preston Lambert, polished singer, are practically wasted.

Sid Page, vet vaudevillian, does the m.c. chores in a highly efficient manner that demonstrates he hasn't lost his flair for laughmaking, even though he had to struggle against overwhelming odds to command audience attention.

Lambert is a young tenor with dramatic ability as well as an outstanding voice, and he scores with 'Donkey Serenade,' 'Love's Sweet Refrain' and 'You'd Be So Nice to Come Home To.'

Under the manifold handicaps, including the bedlam of guest noise, the comedic artistry of Nan BlaKstone still asserted itself. She toiled bravely and worked as hard as though everything was hotsy totsy. The clever lyrics of her ditties, handled so nicely, were mostly lost in the noise. Still there were flashes of brilliant performance. Her witty sallies with patrons registered strongly with those few fortunate to be able to listen in on them.

'Sex Reared Its Ugly Head,' 'The 4-F Kid,' 'I'm Not in the Way of My Family' and 'Elmer Broke Down' were typical BlaKstone numbers that under ordinary circumstances would have been socko.

The Dougherty band, a local outfit, comprising three rhythm, two brass and two sax, played noisily for the guest dancing. *Rees.*

New Acts

HOWARD-PAYSEE DANCERS (4)
Dancing, Acrobatics
6 Mins.
State, N. Y.

Two youthful couples in dance routines and acrobatics that click. Speed as well as novelty are distinguishing factors.

Working as couples, Howard-Paysee group opens with an adagio and follows with jitterbugging, topped by acrobatics of a novel and semi-comical nature. For the finish the girls carry the boys off in a pick-a-back style.

Act shapes as ideal for vaude and picture houses as well as niteries. *Char.*

MEL HALL
Unicycling
6 Mins.
State, N. Y.

Mel Hall has a clever unicycle act and, when caught here Friday (9) evening, the audience gave Hall a big reception. He's spotted No. 2 on this engagement.

Working in tails and high hat, but not for swankiness, Hall first appears on a unicycle pedaling with one foot and obtaining locomotion at other times by pushing the wheel itself. He follows this up on a very high unicycle that has a particularly small wheel, and in this routine features pedaling with his hands. For the finish Hall mounts even a taller unicycle, one that puts him far enough from the stage to be a hospital case if falling. *Char.*

CHI SUCCESS STORY

Betty Jane Watson Upped to Feature Singing Spot by Palmer House

Chicago, April 13.

Betty Jane Watson has been upped from song soloist in Griff Williams' orch to a featured singing role in the Palmer House's new Empire Room show.

When the new show at the Empire Room made its debut, Miss Watson still had a week to go on her contract with Williams. In the routining of the show she was given a spot in the 10 o'clock 'little show,' after which the hotel management signed her up at a raise in salary, bought her several gowns and accessories and placed her in the regular layout.

Bernard West, monologist, opened and was closed the same night. West's material did not meet with the management's approval and he was paid $800 in full, covering his one-month contract, and given his release. His spot was filled by Miss Watson.

Unit Reviews

BORN HAPPY

(ALCAZAR, SAN FRANCISCO)

San Francisco, April 12.

Two-a-day vaude revue; produced by Sid Grauman, stars Bill Robinson; with Delta Rhythm Boys (5); Mabel Scott, Holmes & Jean, Judy Carol, John Mason, Babe Wallace, Johnny Vigal, Whitey's Jitterbugs, Velma Middleton, 3 Peppers, Rosa Murphy, Jimmy Anderson, Pot, Pan & Skillet, Anita Echols. Line; dance director, Clarence Robinson; musical director, Mel Wesleder; opened at Alcazar theatre, San Francisco, April 12, '43; $1.65 top weekdays; $2.20 Saturdays.

In 'Born Happy,' all-colored variety show which debuted tonight (12) at the Alcazar, Sid Grauman has captured the same pop appeal that made his 'Highlites of 1943' a success at the same house recently. Show stands a fine chance of cashing in on its sepian novelty in the current bullish entertainment market here.

Bill Robinson, heading a large cast, won over the opening-night audience with his tap routines. Three Peppers also scored solidly, banging out 'Twelfth Street Rag' and novelty numbers on the piano, steel guitar and bass and lending their vocals to most selections.

Delta Rhythm Boys, also an asset, harmonize on such tunes as 'St. Louis Blues' and 'Dry Bones' for big audience response. Whitey's jitterbugs are about as slap-happy a group of jive-crazed youths as were ever let loose on a stage here.

As the layout currently stacks up, the comedy is only so-so, with John Mason in a drunk scene, Pot, Pan & Skillet in a zoot-suit tailor shop and a revival meeting as the highlights.

Chief weakness of the show is the frenzied pace of the song and dance proceedings that form the basis of all-colored variety productions of this type and which tends to pall over a two-and-a-half hour period.

White band under Mel Wesleder stepped into the pit virtually cold, not helping matters on opening night. Nevertheless, both in basic idea and material, Grauman has hit on something that looks like b.o. *Mill.*

WIBC JAMBOREE

(KEITH'S, INDPLS.)

Indianapolis, April 10.

Little Jimmy, Haymakers (4), Prairie Song Birds (2), Harpo & Tiny, Linda Lou, Texas Saddle Pals (2), Hoosier Sweethearts (2), Judy Perkins, Little Margie, Quarantine, Utah Trailers (4), Mel & Jeannie Steele, Carol Kind, Curley & Marie, Smiling Jack Osburn, Jacqie Miller; 'Secrets of Underground' (Rep).

The whole flock of hillbilly entertainers from WIBC, local Mutual outlet, is putting on a barn dance show to wind up the first year of current vaudeville operation at Keith's. About 28 performers are rushed past the mike in hour's running time, with result that few get to shine much. Total effect, however, makes a favorable impression on an audience that seems to be largely new and drawn from show's radio following.

Entire cast is lined across the stage at start in front of backdrop with a hayloft painted on it. Vocal and instrumental acts of rustic flavor dominate, with program light on the comedy sight. The most solid hit is made by Little Jimmy, billed as 'the only midget cowboy actor,' who comes on last, warbles lustily a topical song dedicated to the Japs and titled 'We Didn't Invite Them Over, but We're Going to Repay the Call,' then leads the gang of 'There's a Star Spangled Banner Waving' for a finale.

The Haymakers, male quartet in city clothes, go well in their version of 'Der Fuehrer's Face,' with 'Pennsylvania Polka' and a comedy number between a bass and a falsetto, 'I Just Want to Play With You,' for extras. The Texas Saddle Pals do some fancy yodels on 'Highways Are Happy Ways.' Other acts run true to type and seem to please costumers partial to the specialty. Biz was average at opening. *Corb.*

ODT Okays Vacation Travel, but No More

Indianapolis, April 13.

Rationing of civilian travel need not be expected at this time, but the situation could change, it was declared by Milton R. Diehl, chief liaison officer, Office of Defense Transportation, in an address here before the Indiana Bus Operators Association.

Although ODT will not ask that vacation travel be cancelled this year, according to Diehl, 'appeals doubtless will be made to have vacation travel confined to two trips, namely, the journey to the vacation spot and the return trip back home.'

'Follies' Takes Broadway Lead With 41G, 'Kiss-Tell' Up to 17½G, 'Oklahoma' $27,500; Some Slide

Some further easing off of grosses was noticed on Broadway last week, dipping being a matter of hundreds of dollars here and there, with no actual slump. The off nights were Monday, when the Red Cross benefit drew sensationally at Madison Square Garden, but biz wavered on Thursday and Saturday afternoon, too. There will be no improvement this week, when the state tax is payable and war bond drive is on, nor next (Holy Week).

'Ziegfeld Follies' is the new gross leader, as expected, with 'Oklahoma' as strongly in demand as anything in town.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (70th week) (D-780; $3.30). Went off a little more but around $8,500, which is profitable pace.

'Arsenic and Old Lace,' Fulton (116th week) (CD-893; $3.30). Again nearly $9,000, which provides goodly profit, and the run into warm weather looks assured.

'Blithe Spirit,' Booth (74th week) (CD-712; $3.30). Eased off last week, when gross approximated $9,500; long-staying one-setter also good through balance of season.

'By Jupiter,' Shubert (45th week) (M-1,325; $4.40). Entrance of new musicals may affect some of those which have had long stays; $22,500 estimated.

'Counterattack,' Adelphi (D-1,434; $1.65). Final and 10th week; war drama with Russian background started uncertainly and was not able to climb over mediocre grosses; under $6,000.

'Dark Eyes,' Belasco (12th week) (CD-1,000; $3.30). Doing quite well but dipped from the pace of the early weeks, yet mentioned as possible summer holdover; around $12,500.

'Harriet,' Miller (6th week) (D-940; $3.85). One of season's standouts, with long run anticipated; selling out, with standees in most times and gait around $18,500; tops straight plays.

'Janie,' Playhouse (31st week) (C-865; $3.30). Dipped somewhat but this comedy well established; next week, with extra matinees, should jump again; $8,000 estimated.

'Junior Miss,' Majestic (75th week) (CD-1,715; $2.20). Holdover in big theatre at pop scale continues to make some money; dropped last week to around $10,000; that should be plenty.

'Kiss and Tell,' Biltmore (3d week) (C-991; $3.30). Clicked so strongly that Chicago company is being readied; one of best laugh shows in seasons; $17,500, which means standee attendance.

'Life With Father,' Empire (177th week) (CD-1,062; $3.30). Went off a bit but crack laugh show resembles perpetuality and goes into the summer; over $12,000 claimed.

'Oklahoma,' St. James (2d week) (O-1,520; $4.40). Broadway predicts exceptional run; line at boxoffice continuous and agency demand big; nearly $27,500; capacity although some subscriptions.

'Rosalinda,' 44th St. (24th week) (O-1,357; $3.30). All they are worrying about here is a house with cooling system for summer; continues to great business; again over $25,000; mail orders piling up.

'Skin of Our Teeth,' Plymouth (21st week) (CD-1,075; $3.85). Intention is to play through summer; while publicity should count when vacation crowds arrive; dropped again but better than $16,000.

'Something for the Boys,' Alvin (14th week) (M-1,375; $4.40). Was top musical until 'Follies' came in; still looks good for long stay at exceptional money; $32,000 plus.

'Sons O' Fun,' 46th Street (62d week) (R-1,347; $4.40). Still drawing fine business though moved here from Winter Garden; takings not as big as there but around $28,000.

'Star and Garter,' Music Box (42d week) (R-991; $4.40). Looks like sure thing for summer holdover; another laugh girl revue that's in the blue chips; over $21,000 claimed.

'Stars on Ice,' Center (39th week) (R-3,000; $1.65). As long as crowds go to Radio City the rink revue will prosper, and that should hold true indefinitely; $22,000 estimated.

'The Doughgirls,' Lyceum (15th week) (C-997; $3.30). Claimed to lead the field in agency ticket demand and rated among tops for laughs; $17,000.

'The Eve of St. Mark,' Cort (27th week) (D-1,064; $3.30). Will play Sunday performances from now on; quoted over $11,000, which is good money for drama of type.

'The Patriots,' National (10th week) (D-1,162; $3.30). Presented in Washington Sunday as part of Jefferson bicentennial; publicity helped, with gross around $12,000, or bit more.

'The Pirate,' Beck (20th week) (C-1,214; $3.85). Rated around $11,000, probably an even break; when bowing out will be followed by return showing of 'The Corn Is Green.'

'Tomorrow the World,' Barrymore (D-1,104; $3.30). Presented by Theron Bamberger; written by James Gow and Arnaud d'Usseau; well regarded in Boston; opens tonight (14).

'Uncle Harry,' Hudson (46th week) (C-1,214; $3.30). Tickets on sale through May and will probably last that long but not slated for another summer; nearly $8,000.

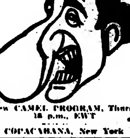
'Ziegfeld Follies,' Winter Garden (2d week) (R-1,519; $4.40). Broadway's new leader, quoted around $41,000; that's possible with $5.50 top Friday and Saturday nights.

Repeat

'Lady in the Dark,' Broadway (5th week) (M-1,104; $2.75). Doing excellently but little profit here for expensively operated attraction; should clean up when going to Coast soon; $28,000.

Revival

'Counsellor-at-Law,' Royale (19th week) (D-1,047; $3.30). Figuring on summer stay; around $13,000, good.



New CAMEL PROGRAM, Thurs., 10 p.m., EWT

COPACABANA, New York

YORK
AND
KING

THROW A POSEY TO
Lieut. Col. DARRYL ZANUCK
And Nerts to That Congressional Committee
Direction: Wm. Morris

'Blackouts' Vauder 14G, in 43d L.A. Wk.

Los Angeles, April 13.

'Junior Miss' went into its fourth week at the Biltmore, with another estimated $12,000 in sight for the stanza after slipping to $10,500 last week. House opens 'Life With Father' April 24 for two weeks and follows with 'Arsenic and Old Lace' May 10, also for two weeks. 'Hey Rookie,' Army show staged by the yardbirds of Fort MacArthur at the Belasco, upped its Saturday night scale to $2.75 and re-scaled six rows of seats. Business this week, 27th, will be good for estimated $12,000 after catching $11,000 last stanza.

El Capitan in Hollywood, with 'Blackouts of 1943' continues to hit regularly with approximately $14,000 each week. Show is in its 43d week.

'Big Time' moves into the Mayan Thursday night (15) with a $4.40 premiere and $2.20 top thereafter. The Paul Small-Fred Finklehoffe vauder stays four weeks.

'Big Time' Hefty $21,000 In Final Frisco Week

San Francisco, April 13.

'Big Time' bounced back to hefty $21,000 on its final week in Frisco, while Gilbert & Sullivan operas continued to do fine biz.

Estimates for Last Week

'Big Time,' Curran (1,774; $2.75) (6th week). Show headed for Los Angeles after $21,000 for sixth stanza.

Gilbert & Sullivan Opera, Geary (1,500; $2.20) (2d week). G & S repertoire going over big here, hitting $16,500 for second week.

'Father' 16G, Mpls.

Minneapolis, April 13.

Playing its second engagement here, 'Life With Father' was held over for an extra day and two additional performances on Sunday at the 2,100-seat Lyceum.

For the 11 performances—eight nights and three matinees—the takings approached big $16,000. Scaled at $2.75 top.

'Corn' Nifty $14,800 In Balto's Legit Return

Baltimore, April 13.

This town had its first taste of legit in months last week, since the closing of Ford's by the Bldg. Dept., following Boston Cocoanut Grove tragedy. 'The Corn Is Green,' at the Lyric, did surprisingly good $14,800 at $2.78 top. This despite the local tryout of the Ethel Barrymore opus here prior to its Broadway run. 'Tobacco Road' is in currently.

'Sisters' $26,000 Paces Boston

Boston, April 13.

A quick spurt along the rialto found five legit houses alight last week and all but one of them doing fine. 'Three Sisters' at the Shubert was well in the van at near-sellout status, the show having enjoyed the widest local mail-order biz in recent years. 'Dancing in the Streets' moved over to the Opera House, where it closed for extensive repairs on Saturday (10).

'Claudia' came back to the Colonial for a pop-priced run, while 'Tomorrow the World,' at the Wilbur, and 'Yes My Darling Daughter,' at the Copley, wound up two and three-week runs, respectively, the latter sagging. 'Cry Havoc' teed off last night (12) at the Plymouth.

Estimates for Last Week

'Claudia,' Colonial (1,637; $1.65). A little below expectations on return, but sound enough at estimated $10,000, and building. A third week anticipated.

'Dancing in the Streets,' Opera House (3,200; $3.30). Move uptown to the Opera House tipped gross to $20,000-plus on third week of Freedley show. Closed for repairs, with no definite date set on reopening.

'Three Sisters,' Shubert (1,500; $3.30). A virtual sellout, going above $26,000 with plenty of advance for final frame now current.

'Tomorrow the World,' Wilbur (1,227; $2.20). Guild show, powerhouse going to $13,000. Moved out Saturday (10).

'Yes, My Darling Daughter,' Copley (1,231; $1.65). Faded in third frame to $2,900. 'Ghost Train' now current.

'STUDENT PRINCE' REGAL $22,000 IN WASHINGTON

Washington, April 13.

'The Student Prince' in 12 performances, including two Sundays, grossed estimated $22,000 at the National theatre last week, very stout at $2 top. 'Blossom Time,' current show with the same company headed by Everett Marshall, is completely sold out and will get about $18,000 for second week.

In the offing are 'Tobacco Road' at $1.50 top, slated Holy Week. On Easter Monday John Golden brings in his new play, 'The Home Front,' and will show at $2 top. Later, the American Theatre Society brings in Maxwell Anderson's 'Eve of St. Mark' for a fortnight's subscription engagement.

Though the National has no cooling system, there is increasing talk that the E street house will remain open all summer. Ordinarily it shutters in late May or early June, but the demand for amusements in this overcrowded city is such that shows at popular prices are said to have better than an even chance to compete successfully with the July-August heat waves.

Canada's 'Army Show' Sellout in Toronto, 32G

Toronto, April 13.

With the house entirely sold out Wednesday (7) for the remainder of the week, the all-Canadian 'Army Show' grossed a terrific $32,000 at the Victoria theatre last week. The 1,670-seater was scaled at $2.75 top.

Soldier troupe entrained Sunday night (11) for a series of split-week stands in Ontario. During Holy Week it will play in Canadian camps and go into His Majesty's theatre, Montreal, for Easter Week. A trans-Canada trek will follow, with the troupe then proceeding overseas. Jack Arthur, producer, will accompany the show on its Ontario tour.

Ruth Draper did a very satisfactory $7,800 at the Royal Alexandria. 'Fantasia' is current at the house, with 'Three Sisters' to follow.

'St. Mark' Winds Up St. Loo Season, $10,500

St. Louis, April 13.

The local 1942-43 legit season wound up Saturday (10) with a week of Maxwell Anderson's drama, 'The Eve of St. Mark.'

Presented eight times, play was scaled to $2.80 and grossed an estimated $10,500.

Chi Biz Steady; 'Ladies' Fine $14,000 In 52d Wk., 'Stage Door' Fair $6,200

Chicago, April 13.

Patronage at most houses is on a steady keel, with 'The Doughgirls' continuing as the leader. 'Stage Door' opened fairly well at the out-of-the-way Studebaker theatre, and there's some talk, though unconfirmed, that Frank McCoy has a deal on for repertory to be presented there.

Estimates for Last Week

'The Doughgirls,' Selwyn (5th week) (1,000; $2.75). Adoption of Sunday matinee hasn't increased receipts yet, but business is big at bit more than $15,000; was over-estimated.

'Good Night, Ladies,' Blackstone (52d week) (1,200; $2.75). First anniversary of run here finds receipts around $14,000 weekly.

'Maid in Ozarks,' Great Northern (32d week) (1,400; $2.75). Prices were increased last week from $2.20 to $2.75 top. Estimated about 60% from cut rates but terrific $10,500.

'Private Lives,' Erlanger (6th week) (1,300; $2.20). Off a bit but still fine $10,000.

'Stage Door,' Studebaker (1,400; $2.20). Got mixed notices but drawing fairly well; $6,200 last week.

'All Clear', Soldier Show, Neat $6,000 in Cincy

Cincinnati, April 13.

Unless a stray road show or two is shoved in within the next several weeks, this burg's legit season has ended.

In five performances during the first four days of last week, 'All Clear,' the all-soldier show from First Troop Carrier Command's Bowman Field, grossed an estimated $6,000 in the 2,500-seat Taft theatre at $2.75 top. The musical revue's cast is 100 men, including a 25-piece band. It received swell notices here. Proceeds go to Army Emergency Relief.

Stone-'Take It With You' Sturdy $11,800 in Detroit

Detroit, April 13.

Only two houses, both with popular-priced policies, are in operation here this week, as the Cass goes dark until April 26, when Katharine Cornell comes in with 'The Three Sisters.' However, Lent made no dent last week in grosses along the rialto, with Fred Stone in 'You Can't Take It With You,' at the Lafayette, gleaning estimated $11,800 in nine performances for the first week. Comedy, with a $1.65 top, continues with Sunday matinees as a regular policy.

In its third full week at the Wilson, Henry Duffy's 'Merry-Go-Rounders' revue, continued strong in its third full week with about $12,900 for 11 performances. Show also goes at a $1.65 top except for Sunday matinees. It tucks in three shows on Sunday.

'Cry Havoc,' in its second week at the Cass, fell off to approximately $10,000 after getting $12,500 in the first stanza.

Current Road Shows

(April 14-24)

'Arsenic and Old Lace' (1st Co.)—Curran, San Francisco (14-24).

'Big Time' (vaude)—Mayan, Los Angeles (14-24).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (14-24).

'Blossom Time'—National, Washington (14-17).

'Born Happy' (vaude)—Alcazar, San Francisco (14-24).

'Claudia'—Colonial, Boston (14-24).

'Corn Is Green'—Bushnell Aud., Hartford (14); Shubert, New Haven (15-17).

'Cry Havoc'—Plymouth, Boston (14-24).

'Doughgirls' (2d Co.)—Selwyn, Chicago (14-24).

'Eve of St. Mark' (2d Co.)—Davidson, Milwaukee (14); English, Indianapolis (16-17); Erlanger, Buffalo (22-24).

Gilbert and Sullivan—Geary, San Francisco (14-17) Metropolitan, Seattle (19-24).

'Good Night Ladies'—Blackstone, Chicago (14-24).

'Hey, Rookie'—Belasco, Los Angeles (14-24).

'Junior Miss' (3d Co.)—Biltmore, Los Angeles (14-17); Auditorium, Sacramento (19); Mayfair, Portland (21-24).

'Junior Miss' (2d Co.)—Hanna, Cleveland (14-17); Paramount, Toledo (19); Victory, Dayton (20-21).

'Life With Father' (2d Co.)—Aud., Denver (14); Capitol, Salt Lake City (16); Russ Aud., San Diego (18-19); Biltmore, Los Angeles (24).

'Maid in the Ozarks'—Great Northern, Chicago (14-24).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (14-24).

'Porgy and Bess'—Forrest, Philadelphia (14-17).

'Private Lives'—Erlanger, Chicago (14-24).

'Show Time' (vaude) — Locust, Philadelphia (14-17).

'Stage Door'—Studebaker, Chicago (14-17).

'The Ghost Train'—Copley, Boston (14-17).

'Those Endearing Young Charms' (tryout)—Walnut, Philadelphia (14-17).

'Three Sisters'—Shubert, Boston (14-17) Erlanger, Buffalo (19-21); Royal Alexandra, Toronto (22-24).

'Tobacco Road'—Lyric, Baltimore (14-17); National, Washington (18-24).

'You Can't Take It With You'—Lafayette, Detroit (14-24).

'PORGY' WHAM 30G IN PHILLY

Philadelphia, April 13.

'Porgy and Bess' is topping the three current legit offerings and will complete its three weeks' stint at the Forrest Saturday (17) with plenty of profit, business being considerably better than that of original local production of the George Gershwin operetta at the same house. Last week it lofted to estimated $30,000 mark ($2.85 top) and might have gone a little higher if house hadn't been sold to the Philly Forum ($2,500 a performance) Monday and Tuesday.

'Show Time,' in its first week at the Locust, got a sound estimated $17,500, considerably better than its predecessor, 'Priorities,' which, however was a return engagement. 'Show Time' gave three pop-priced matinees as against four for 'Priorities.' 'Those Endearing Young Charms,' receiving notices ranging from fair to outright slams, got just over $7,000 at the Walnut with ATS subscription.

All three local legit houses will be dark Holy Week. 'Show Time' and 'Charms' complete their two-week runs Saturday night. On Easter Monday, the Forrest gets 'The Student Prince' for at least two, maybe more, weeks, with 'Blossom Time' set to follow for a similar period. Also on the 26th, the Locust has Ballet Russe de Monte Carlo for a week. Only other booking is May 17 at the Walnut for 'Eve of St. Mark.'

Estimates for Last Week

'Porgy and Bess,' Forrest (2d week) (1,800; $2.85). A real wallop last week, lofting to $30,000. Will beat that this week, too. Special Red Cross matinee skedded for today (13). 'Student Prince' in Easter Monday, with house dark next week due to cancelation of Molly Picon musical.

'Show Time,' Locust (1st week) (1,600; $2.85). A very sound $17,000.

'Those Endearing Young Charms,' Walnut (1,700; $2.85). ATS subscription show (3) didn't please crix. Gross was, however, an okay $7,000. Last act being re-written and new one in this week.

'Harem Scarem' Gets Press-Blitzed 6G, Pitt

Pittsburgh, April 13.

'Harem Scarem' at the Nixon last week barely got $6,000 at $2.20 top. Considering brutal notices in the local dailies, that figure's not bad at all.

Show got away to a pretty good start, doing around $1,000 for the opening performance, but bottom fell out after the reviews appeared and there were a lot of refunds for those who had bought their tickets in advance. Nixon's dark this week and reopens Monday (19) with Ballet Russe de Monte Carlo, which will be followed by 'Eve of St. Mark,' fourth subscription play of year.

'Road' Strong $10,000 In 10th Buffalo Date

Buffalo, April 13.

On its 10th engagement here, 'Tobacco Road' grossed a terrific estimated $10,000, bettering its last showing by more than $2,000.

Show played the Erlanger, scaled at $1.65 top.

ATAM to Seek Court Action on Raises, Pushes Wage Fund Pending WLB OK

Being mulled by the Association of Theatrical Agents and Managers to go into New York federal court next week to secure a writ ordering the League of New York Theatres, and its showmen-members, to create a trust fund for ATAM's retroactive pay increases awarded in an arbitration recently by Paul N. Brissenden. Fund is to be set up as per the arbitrator's instructions.

Award is subject to the approval of the War Labor Board, and so the League takes the position that until the arbitration is verified by WLB it should not follow the award's provisions. Decision was that agents and managers of shows and theatres be given $15 over the scale dating from last Labor Day.

Some producers have been paying the upped salaries for the past several weeks and are turning over to ATAM the retroactive amounts due. Such money is to be held in escrow by the union until either the trust fund becomes an actuality or will be refunded if the WLB upsets the award. Other members of the League, however, declare they will wait to see if the arbitration is verified.

Stated early this week that ATAM had received $5,000 in escrow coin from half a dozen showmen, including Herman Shumlin, The Playwrights, Lindsay & Crouse and Oscar Serlin.

The Shuberts are more concerned than other managers because they will be responsible for a bigger retroactive sum, since they operate the largest string of theatres. Estimated $25,000 in total back pay may be due from the Shuberts alone.

It's denied by the League that a protest over the pay raise has been made to WLB. However, a squawk is possible. Counsel for ATAM declares that the trust fund for retroactive pay is not reviewable by the WLB, yet if that body upsets the increase, the fund would automatically be out. The Brissenden provision for the fund, it's explained, is an interim arrangement pending the official verification from Washington.

It's pointed out by showmen or their lawyers that there is some discrepancy in the several directives that led to the final arbitration. A panel of three which heard the arguments was of the Conciliation Service of the Department of Labor, the panel ordering the Brissenden hearings. At one point latter is mentioned as a referee and at another he is called an arbitrator. Although both sides signed a stipulation to abide by the Brissenden award, it is now contended in some managerial quarters that while an arbitrator's decision may be final, there is some question to his authority should it be ruled he is a referee or conciliator rather than an arbitrator.

It's also stated that if producers pay the increase and the boost is later ruled out, employers would not be entitled to deduct such payments as expenses in income tax returns. Yet in the event that the increase is not okayed by the WLB, it's not explained why the manager-employers could not collect any such money from their employee-agents and managers or deduct such sums from their pay week to week.

'Harem Scarem' Folds In Pitt for 'Rewriting'; Gets Crix Shellacking

Pittsburgh, April 13.

Al Rosen's production of 'Harem Scarem' folded at Nixon, Saturday night (10), after tryout tour of only two weeks. Show, which had been pointed for Chicago to replace Rosen's phenomenally successful 'Good Night, Ladies,' opened in Cleveland and closed here, Detroit engagement having been cancelled.

Oldest citizen can't remember when a show was ever panned so unmercifully here. Without exception reviewers tore into it with both barrels, one critic (Harold V. Cohen, of the Post-Gazette) merely listing in his column every program credit, from cast to the stage carpenter, and winding up:

'Harem Scarem' is in two acts and one scene. Confidentially, it stinks.'

Representative of producer told newspapermen that 'Harem' would reopen again in about eight weeks after it had been rewritten and recast.

Walters Buys Rights To 'Artists and Models'

Lou Walters has bought the rights and title to 'Artists and Models' from the Shuberts and will produce that revue on his own this summer on Broadway, with an all-star cast to include Libby Holman, among others. He's dickering for six topflight names.

Walters, the Latin Quarter (N. Y. nitery) entrepreneur, owns 25% of the new 'Ziegfeld Follies' (Alfred Bloomingdale also owns 25%). He plans a $100,000 production investment on 'Artists.' Walters' 25% in 'Follies' cost him $30,000.

Watson Barrett, who created the first A & M, will do the scenery for Walters' revusical.

Father Whalen Fosters Irish-American Theatre; His New Play Due Soon

Father Will W. Whalen, who mixes ministerial duties with writing, having turned out numerous novels in the past 20 years, is fostering the establishment of an American-Irish theatre in this country. To this end he's written a play called 'War Wire,' which will open at the Malin theatre, N. Y., April 29.

With a view to awakening interest in an American-Irish theatre utilizing U. S. talent, a contest will be staged awarding a first prize of $10 and a second of $5 for the best letter of 500 words based on the question: 'Does N. Y. want an American-Irish Theatre?'

Speaking of the Abbey Players from Dublin, Father Whalen says 'the Abbey Players have never been very successful in our U. S. A. Not because they aren't gifted actors but because they used the wrong scripts. The Abbey troupers that came to us were largely of the green type. But their playwrights too often are Orangemen. And an Orangeman is an Englishman in disguise. The Orange pictures of Irish life delight the British but disgust New Yorkers. No Irishman here likes 'Playboy of the Western World,' nor Sean O'Casey's 'The Plough and the Stars' and 'Juno and the Paycock.' Whatever their theatre merits, those dramas are no more typical of Irish life than our 'Tobacco Road' is of American farmers.'

COAST 'ARSENIC' BIG, EXTEND TOUR 4 WKS.

Draw of 'Arsenic and Old Lace' in northern Coast stands proved so sensational that the show's tour has been extended four weeks, repeat dates there being booked until June 19. Expected that it will again tour next season, while the company at the Fulton, N. Y., has a chance to play through a third summer. Release date of the film has been reported set back until October.

For a week in Seattle the 'Arsenic' profit was $5,000, while the Broadway company accounted for another $2,000. Divvy of profits to the backers for March amounted to $19,200.

'Arsenic' 24G, Portland, Ore.

Portland, Ore., April 13.

'Arsenic and Old Lace,' with Boris Karloff, was a sellout for the 1,500-seat Mayfair last week.

Admish from $1.10 to $3.30 pulled an approximate $24,000.

Zeke Colvan Appointed Dallas Operetta Producer

Dallas, April 13.

Zeke Colvan has been signed by Max Koenigsberg, general manager, as producer for the summer operettas at Fair Park here next summer. Harry Seay is general chairman of the summer entertainment.

Billy Holbrook will be dance director. Giuseppe Bamboschek musical director, and Frederick Kitzinger associate musical director.

'Tobacco Road' Replacement

Barbara Joyce, radio actress, goes to Baltimore today (Wednesday) to go into the cast of 'Tobacco Road,' with John Barton.

She'll take over the part of Ellie May.

Waking the Dead

Near the entrance door in the lobby of the 44th street, where 'Rosalinda' is running, Allan Atwater the manager, has put up a sign reading: 'Late arrivals, please waltz in quietly. It's 'signatured' by Johann Strauss.

Overture starts promptly at 8:30, and there were complaints by those already seated of noise from latecomers. When those patrons are a bit loud, the ticket-taker points to the sign.

OWI Asking Nation's Amateur Groups To Present Food Revue

Amateur troupes throughout the country, including college dramatic societies, are being solicited through the Office of War Information to present the Government's food revue, 'It's Up to You.' Latter, a revue that explains the Government's food-saving program, debuted at New York's Academy of Music two weeks ago and has since been presented a number of times in the metropolitan N. Y. area, plus two performances last Sunday (11) in Washington before Government officials. (Reviewed in current issue).

The amateurs are being asked which of two forms of the revue is preferable for their purposes, a 90-minute version as presented by a professional cast in its initial performances, or one of 45 minutes.

The value of the stage in the war effort is expected to be stressed to the Government through such performances.

'You' is being sponsored by the Department of Agriculture and the American Theatre Wing, with the Skouras Theatres contributing their theatres for the metropolitan presentations.

The revue gave two performances in Washington on Sunday with many government officials in attendance at the Department of Agriculture's auditorium, where the show was presented.

When 'You' made its initial showing, at the Academy of Music, Government officials present expressed considerable satisfaction with the manner in which the government's food program was being presented to the public. Admission to the show is free. At that time Roy Hendrickson, an executive in food administration, made the suggestion that 'You' be sent to Washington, so that Congressional leaders might get an idea of how well the stage could help emphasize the Government's food crisis to the public. Company left New York Saturday (10) and returned Monday (12) for the final two performances given in Long Island City and Hempstead picture houses.

Original arrangement called for seven performances within a two-week period expiring today (14), but nine showings were given instead, including those in Washington. Extra expense of the trip went for transportation and hotels, and the Wing agreed to pay any excess of the sum deposited with it for actors' salaries and other items.

Koenigsberg Quits St. L. For Dallas Al Fresco

St. Louis, April 13.

Max Koenigsberg, one of the founders of the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park playhouse, and a member of the board of directors for 25 years, has quit his local stint to launch a similar enterprise in Dallas. As managing director of the summer opera in the Texas metropolis, Koenigsberg has skedded a 10-week season for presentation in the amphitheatre on the Texas State Fair Grounds, on the outskirts of the city.

The Dallas theatre has a seating capacity of 5,100 and in the past has been used for band concerts and various civic enterprises. While Koenigsberg does not plan to operate on a scale as large as local venture, he expects to expand in the future.

Koenigsberg said some of the artists who appear at the local municipal theatre have been inked for p.a.s at Dallas playhouse and, like the St. Louis policy, will recruit members of the terping and warbling chorus from the town's natives. Koenigsberg, who left St. Louis Saturday (10), spent six weeks in New York mulling repertory and cast with New York producers. He will augment his staff with some who have worked for the Municipal Theatre Assn. and others.

Prosperous Legit Summer Predicted For Broadway By Ticket Brokers

Broadway's ticket brokers anticipate a prosperous summer, basis for that being the high demand by patrons to see six sock successes on the list. Three of those attractions are among recent arrivals. It has been the rule for agencies to operate in the red during the summer but last year they just about broke even for the first time in a dozen years, it is claimed. None of the brokers seems to remember when they last made a summer profit.

The shows they're counting on are 'The Doughgirls,' Lyceum; 'Oklahoma,' St. James; 'Something for the Boys,' Alvin; 'Ziegfeld Follies,' Winter Garden; 'Harriet,' Miller, and 'Kiss and Tell,' Biltmore. There is a chance that one of the present top favorites will lay off when it gets hot but there is no indication of that at this time.

There are a number of other successes which look safely aimed into the summer. Such attractions are in the run classification, and while the agencies continue to sell tickets for those shows, a considerable portion of the patronage obtains tickets directly from the boxoffice or from that source by mail.

Broadway is dotted with hits new and seasoned. The agencies are being principally supported by customers personally known to the brokers, theatregoers who insist on getting tickets to the good things on short notice. There is a developing trend among patrons to obtain tickets well in advance of performance, which explains the steady lines at boxoffices for shows that click best. Boxoffice etiquette has changed for the best in recent years and theatregoers get the kind of tickets they desire, if they're bought far enough in advance.

In addition to those shows named there are more than a dozen with good chances for summer holdovers: 'Life With Father,' Empire; 'The Skin of Our Teeth,' Plymouth; 'Star and Garter,' Music Box; 'Stars on Ice,' Center; 'Sons O' Fun,' 46th Street; 'By Jupiter,' Shubert; 'Rosalinda,' 44th Street (if moving to air-cooled house); 'Arsenic and Old Lace,' Fulton; 'The Eve of St. Mark,' Cort; 'Blithe Spirit,' Booth; 'Angel Street,' Golden; 'Dark Eyes,' Belasco and the revived 'Counsellor at Law,' Royale. In addition there may be more spring entrants to join the hit list.

'Umpire's Daughter' Next on Abbott Sked

George Abbott, currently readying a second company of 'Kiss and Tell,' intends to go into production next with 'The Umpire's Daughter,' the musical comedy version of William Roos's straight play of last season, 'Life of Reilly.' He's figuring on Sammy Cahn and Jule Styne to do the score, though contracts haven't been signed.

Reading of the 'Umpire's Daughter' book, written by Robert Ardrey, in collaboration with Roos, was held yesterday afternoon (Tuesday). Betty Anne Nelman is set for the leading part. If Cahn and Styne do the show it will be their first stage assignment. They've previously worked in Hollywood. Cahn is best known as the lyricist of 'Bei Mir Bist du Schoen.'

Johnny Green and George Marion, Jr., were originally slated to do the 'Umpire's Daughter' score. They did 'Beat the Band' for Abbott earlier this season.

'Streets' to Get Another Tryout After Rewrite; In Summer N. Y. Bow

'Dancing in the Streets,' Vinton Freedley's musical comedy starring Mary Martin, which was brought back for revision from Boston Sunday (11), will be off the boards for at least six weeks. When it goes on again, there will be an additional tryout out of town, which should bring it to Broadway among several summer musicals. At least two other musicals are due early in the summer, 'Early to Bed,' maiden solo production by Richard Kollmar, and 'Miss Underground,' a first-timer by Milton Bender. Alfred Bloomingdale, who's in on 'Ziegfeld Follies,' has bought in on 'Bed.'

Dorothy and Herbert Fields are rewriting the 'Streets' book, which was originated by Howard Dietz, John Cecil Holm and Matt Taylor, score by Vernon Duke probably remaining as is. Revision will take about three weeks, and not until then will it be decided whether cast changes will be made, although with the show officially shut, cast is free to accept other engagements.

'Those Endearing Young Charms' is not a certainty this spring. Script was revised, play trying out in Philadelphia, but Max Gordon is considering the idea of closing and bringing it to Broadway next season, probably with a name cast.

LYTELL HEADS EQUITY REGULAR NOMINATIONS

Equity's regular ticket was presented to the council yesterday (Tuesday) with little change in the officer setup as now constituted. Ballot includes Bert Lytell, president; Augustin Duncan, Cornelia Otis Skinner, Dudley Digges, William Harrigan, first, second, third and fourth vice-presidents; John Beal, recording secretary; Paul Dullzell, treasurer, all for a term of three years.

For a five-year term on the council, 15 candidates were named, 10 to be elected. They are: Edith Atwater, Ray Bolger, Clay Clement, Ernest Cossart, Clarence Derwent, Eric Dressler, Todd Duncan, Janet Fox, Jessie Royce Landis, Paul McGrath, Erin O'Brien-Moore, Hugh Rennie, Anne Seymour, Edgar Stahli, and Rhys Williams. Six on that list are new councillors. For replacement: Joseph Macaulay, Fleming Ward, one to be elected for three years.

Seek to Iron Out Hitches In Dietrich Deal for Play

Cheryl Crawford left for the Coast the past weekend to untie a couple of hitches in the Marlene Dietrich deal in which the film star would come to New York to appear in John Wildberg's production of 'One Man's Venus.'

Money for the show, totalling over $100,000, is in tow, with only settlement of the Dietrich setup remaining for the show to go into production.

Draft Inroads Forces Look-See to Mexico For Broadway Talent

Dearth of nitery and vaude talent, attributed chiefly to draft inroads, is resulting in a wholesale influx to Broadway of topflight talent from below the Rio Grande. Bookers and agents now view Mexico City as the developing ground for potential Broadway headliners, particularly for the niteries, and most of the top Mex cafe performers are being enticed by lucrative N. Y. offers.

Time was when the talent seekers could lure 'em up from Rio de Janeiro and Buenos Aires, but with transportation restrictions virtually closing the door to South American acts, the bookers have been concentrating on the available Mex talent.

As an illustration, Miles Ingalls returned recently from Mexico City, where he went to o.o. the nitery scene, laden with a pocketful of contracts. Among those signatured were Chucho Martinez, known as the 'Bing Crosby of Mexico'; Torcasita, one of Mexico's top femme singers; Dora Luz, singer of sentimental ballads; Las Adelitas, duo of harmony singers; Hector and Luisa, Cuban rhumba dancers who have been favorites in Mexico for some time, and the Calaveras, trio of male guitarists-singers.

Shows in Rehearsal

'Sons and Soldiers'—Reinhardt, Geddes, Myers.

'The Home Front' (Three-Cornered Pants)—John Golden.

'The First Million'—Jimmy Elliott.

'Kiss and Tell' (road)—George Abbott.

Inside Stuff—Legit

John Anderson, drama critic for the N. Y. Journal-American, took a rap at Walter Winchell in his column Monday (12), claiming the N. Y. Mirror columnist, in an item last week, held the N. Y. drama critics up to ridicule without justification.

Anderson peeve was occasioned by Winchell's reference to a Page 1 story which told of a Dutch merchant ship being torpedoed; of how the crew abandoned it and returned later to bring it safely to port. Winchell added it was 'exactly the script of a play called 'Lifeline,' which premiered earlier this season on Broadway. It was rapped by the critics as 'impossible'.'

Pointed out by Anderson that a perusal of all the reviews on 'Lifeline' failed to yield a single reference to the word 'impossible' and that at no time did any critic question either the accuracy or plausibility of the play's story. It was, he added, a case of the critics acknowledging that the authors knew what they were talking about but couldn't turn the material into good theatre.

Fact that Winchell himself is a member of the Drama Critics Circle, Anderson intimated, makes it all the more inexcusable. 'The question is not who called 'Lifeline' impossible, but who called it a play,' was Anderson's final retort.

Allen J. Schnebbe, manager of the Lyceum, N. Y., and president of the Treasurers Club, has been accorded an unusual honor, that of being made an honorary life member of the Actors Fund. Such memberships can be obtained by the payment of $50 to the Fund, but its board decided the rating was due Schnebbe for his efforts for the actors' charity during many years.

Fund pays the house staff and crew when benefit performances are given, but Schnebbe never accepted such coin, either when in the box-office, handling the theatre, or show.

With return of Ethel Barrymore in 'Corn Is Green' to Broadway, Henry (Hank) Senber, who has been out ahead of Herman Shumlin hit for two seasons, got back in New York just in time to take over advance job for Katharine Cornell-Judith Anderson-Ruth Gordon 'Three Sisters.' It'll probably be his last p.a. job for the duration, and very doubtful if he'll be able to finish out the Cornell tour, since he's been reclassified 1-A and due to be called up in a few weeks. He'll try and get a deferment, at least until after 'Sisters' finishes its road bookings.

Strike of mutuel clerks at the Jamaica racetrack last week, when the racing season opened in New York, didn't interfere with the debut. Last fall it was reported that the track ticketsellers and cashiers had been taken into the treasurers' union, which is affiliated with the stagehands' organization. Somehow the idea didn't go through, but the striking mutuel people are said to be within the AFL anyway.

William (Bill) Fields, press agent for the Playwrights Company, sought to enlist in the U. S. Army, seeking an assignment in the officers' training

(Continued on page 55)

'Patriots' in Wash. Click, Giving Special Showing For Jeffersonian Fete

Washington, April 13.

Fitting Sergeant Sidney Kingsley's Jeffersonian drama, 'The Patriots,' onto the bandbox stage of the Coolidge auditorium of the Library of Congress was a rationing space problem, but the Playwrights Co. made it with the aid of impressionistic settings. The Sunday (11) performance was part of the Jefferson bi-centennial celebration.

Supreme Court justices, senators, congressmen and diplomats comprised the audiences. It was ultra social, with New Dealers dominant, but some Republicans like Eugene Meyer, owner of the Washington Post, and Congresswoman Rogers of Massachusetts couldn't get up any enthusiasm over the manner in which the playwright had treated Alexander Hamilton, one of the GOP forefathers.

Coolidge auditorium has no fly loft or footlights but it has good acoustics and the actors' voices registered impressively. To one who missed the New York production it was obvious that the prolog and three acts were telescoped in the interest of brevity. Trailers opened at 9:45 and the play was over at 10:50 p.m.

It was an admirably equipped company which presented 'The Patriots,' so far as voice and dramatic emphasis were concerned. Raymond Edward Johnson gave an inspiring reading of Jefferson's lines. House Jameson scored as Hamilton, Edward Jerome as George Washington, Judson Laire as James Monroe, Thomas Dillon as Colonel Humphrey, Madge Evans as Jefferson's daughter and Frances Reid as his wife offered impressive characterizations.

'The Patriots' has two juveniles in the cast which may prevent it from playing Washington professionally because of the child labor laws.

The play ran very smoothly considering the auditorium limitations, and the cast was rewarded with seven hearty curtain calls. *Arke.*

Play on Broadway

IT'S UP TO YOU

Play in 27 scenes. Presented by Skouras Theatres, the American Theatre Wing, the Food Industries, in cooperation with the U. S. Department of Agriculture. Written by Arthur Arent. Directed by Elia Kazan. Music and lyrics by Earl Robinson, Lewis Allan, Alfred Hayes, Woody Guthrie, Bill Zaret. Projections by Howard Bay; lighting, M. Hack; costumes, Peggy Clark. Film directed by Henwar Rodakiewicz; camera, Paul Strand; editor, Elizabeth Wheeler. Choreograpoy, Helen Tamiris. Vocals by Woody Guthrie, Jack de Merchant, James Dobson, Richard C. Hart, Guy Spaull, Oliver Thorndike, Richard Beckhard, Louisa Horton, Louise Larabee, Dulcie Cooper, Anna Minot, Laura Duncan, Lester Lonergan, Farrell Pelly, Percy Helton, Wendell Corey. Reviewed at the Park Plaza, Bronx, N. Y., April 7, 1943. Admission free.

Ballet: Helen Tamiris, Oliver Thorndike, Edward Nannery, David Tyrell, Walter Palm.

The Man Who Knows.........John Berry
The Farmer.........George Spaulding
Buttons.........Richard Beckhard
Joe.........James Dobson
Willie.........Percy Helton
Henrietta.........Dulcie Cooper
Mary.........Louise Larabee
Mrs. Gibbs.........Hilda Vaughn
Grocer.........Lester Lonergan, Jr.
Farmer's Wife.........Doro Kelton
Jimmy.........Richard C. Hart
Essie.........Louisa Horton
Butcher.........Edward Nannery
Tom.........Ralph Bell
First American.........John Huntington
Second American.........Clyde Waddell
Secretary.........Anna Minot
First Englishman.........Guy Spaull
Second Englishman.........Farrell Pelly
Russian Interpreter.........David Tyrell
Russian Commissioner.........Walter Palm
Land Hoarder.........John McKee
Doc.........Wendell Corey
Telephone Operator.........Paula Bauersmith

All the drama that food rationing, food waste and farming implies has been given a sterling transition to the stage under combined auspices. The Department of Agriculture is the notable backer of 'It's Up to You,' and affiliated with it in this presentation are the American Theatre Wing, the Skouras Theatres and the food industries. Written by Arthur Arent, who achieved prominence some years ago as the author of the Federal Theatre's 'One Third of a Nation,' 'It's Up to You' is modeled after the same 'living newspaper' technique in pointedly telling the families of America how they can best serve their country on the home front through food salvage, etc.

'It's Up to You' could never be interpreted as entertainment. Its scope and purpose preclude that possibility. Its basic idea is to furnish information, and, as such, it achieves its aim. For, with a cast of professional performers, all of whom are getting at least Equity minimums, this drama is a hybrid of straight drama, musical comedy and film, with its novel presentation commanding interest all the way. Normally a difficult subject to present, the wartime food question is one that could easily be boring to the lay public despite its vital importance to them. In this case the presentation is the thing.

Production is without any scenery.

(Continued on page 54)

Dear Mr. Ziegfeld: I believe you'd have liked these too—

'Sue Ryan, for example, one of the breeziest comediennes in a long, long time. She stopped the show with no hint of a claque out front.'
WALTER WINCHELL.

'. . . the woman who thefted all the honors . . . the performer who stopped the show, was Sue Ryan.'
LOUIS SOBOL.

'Sue Ryan, hoyendish comedienne, wraps it up and almost takes the show home.'
ABEL GREEN, 'Variety'.

'Since every 'Follies' has at least one discovery, let it this time be Sue Ryan. Miss Ryan has a gay, brassy manner which can turn with equal ease from a song to a sketch.'
LEWIS NICHOLS, New York Times.

'There is a sensational comedienne in this edition of the 'Follies.' Sue Ryan as dynamic a star as ever graced any of your productions, and —there wasn't one spot she was assigned to which didn't bring down the house . . . Every chance in the world now of another 'Follies' star becoming a Hollywood 'discovery.''
SIDNEY GATHRID, Philadelphia News.

'Harry Kaufman says he wouldn't trade her for six movie stars . . . The 'Follies' will make Sue a star.'
GEORGE HOLLAND, Boston.

'Sue Ryan, a diminutive dynamo who can swing a song in irrestible fashion, and whose brassy kind of comedy is sure-fire.'
LINTON MARTIN, Philadelphia Inquirer.

'A show-stopper is Sue Ryan, who sings the title role in a five-minute operetta entitled, 'Carmen in Zoot.' As a production line heroine of a ditty called 'Fanny the Factory Foreman,' dressed in clothes that have 'zippers where they never were before,' Miss Ryan is also immense.'
EDWIN H. SCHLOSS, Philadelphia Record.

'The best bet is newcomer Sue Ryan. Dynamite, this little Miss Ryan; give her the material and she can put it over. Welcome she is to Broadway stage; there should be work around here for her for a long time.'
WARD MOREHOUSE, New York Sun.

'She has a carrying voice and a way of putting songs across that caught on with the capacity audience immediately.'
R. SENSENDERFER, Philadelphia Bulletin.

Sue Ryan
Currently In The
'ZIEGFELD FOLLIES'
at the
WINTER GARDEN, New York

Management
Jack Davies
Nat Kalcheim
Wm. Morris Agency
Press
Eddie Jaffe

THANKS TO—
John Murray Anderson, Harry Kaufman, Jack Davies, Nat Kalcheim, Lester Hammel, Harry Mayer, Harry Anger, and Bud Burston.

Broadway

The Joe Fields plan a Mexican divorce.

Ned Depinet bedded by flu for several days.

Clem McCarthy has moved back from Chicago.

Laurence Schwab on periodic visit from Miami Beach.

William Clark, 20th-Fox shorts manager, bedded by grippe.

Buford Armitage out of the Army and working in defense plant.

Al Grossman, back from Coast, will return there and open an office.

Alan Mowbray back to Coast last week for new pic, 'Holy Matrimony.'

'The Home Front' ('Wife Takes a Child') due into Longacre early next month.

Billy Gibson, who has a wooden leg, is now in the artificial limb and arm business.

Tim Kelly, backstage doorman at Lyceum, is in Fordham hospital with arm infection.

Kaufman & Hart's 'You Can't Take It With You' becomes a radio serial, a la 'Henry Aldrich.'

Lou Walters is now part-owner with E. M. Loew, his nitery-legit partner, in the Majestic, Boston.

Ziegfeld Club's eighth annual dance and entertainment dated for May 1 at the Park Lane hotel.

Ned Armstrong resigned as press agent for 'Stars on Ice,' Center. Charles Washburn taking over.

Luba Malina, back from a USO tour, will be the Russian sniper in the Coast company of 'Doughgirls.'

Kate Smith got to the Coast Monday (12), too tired, and Irving Berlin subbed on her regular midday show.

Bill Pine, Par producer, east for a week or more. Working on 'Minesweeper' next, and huddling with D. C. contacts.

A supposedly Chinese-American gal-about-town is suspected of Jap ancestry and leanings, and is being investigated reportedly.

Ben Bernie is 'the best yet since he was laid low,' according to brother Jeff Bernie, in N. Y., who is in constant touch with the Coast.

The Curtis Bernhardts back to the Coast, where they will continue their holiday at Pebble Beach, having found the N. Y. pace too hectic.

Gypsy Rose Lee has bought a 30-room east side home. Vacant for several years, it was reportedly built at a cost of more than $300,000.

Gillespie 'Gep' Evans, former ad manager at Par who joined the Office of War Information several months ago, is now stationed in Iraq.

Nat Zatkin, ex-Broadway p. a., honorably discharged from the Army (intelligence) and back with OWI (special events) at the latter agency's request.

Mark Hanna, the agent, is back with OWI. He originally went to London and Ireland on a chore for OWI, but has been back in the States some months.

Georgie Price will headline the Latin Quarter show on Broadway, a name booking primed to offset the advent of the new Folies Bergeres, cabaret-theatre.

Josef and Francois, ex-Rainbow Room, are operating the Casbah, now that Max Cassvan and the Riley Bros., his backers, are tiffing, and Cassvan has bowed out.

Theatrical attorney Julian T. Abeles has extended his Greenwich property to embrace additional acreage for gentlemen farming, with henneries, dairy, etc.

Phil Williams, March of Time ad-publicity director, seriously ill at a Bronx hospital, but improved this week. He was given two blood transfusions last week.

Al Jolson may wind up making his film biographical at Warner Bros., where he pioneered talkers (Vitaphone) with 'Sonny Boy,' 'Jazz Singer' and 'Singing Fool.'

Richard S. Weiss, son of Harry Weiss, RKO theatre manager, has received his 1st lieutenant's bars in the Army Air Force. He's stationed at Kelly Field, San Antonio.

Boniface Arthur Lesser (La Vie Parisienne), repatriated American, doesn't like to brag about it, but it's not generally known that the chief of the Nazi-controlled French press is a cousin of his by marriage.

Stanley Prager, of the cast of 'Skin of Our Teeth,' at the Plymouth, switches tomorrow night (Thursday) to the comedy part of Glinka in 'Eve of St. Mark,' at the Cort, succeeding Martin Ritt, who's entering the Army.

One of the waiters at a Sixth Ave. delicatessen, Louis Schwartz, to date has sold more than $250,000 worth of the bonds. When he reaches the half million mark, one of his regular corned beef sandwiches has promised to match the figure.

Prior to the 15 Conover Cover Girls taking off for Hollywood, escorted by Anita Colby, herself a Conover beaut, but now turned special publicist for the forthcoming Columbia film, they were cocktail-partyed at the Stork on Sunday.

George Jessel flies to Palm Beach the end of his current stanza with 'Showtime' in Philly, for four days of sunshine, and already has been apprised that when he gets in at 6 a. m. he's expected for a 10 a. m. USO Canteen frolic the same morning.

Julio Sorzano, USO-Camp Shows exec, is recovering at Methodist hospital, Brooklyn, where he underwent an appendectomy last week. Maxwell Fox, Camp Shows publicity head, was also on the sick list last week, when a cold bedded him several days.

With folding of 'Harem Scarem' in Pittsburgh after only two weeks of tryout tour, Zac Freedman, who had been out ahead of the Al Rosen production, has joined Kate Smith troupe to do personal publicity for the radio star, as well as her show, while she's on the Coast doing 'This Is the Army' at Warners. Freedman left for Hollywood last week.

Mexico City

by Douglas L. Grahame

Paulette Goddard here for a three-week vacation.

Anita Blanch, stage-pic actress, featured by radio station XEOY.

Bette Davis returned after a five-week holiday in Acapulco, Pacific port resort.

Celia Trevino, Mexican violinist, concerting in Port au Spain on her tour of the West Indies.

Juan Pezet is new publicity man for Clasa Films, subsidiary of Clasa studios, largest in Mexico.

Juan Arvizu, pop radio tenor, back from South America and featured on a semi-weekly half-hour program over XEW.

Maria Teresa Montoya, dramatic actress, returned from a tour of Guatemala and El Salvador with a company of 22.

Tomas Perrin and Isabela Corona, top pix players, are featured on the semi-weekly 30-minute program, 'Melody Parade,' over XEQ.

George Meillon, chief of the New York offices of Radio Programas, organization of the Emilio Azcarraga stations, XEW and XEQ, is here on business.

Emilio (Indian) Fernandez, pic actor-director, who played in Dolores del Rio's early version of 'Ramona' as an extra, directed her first made-in-Mexico film, just finished.

Celia Montalvan, comedienne, returns to the stage after a 12-year absence, heading new show at the Follies Bergere, due April 24. Enrique Herrera, pic actor, will make his stage debut there.

Follow-up Comment

Continued from page 40

that crept into the material could conceal the fact that Ragland, with a proper assist from the script department, offers fine possibilities as a radio comedian. Crosby himself was right on the beam, while the contributions of the program's regulars, Trudy Irwin, the Charioteers and John Scott Trotter's orch rounded out a sock half-hour of diversified entertainment.

'Celanese Hour' over WABC Wednesday night (7) was a socko thirty minutes show, with standbys Jan Peerce, Robert Weede and Hilda Burke (subbing for ailing Jean Tennyson) presenting a veritable field day for the music lover. Choice arias from popular operas included a superbly rendered 'Cielo e Mar' and the stirring love duet from 'Faust.' Weede apparently suffered from a head cold, but Peerce was in excellent fettle and conductor George Sebastian rounded out a well-planned program with Puccini's intermezzo from 'Manon Lescaut.'

Mickey Rooney and Diana Barrymore had themselves a time as Jack Carson's guest stars on Friday's (9) 'Camel Comedy Caravan' (10-10:45 p.m.) via CBS. Miss Barrymore found Rooney and Carson so funny that she laughed away her lines and broke up Carson's act. But through the loudspeaker their routine didn't sound that funny. Rooney gave several of his stock impersonations. Miss Barrymore was out of place. She had no opportunity for heavy emoting and the show's rowdy-type comedy wasn't her style.

Alec Templeton is still overloaded with commercial copy on his five-minute show on the Blue for Dubonnet. Besides the piano-satirist's inane opening and closing commercial jingle, there's a brief commercial intro and closing identification, plus a 30-second direct plug in the middle. As heard Wednesday night (7), Templeton scored with a funny travesty of how Rudy Vallee would sing Brunhilde in a Wagner opera.

'Meet Corliss Archer,' the radio version of F. Hugh Herbert's mag articles (the stage edition, 'Kiss and Tell,' is a click at the Biltmore theatre, N. Y.), continues to be marked-down 'Aldrich Family' stuff. The script Wednesday night (7) was affected and unfunny, while only the Corliss and Mr. Archer parts were acceptably played. The mother part, in particular, was flatly portrayed, while the actress playing Corliss' girl friend had a voice too similar to the heroine's. The juve playing next-door Dexter is doing a poor imitation of Jackie Kelk's 'Homer' in 'Aldrich Family.'

Tallah Forrest in nice voice with Ted Steele's breezy Novotones session on WNEW.

Australia

By Eric Gorrick

'My Sister Eileen' looks like a legit click at Minerva, Sydney, for Whitehall Productions.

Ralph Doyle, RKO chief, has set 'Pride of the Yankees' and 'Bambi' over the Hoyts loop.

New Merchant Navy Club, Sydney, sponsored by Hoyts under leadership of Ernest Turnbull, is proving a success.

Jim Gerald will head a vaude-revue unit for Tivoli loop. Gerald did a span over in Middle East on troop entertainment.

Edwin Styles is appearing in 'The Man Who Came to Dinner' in Adelaide. 'Man' has been a legit click in Sydney and Melbourne.

They're still saying that Gracie Fields will come this way for Red Cross shows. British femme was first listed for here early in 1940.

Norman B. Rydge is asking all those connected with the pic biz to aid in the forthcoming local Liberty Loan. Rydge, as head of G.U.T., is doing fine work for the war effort.

With the easing of the hot months vaude-revue swings back into Majestic, Adelaide, for the Fullers, who have a working arrangement with the Tivoli loop covering this particular zone. Edgeley and Dawe, British comics out here a long time, head opening unit.

Biggest sales coverage in recent times is being gotten by Harry Hunter for the Par product. Hunter is selling to Greater Union, the Carrolls, Hoyts, plus a strong nabe and country lineup. Par is the leading distrib on a biz setup so far this year, with 20th-Fox in the second spot.

Panama

By Stan Willis

John Gaudiano is building an ultra-modern roadhouse in Sabanas, a short drive from Panama.

International hotel opening has been delayed. Bill Liebow is slated to bring in American gal band, if he can get transportation.

Cover charge of $1 at new Rainbow is keeping the cheap trade out, avers the manager. It's turning the spot into a big Saturday night room.

'Springtime in the Rockies' did capacity biz at Lux theatre. Carmen Miranda, Betty Grable and Cesar Romero are naturals for the Latin trade.

Koolspot, American-owned cafe catering to theatrical people, due to fold its kitchen, just keeping fountain open for the duration. Food shortage is blamed.

Hernandez, Trio, at Rainbow, inaugurating a cocktail lounge hour, something needed in this town. Bars stay open 24 hours daily, also most clubs, but no place to go before dinner.

Yehudi Menuhin has been pencilled in for a concert at the National theatre, May 20, along with Artur Rubinstein and Alexander Brailowsky. Advance sale is big. Herbert de Castro is promoting.

Latest USO show to hit Zone camps features Jack Waller as m.c.; Doryce Drew, dancer; Roy Douglas, ventriloquist; Helen and Dot Blossom, comediennes, and Irv Harris, squeeze box artist. Phil Lampkin's band plays the various dates with them.

Coffey Bros. and Atlas Jardin are owners of new carnival, Coney Island, which looks like a natural. Miniature setup of rides is flanked by an open-air theatre, with a girl show and the usual sideshow hoopla. Two-bit general admish, however, is stiff for here.

Chicago

Tito Guizar forced to miss several shows at Chicago theatre last week due to a throat ailment.

Tom Quigley, music publishing executive, confined at the Alexian Brothers hospital after an operation.

Colored usherettes have replaced white male ushers at the Oriental theatre due to the manpower situation.

Jim Keefe, press agent for 'Good Night Ladies' at the Blackstone, up and around after a tussle with pneumonia.

Dorothy Donegan, colored pianist now playing at the Garrick Lounge, slated for a concert at Orchestra Hall on May 1.

Ashton Stevens, dramatic critic of the Chicago Herald-American, back at his desk following several weeks' absence at the Mayo clinic.

Carol Frink assigned to film critic's desk on the Chicago Sun. Several years ago she held the same position on the old Chicago Herald-Examiner.

Pittsburgh

By Hal Cohen

Lou Walters' Latin Quarter show booked into Stanley for week of May 7.

Eddie White opened two-week engagement Monday night (12) at Villa Madrid.

Harry Feinstein back on job at WB after two months off for a major operation.

Harry Manning and Sylvia Starr, night club entertainers, dividing after four years of marriage.

Betty Kelley, who went to Tech drama school with Thelma Schnee, in Paul Muni's 'Counsellor-at-Law.'

Carol Bruce had to see an osteopath after a soldier finished jitterbugging with her at Variety Club Canteen.

Ex-Playhouse actress Elizabeth Challingsworth in Frank McCoy's 'You Can't Take It With You,' with Fred Stone.

Playhouse production of 'Mrs. Moonlight,' guest-starring Julie Haydon, presented at Camp Shenango Sunday (11).

Selma Corliss, back from N. Y., has joined another former Betty Anis dancer, Betty Beegle, in line at Casino theatre.

Playhouse expects to lose its technical director, Orville K. Larson, to Army any day now. He's been reclassified 1A.

St. Louis

By Sam X. Hurst

Lischeron and Adams, dansapators, currently headlining floor show at Club Continental, Hotel Jefferson.

Jeanne Gustavison, songbird, has qualified for her 25th season as a member of the Muny Opera chorus.

Eddie Mack of the old vaude team of Mack and Woods, now a ticket taker at Fanchon & Marco's Ambassador.

Forest Park Highlands, major amusement park, being readied for 47th consecutive season, teeing off May 2.

Pvt. Ray Brickey, Jr., of the Marines, Jerseyville, Ill., former member of the Muny Opera chorus, home with an honorable medical discharge. He fought in the Solomons.

John Kennedy will return as general stage director, and Watson Barratt as art director for the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park playhouse.

Sam H. Taft, asst. mgr. of the Drive-In theatre, St. Louis County, has been upped to succeed Arnold Berger, who has been promoted to be company's gen. mgr. of alfresco film houses in the mid-west.

San Francisco

The Stairway to the Stars, nitery, may reopen.

Henry Busse checks in again at Palace hotel's Rose Room Thursday (15).

'The Drunkard' caught on here in a big way and is now sold out weeks in advance.

Bee and Ray Goman, owners of 'The Gay Nineties,' joined parade of nitery operators here buying ranches.

E. O. Bondeson held over as manager of Alcazar theatre for new show, 'Born Happy,' which opened Monday (12) night.

On a visit here, Mrs. Eleanor Roosevelt dropped in to see show her protege and friend, Mayris Chaney, the dancer, is producing and starring in at Sir Francis Drake hotel.

N. Y. Stores' Fine

Continued from page 1

less the Times cancelled an advertising rate increase it had announced March 6 to become effective May 7. The Government information, incidentally, disclosed that in 1942 the N. Y. Times received $3,000,000 from the defendant stores, which did a total business in excess of $350,000,000 that year.

The defendants named in the information and who pleaded are: Retail Dry Goods Association, Abraham & Straus, B. Altman, Arnold Constable Co., Best, Bloomingdale, Bonwit Teller, Gimbel Bros., Frederick Loeser, Lord & Taylor, McCreery, Macy's, Russeks, Saks-5th Ave. and Saks-34th St. Franklin Simon and Stern Bros.

Drop in department store sales in New York during the past month, variously estimated at from three to 10% over the corresponding period last year, is believed partially attributed to the yanking of the big store ads from some of the N. Y. dailies after latter served notice they would increase their advertising rates.

Federal reserve figures disclose that the drop in store sales was general throughout the country, with the chief factors the late Easter date this year and the heavy income taxes, but revealed that the drop in biz in N. Y. was much heavier than elsewhere. Stores started yanking their ads from the dailies on March 7, but most of them resumed during the week of April 4. Principally affected were the Times, Herald-Tribune and the News, with most of the stores back in the columns this week.

Effective May 7, Times department store rates will be hiked 7½% in the daily and 10% on Sundays. News' boost took effect April 1, with its varied scale approximating a 10% increase. New H-T minimum rates, 3½% boost daily and 8% Sundays begin May 15.

Hollywood

Gloria Jean laid up with fractured rib.

Betty Grable recovering from surgery.

Jane Withers celebrated her 17th birthday.

Jane Frazee east on an eight-week stage tour.

Lou Holtz in town after an extended stage tour.

Lili Damita's divorce from Errol Flynn became final.

Henry Blanke, Warners producer, laid up with bronchitis.

Lucien Littlefield starting his 30th year in motion pictures.

Gene Fowler, Jr., screen writer, defendant in divorce suit.

Claire James called off her divorce suit against Busby Berkeley.

Charley Foy returned from New York to reopen his nitery April 19.

Tom Conway, screen actor, on crutches after a fall while skating.

Joan Crawford and her husband, Philip Terry, adopted a baby orphan.

Dugal O'Liam, mag writer known as Dick Williams, defendant in divorce suit.

Lilian Harvey postponing her trip to Hollywood to do a stage play in New York.

Edward Thompson, Fox West Coast publicity man, hospitalized for observation.

Van Johnson recovering from skull operation, aftermath of a recent motor collision.

Sherill Corwin is now the legal name of Sherill Cohen, operator of the Orpheum theatre.

Jack Glenn, March of Time director, in town to survey film industry's activities in the war effort.

Hollywood Canteen completed its first six months, entertaining more than 600,000 men in uniform.

Martha Raye resumed film work after six months in England and North Africa entertaining soldiers.

Herman Rauchsning, author and former pal of Hitler, script advisor on 'The Hitler Gang' at Paramount.

Commander Gene Markey hospitalized here with malaria contracted on Naval duty in the South Pacific.

Phil Baker to conduct series of lectures on radio at the University of Cincinnati during the summer term.

Samuel S. Hinds celebrated his 68th birthday and started work in his 300th picture, 'Her's to Hold' at Universal.

Charles Coburn hosted the first of a series of Saturday night entertainments for service men at the Masquers Club.

Cecil Kellaway cited by Prime Minister Curtin of Australia for his short-wave broadcasts to troops Down Under.

Rosalind Russell appointed a director of the newly-formed Elizabeth Kenny Foundation for the cure of infantile paralysis.

Sir Cedric Hardwicke asking release from his 20th-Fox player contract to produce pictures in London for the British government.

Minneapolis

By Les Rees

Della & Driga into Curly's Shangrila Room.

'Junior Miss' pencilled into Lyceum in May.

Al Aved, Columbia salesman, passing cigars—it's a boy, his second.

Nan Blakstone and Preston Lambert into new Casablanca night club.

LeRoy J. Miller, Universal branch manager, marooned by North Dakota floods.

University of Minnesota theatre offering Moliere's 'Le Malad Imaginaire' in French.

Bud Albrecht, manager White Bear, Minn., theatre, in Northwest hospital seriously ill.

New Minnesota Terrace floor show has Lenny Gale, Artini & Consuelo and Arline Thompson.

Night clubs and hotels inaugurating two meatless days per week, Tuesdays and Fridays.

'Life With Father' remained over extra day, Sunday, and two additional performances at Lyceum, making eight-day run, while 'Ice Follies,' at Arena, extended engagement three days and five performances, rounding out three full weeks.

Miami

Carmen de las Vegas and Jeanette Garette lend the Latin element to Ira's Supper Club show.

Clover Club's new show features Lorraine de Wood, Blair and Dean, dance team, and a red-headed line, the Taft-Titians. John Hale, singer, doubles as m.c.

Winnie May, of Winnie's Little Club, was married to Danny Coughlin, April 5 in Chicago. He was the organizer of the Cooks, Waiters and Bartenders' Union here.

Johnny Silvers, who has played nearly four years at Kitty Davis Club, and for more than year when it was known as the Belmont Club, expects to be wearing olive drab soon.

Maine and Ketrow, novelty act, recently of the Olympia show, have been added to the Mayfair Club show. Ida Mae Nash, wife of Ben Perry, Five O'Clock Club singer, is also a new addition to the show.

OBITUARIES

HARRY BAUR

Harry Baur, French film and stage actor, who had achieved prominence throughout the Continent and in America as a character actor, died recently in Paris, it's been reported by the Vichy radio in a French broadcast to North Africa recorded by the Federal Communications Commission. He was believed to have been about 60.

Arrested by the Gestapo last year in Berlin, Baur was apprehended after having apparently satisfied the Nazis, since the fall of France, that he was of 'Aryan' descent. His arrest brought with it the unofficial announcement that Baur was a Jew. Even long before the war Baur's Jewish ancestry was supposed. The actual cause for his arrest was never made officially public. At the time of his arrest the

Gabriel L. Hess

APRIL 14, 1940

Berlin authorities destroyed a Baur-starred film said to have cost over a quarter million dollars. Cause for destroying the film, made by the Tobis company in Berlin, was said to have been because the authorities learned Baur was Jewish. When a certificate of ancestry, according to a report emanating from Stockholm, was discovered to have been forged, Baur's arrest followed in May of last year.

Baur became an actor in his youth, on the amateur stage in Marseilles, later appearing on the Paris stage until the start of the first World War. He joined the French army, but after being wounded in action, he returned to the French stage. He later became a film actor. Though Hollywood had frequently beckoned to him, and though he long had the highest respect for the American film-makers, the sentimental attachment for his

IN MEMORIAM

MAURICE ABRAHAMS

BELLE and HERBERT

native France prompted the refusal of the Hollywood offers.

The many French pictures that, prior to the start of the war, found their way to American screens in a newly-found American appreciation for Gallic film-making, almost always found among them films in which Baur was starred. He ranked with Raimu, Jean Gabin (now in Hollywood), Chevalier, Louis Jouvet, Victor Francen (also now in Hollywood), Michele Morgan and Danielle Darrieux, among the most popular of the French screen stars.

Among some of his pix that achieved the greatest prominence in the states were 'Les Miserables,' in which he played the lead part of Jean Valjean; 'Poil de Carotte,' the title character in the 'Life and Loves of Beethoven,' 'The Golem,' in which he played the mad emperor (possibly his best boxoffice pic in the United States), 'Crime et Chatiment,' and the title role of 'Rasputin.'

JOSEPH GOLDIN

Joseph (Joe) Goldin, 34, for nearly 15 years associated in the business management of Broadway and touring legit shows, died unexpectedly of a heart attack in a New York hotel last Thursday night (8). A resident of Far Rockaway, Long Island, where he lived with his wife and two young daughters, Goldin had stayed in town that night, as he had on other occasions, because of the press of business. He had apparently been in good health, never before having complained of serious illness.

An accountant who numbered many Broadway theatrical personalities among his clients, Goldin was a member of the Association of Theatrical Agents and Managers. Of recent year[illegible] he had been a company manager [illegible] general manager for a nu[illegible] shows. At the time of his dea[illegible] was general manager for Albe[illegible]ein's 'Land of Fame,' which is sl[illegible]ed for Broadway production.

Among his clients were Max Gordon, Buddy de Sylva, Albert Lewis, George Jessel, Max Siegel, Georgie Hale, among many others in show biz.

A brother, Al, who was associated with him, will continue operating the office, and there's a possibility that the widow, Ida, will join the former. Three other brothers, three sisters and the parents also survive.

HARRY E. BILLINGS

Harry E. Billings, 59, 'Variety's' Milwaukee correspondent and former vaude house manager, died April 3 at his home there. He had undergone a major operation on March 9.

In 1916 Billings was made manager of the Palace theatre, Milwaukee, and from there went to the Majestic, which was one of the top vaude houses of the midwest. When the Riverside was opened by the Orpheum circuit, he became director of that theatre, remaining until 1931.

Widow, two foster daughters and a sister survive.

ROBERT MAYORS

Sgt. Robert Mayors, 22, stage actor who enlisted in the Royal Montreal Regiment in 1939, died in a Montreal hospital April 10 as a result of wounds suffered two years ago on a Commando raid on Norway.

Coming from Scotland at the age of five, Mayors attended the Professional Children's School in New York and at the age of 10 made his debut in the 'Little Black Book.' In 1934 he appeared in 'Wednesday's Child,' and 'Come What May.' followed by 'Remember the Day,' and 'Dead End.' He later was in 'Lend Me Your Ears,' 'But for the Grace of God,' and 'Dance Night,' the latter taking place in 1938.

Sgt. Mayors also did radio work with Jack Pearl on the Baron Munchausen program.

Parents and a brother survive.

GEORGE W. GALLAGHER

George W. Gallagher, 74, manager of burlesque theatres in the U. S. and former European representative of American circuses, died in New Rochelle, N. Y., April 8.

As a youth Gallagher worked for American circuses in Europe. Later, he was representative there of the old Ringling Bros., Forepaugh & Sells and Sells-Floto circuses. Returning to this country, he became manager of the Gaiety theatre, Kansas City, Mo., and of the American Burlesque Circuits and Affiliated Theatres.

Survived by brother and sister.

JOHN PEERE MILES

John Peere Miles, 46, novelist, newspaperman and press agent, died April 8 at the Veterans Hospital,

IN FOND MEMORY OF
MY GOOD FRIEND
ARTHUR DENVIR
who died
April 11, 1939
JERRY VOGEL

Sawtelle, Cal., as an indirect result of wounds sustained in France as a Marine in World War 1. He had been under treatment for several months.

Born in Belgium and educated in French and American universities, Miles started his newspaper career on the New York Times and worked on a score of dailies throughout the country. His film career began as press representative for David Wark Griffith for whom he worked nearly five years. Later he was employed by practically all the major studios in Hollywood. At the time of his death he was with United Artists.

His widow Dorothy Miles, a member of the publicity staff at 20th-Fox survives.

CLAUDINE WEST

Claudine West, 59, co-scripter of 'Mrs. Miniver' screenplay and a top ranking film writer for the past 17 years, died April 11 in Beverly Hills.

Miss West came to the U. S. in 1918 from London, where she was born, and joined Metro's research department. She soon switched to scripting. Her screen credits include 'Random Harvest,' 'Goodbye Mr. Chips,' 'The Good Earth,' 'Barretts of Wimpole Street,' and 'White Cliffs of Dover.' 'Mrs. Miniver' got her an Academy Award, but illness kept her from the ceremonies.

Five brothers in the RAF survive.

VINCENT ROMEO

Vincent Romeo, 87, ballet master at the Hippodrome, N. Y., from its opening in 1905 until 1917, died of a heart attack at his home in Jackson Heights, N. Y., April 12. After leaving the Hippodrome he conducted his own ballet school in Times Square for years.

Romeo studied dancing in Italy, where he was born, and was with the ballet of the Chicago Opera Co. before becoming ballet master at the Hipp.

Daughter and son survive.

JOHN FRANCIS PARR

John Francis Parr, 48, known to radio listeners as 'Corp. Parr,' reader-philosopher over WHKC, Columbus, O., died in Columbus April 4 of a heart attack. He had broadcast weekly over the same station ten years.

Widow, four sisters, and two brothers survive.

BILL CASSIDY

William E. Cassidy, 67, an actor in silent films, died in Cincinnati April 6. He had played in 'The Great Gambler,' 'Birth of a Nation' and 'Intolerance.'

Cassidy made his home in Cincinnati for the past 15 years and occasionally filled in at bit parts with shows playing there. He recently refused a Hollywood contract, offered through a silent screen star still in pictures, because he didn't want to return to Hollywood broke.

Widow and daughter survive.

JOSEPH W. WEBER

Joseph W. Weber, 82, singer in light operas, musical comedies, and former stage actor on the east and west coasts, died April 4 in Cleveland. Before his retirement, five years ago, Weber lived in California where he had parts in motion pictures.

Two sisters and a brother survive.

EULON DICKENS

Eulon Dickens, 37, for many years associated with circuses, died April 2 in Youngstown, O. He had been in charge of concessions with Hagenbeck and Wallace Circus and Ringling Bros., Barnum and Bailey, and the New York World Fair.

Widow survives.

JAMES H. WINDER

James H. Winder, 74, former musical director of Broadway shows, died in Denver last week.

Widow, former Mada Erin of the New York stage a generation ago, survives.

ART MILLET

Art Millet, 34, announcer of 'The American Album of Familiar Music,' 'The Goldbergs' and 'Famous Jury Trials,' died in New York April 8.

Further details in radio department.

HARVEY W. CHAMBERLAIN

Harvey Webb Chamberlain, 72, well known character actor in Canadian stock for years and former legit associate of Oscar O'Shea, died in Ottawa, April 8 after long illness.

Widow and daughter survive.

FRED GREEN

Fred Green, a director of African Consolidated Theatres, Ltd., African Films, Ltd., and African Caterers, Ltd., died in Johannesburg recently.

Mrs. Helen Gallagher Soloman, 52, former wife of the late Ed Gallagher, of the team of Gallagher and Shean, died in New York, April 6. She had assisted her husband, Jack Solomon, in management of Gallagher's Steak House, N. Y.

Mrs. Sara Seton, 82, mother of Harold Seton, who ran the 'Ritzy' column in 'Variety' some years ago, died April 8 in New York. She was the sister of Albert Whelan, vaude performer.

Knewles Blair, 42, night club and orchestra press agent, died of a heart attack April 6 in Los Angeles. He was a former newspaperman and worked on several Coast sheets.

James Shafar, 66, for many years doorman at the Midland theatre, Kansas City, Mo., died there April 4. Survived by widow, daughter and son.

Mother of Sam Komm, head of the S. K. circuit of nabes in St. Louis, and Dave Komm, owner of the Avenue, East St. Louis, Ill., died in St. Louis recently.

Vivian L. Essick, 77, former director of the Sells-Floto and Hagenbeck-Wallace circus bands, died April 6 in Rochester, Ind.

Charles A. Parker, 64, retired orchestra leader, formerly of Columbus, O., died March 27 in Boston.

Mother, 72, of band leader Leo Reisman, died in Boston April 11.

Mobsters' Trial

Continued from page 7

a U. S. Army private, is in the Federal House of Detention, N. Y., in default of $100,000 bail as the alleged West Coast agent of the Chicago syndicate under indictment.

Adjournment of the Kaufman-Rosselli trial was officially ruled Monday to permit the six Chicagoans to be tried at the same time. If the Chicago court fails to uphold their removal, further adjournment will be ordered by Judga Clancy.

Meanwhile, it was disclosed in papers filed yesterday (Tuesday) that Ralph Capone had appeared as a witness beofre the Federal Grand Jury in N. Y. prior to the return of the indictments and that because of his revelations, Judge Clancy authorized Joseph Ewing, secretary of the panel, to proceed to Chicago for today's (Wednesday) removal hearing.

Meanwhile, U. S. Attorney Mathias F. Correa, who has long been conducting an investigation into IA assessments of members and related racketeering, would not comment Monday (12), on whether new indictments had been handed up in connection with the film swindle. International News Service reported 12 as being named in a sealed indictment being kept secret while further investigations were being made.

In addition to Kaufman and Rosselli, the latter, former husband of June Lang, the picture actress, others named in indictments returned last March 19 were Frank Nitto, alias Frank (The Enforcer) Nitti, who upon learning of his indictment committed suicide; Louis Compagna, one of Capone's original bodyguards; Paul de Lucia, alias Paul Ricca; Phil D'Andrea, former bodyguard of Capone; Francis Maritote, alias Frank Diamond; Ralph Pierce, Capone lieutenant, and Charles Gioe, alias Charlie (Cherry Nose) Joy.

The gang leaders were indicted after George E. Browne and Willie Bioff, the ex-IA officials, currently serving prison terms, and Nick (Circella) Dean, former Capone henchman, began talking t Government investigators.

Play on B'way

Continued from page 52

with only the usual chair and table props in evidence. The setup can easily serve the needs for presentation in any theatre, with the use of lighting for the setting of moods being a prominent factor.

There's no pretense of anything but straight dialog to illustrate the various points, and if the vocals of the varied performers are not what one might call 'professional,' then that's strictly for the more captious to determine. This is, one can't emphasize too greatly, strictly a performance to illustrate certain truths that would otherwise be lost in the welter of communiques from Washington.

Among the outstanding performers are George Spaulding, as a farmer; Richard C. Hart, a soldier; Hilda Vaughn, as one who buys from the black market and later repents when her conscience disturbs her (amusingly shown by flashing a film on the screen, with Miss Vaughn in the pic scolding herself on the stage), and Louise Larabee. All the others, too, give notable performances. Miss Larabee, a looker, and Miss Vaughn, veteran film character actress, showed particular thesping ability.

Elia Kazan, whose recent directorial efforts include fine jobs on 'Harriet' and 'Skin of Our Teeth,' has handled the direction on this one. He's paced the performance well.

Running an hour and 20 minutes when caught, the brevity and punchy pace of 'It's Up to You' make it rationed drama of unrationed importance.

Kahn.

Wartime Music

Continued from page 45

no uniformity in the agreements made by the various agencies for performance, reproduction and synchronization rights. How soon another setup can be whipped together here depends primarily upon the Office of War Information, which has taken the lead in the drive for uniformity.

Wartime Music committee was created last December as a liaison and advisory body, standing between the music industry and about 20 Federal offices which use music in connection with promotional and other work. Impotence of the body lay in the fact that it could not actually do anything but advise. It sounded out music publishers on the matter of the uniform contracts and got nowhere.

Asked Joint Cooperation

It wanted publishers and composers to designate spokesmen such as ASCAP, BMI, SESAC and Associated to handle the contract negotiations. Actually, the committee never contacted these organizations to ask them to serve; it felt it lacked the power. Situation came to a head on March 24, when 'Variety' disclosed that no progress had been made. Music industry asserted that it had always cooperated and would willingly cooperate further if the Government would only tell it what it wanted done.

Wartime Music Committee gasped in surprise, stuttered that it didn't want nothin' from nobody, and that it had been misquoted—and then scuttled itself.

Meantime, the music industry now wants to know whether somebody won't please tell it who or what to get together with.

Consternation in Music Biz

The March 24 statement had aroused much consternation in music industry circles. It was felt that the source whence the statement had come could have been more specific in its 'indictment' and picked its targets with a rifle instead of a blunderbus.

If it harbored the impression that it wasn't getting the right cooperation from performing rights administrators it should have said so, and not by its generalities encompassed those organizations that have offered and given every cooperation to the Government when the opportunities presented themselves. It was recalled that whenever a Government agency sought a service, such as clearing and compiling song kits for soldiers, the response was quick and conclusive. Also that the Treasury Department obtained 100% cooperation when it came to using the published output of the music industry for furthering the sale of war bonds and stamps.

The comment from the music industry has also been to the effect that the industry can't guess what a Government agency wants. All that the latter has to do is state specifically what it wants and that if the giving is in the power of the industry the Government will get it.

MARRIAGES

Patricia Ann Byrnes to Tommy Dorsey in Las Vegas, Nev., April 8. Bride is actress known professionally as Pat Dane; groom is the orch leader.

Margie Hart to Lieut. Seaman B. Jacobs at Belton, Mo., last July 4. Bride is the former stripper now on legit stage. Groom in army, was her press agent.

Anne Graber to Cecil Woodland, in Schenectady April 10. Groom is continuity chief and a broadcaster at WSNY, Schenectady.

BIRTHS

Mr. and Mrs. Andrew Biordi, daughter, in Ellwood City, Pa., March 30. Father owns the Majestic theatre there.

Mr. and Mrs. Lee Phillips, daughter, in Pittsburgh, March 23. Father was a WCAE announcer before going into Army.

Mr. and Mrs. Fred Lahrmer, Jr., Akron, O., daughter, March 30. Father is assistant manager at the Colonial theatre, Akron.

Mr. and Mrs. Arthur J. Newman, daughter, in Albany, April 9. Father is Republic manager there.

Mr. and Mrs. Warren Schlee, daughter, in Detroit, April 3. Father is in charge of exploitation in the M-G Detroit office.

Mr. and Mrs. Olin Tice, daughter, April 9, in Washington. Father is announcer with CBS in New York.

Radio Unknowns' Big Coin

Continued from page 1

ing actors. Some of the 'personality' announcers, including names like Harry Von Zell, Bill Goodwin, David Ross, Ken Carpenter and Ben Grauer, consistently average well above the $50,000-a-year figure.

Another group, including men like Bill Adams, Jim Ameche, Clayton Collyer, John Conte and Carl Eastman, are both actors (or singers) and announcers sometimes on the same show. Martin Block, who besides doing his record-jockey series on WNEW, New York, also does outside commercial announcing, also tops the $50,000 level. And such men as Ralph Edwards, Bob Hawk and Parks Johnson have graduated from announcers to stars via quiz programs and are also big earners.

In $50,000 a Year Class

Figured among the top income actors, making in the neighborhood of $50,000, are Arthur Allen, John Brown, Charlie Cantor, Les Damon, Peter Donald, Parker Fennelly, David Gothard, House Jameson, Bill Johnstone, Walter Kinsella, Alan Reed and Karl Swenson. The only actresses figured in this group are Gertrude Berg (whose income is also as owner, writer and director of her 'Goldbergs' serial), Arlene Francis, Betty Garde, Anne Seymour and Lucille Wall.

Among the actors in the secondary income group ($25,000 to $40,000), are Jackson Beck, Cliff Carpenter, Matt Crowley, Joe Curtin, Ted de Corsia, Roger de Koven, Kenneth Delmar, Ed Jerome, Raymond Edward Johnson, Jay Jostyn, Ed Latimer, Frank Lovejoy, Myron McCormick, Craig McDonnell, Don McLaughlin, James Meighan, James Monks, Arnold Moss, Santos Ortega, Frank Readick, Stefan Schnabel, Everett Sloane, Chet Stratton, James Van Dyk, Luis Van Rooten, Dwight Weist, Carlton Young and Lawson Zerbe.

Actresses rated in this secondary income group include Charme Allen, Marjorie Anderson, Joan Blaine, Janice Gilbert, Mitzi Gould, Sammie Hill, Irene Hubbard, Adelaide Klein, Florence Malone, Claudia Morgan, Ethel Owen, Minerva Pious, Katharine Raht, Alice Reinheart, Elizabeth Retler, Julie Stevens and Vicki Vola. The only juvenile admittedly in this income group consistently is Jackie Kelk.

All statements about actor incomes are admittedly based on estimates. However, inquiries among income tax consultants and attorneys whose work covers this field confirm the above general figures. The income estimates are believed to be substantially true, therefore, despite the tendency of the top-earning actors and announcers to minimize their earnings.

Mostly in N. Y.

With the exception of a few announcers, those listed in the groups include only New York actors. There are figured to be a somewhat lesser number in Chicago and Hollywood. The Chicago radio field is mostly confined to serials, but a few evening dramatic shows originate there. Fewer jobs for non-name dramatic players, usually in support of film names, are available on the Coast.

There are apparently two principal reasons why men are able to make more money in radio acting than women. One is that they have more chance in the evening field, where the dramatic programs tend more toward action melodrama than the homey emotional dramas usual on daytime serials. Most action stories contain largely male roles, whereas the serials stress femme roles for the housewife audience. Also, comedy shows, with stooge parts, etc., are generally heard at night, as are the documentary programs, which likewise have predominantly male casts.

The other reason men can make more than women is that in the daytime field, which is the most profitable for the femmes, the leading actresses are usually tied to exclusive contracts for specific serials. These exclusive deals, which pay much the biggest money for women, nevertheless limit the amount of work they can do. But the top male leads, few of whom have exclusive contracts because they haven't the title parts and don't carry the basic story line, can and frequently do appear on several different serials concurrently.

Legit Roles for Prestige

Stage appearances, though they usually involve loss of income for top-income radio actors, are figured as good prestige builders. Thus, the current appearances of Raymond Edward Johnson, House Jameson and Ed Jerome in 'The Patriots,' at the National, N. Y., undoubtedly prevent them from doing considerable radio work, but probably will pay off eventually in professional standing and prestige. Furthermore, such stage appearances frequently pay good salaries themselves. They seriously hurt an actor's radio income only when they involve long road tours. Otherwise, their chief drawback is their impermanence, compared with the steady earnings possible from radio.

One other factor has risen in the last year or so to curtail radio earnings of actors. That is, work on Government programs. For instance, Bill Johnstone is understood to have sacrificed considerable income to play the lead, at nominal money, on the recorded 'Uncle Sam' series for the Office of War Information. Similarly, nearly all other plays invariably accept moderate coin (or work for nothing) for appearances on Government, Red Cross and similar programs.

The enormous income available for radio actors can possibly be appreciated best by comparing it with the money to be made from legit, or even pictures. Although earnings of $50,000 a year or more are made by a few stage players, they are limited to a small handful of the top stars, and then are limited to the seasons in which they have hit shows. Similarly, while $50,000-or-more yearly incomes are to be made in Hollywood, they are also confined to a comparitively few players, all of whom are names.

The outstanding thing about the big incomes in radio is that they can be made by 'unknowns.' The radio names frequently make much more than $50,000.

Inside Stuff—Legit

Continued from page 52

corps, but was given a brushoff because he is approaching his 45th birthday. Fields recently went to Toronto to publicize 'The Army Show' and also to try for the officers' school of the Canadian Army. He was given a partial okay but will not accept if it would be a desk job, he says, the p.a. aiming for a combat post.

Final production of the season at the Carnegie Tech drama school, Pittsburgh, will be Anna Cora Mowatt's old period piece, 'Fashion,' and it's being directed by Mary Morris, vet character actress who joined the Tech faculty as a drama instructor couple of years ago. More than 20 years ago, when 'Fashion' had one of its first American revivals at the old Provincetown Playhouse in New York, ingenue lead of Gertrude in that production was played by Miss Morris.

Mack Hilliard, who has been back with 'Angel Street,' Golden, N. Y., was batting for George Zorn, who was away to clear up an asthmatic condition and is again managing the show. However, Hilliard remains with the Shepard Traube office in a general capacity, as Traube is due to go into uniform shortly.

Eddie Danziger, back on leave in New York, was the first casualty in combat among the New York ticket agency people. He was an aerial gunner with a squadron in the Dutch Harbor district, Alaska, that raided Jap installations in the Aleutians. He was shot in the knee. Danziger was a runner for the Supreme agency, conducted by Willie Deutsch.

Mike Todd says that the distinction between success and otherwise lies in his mail, which is about the same in volume, 'excepting that when you're a click the cheques come to you, rather than being bill-dunned for money.

'There must be plenty of loose dough around, as the bulk of my mail includes offers from people to invest with me. I tell them repeatedly that money is what a producer nowadays needs the least of,' says Todd.

Wallace Circus Debuts, No Travel Headaches

Charlotte, N. C., April 13.

Wallace Bros.' circus, largest motorized show on earth outside the battle areas, opens a new season at York, S. C., tomorrow (14), and despite handicaps the show will go on, bigger than ever before.

For the 60-odd trucks, trailers and wagons there is plenty of gasoline for the season—some 67,000 gallons—and in the sheds there are hundreds of registered tires. Government decided the five circuses able to make their tours this season should be allowed to go the limit, and Wallace Bros. will do its share.

Ringling, AGVA Defer Pact Talks

New York huddle of Robert Ringling and John F. Reddy, Jr., general counsel for the Ringling circus, with American Guild of Variety Artists execs in AGVA's efforts to effect a union recognition pact covering the circus's performers, has been put off until latter part of this week. Meanwhile, Matt Shelvey, AGVA's national administrator, expressed confidence that the scheduled parley would wind up satisfactorily. The circus and AGVA had no contract last season.

Agreement was skedded for last week but postponed at request of Ringling, latter pointing out that the manifold duties attendant upon getting the circus rolling prevented him from attending. Circus opened Friday night (9) at Madison Square Garden, N. Y.

Union recognition is AGVA's chief goal, equestriennes and chorus girls having already been granted pay increases. War Labor Board okayed $5 boost for each group. Equestriennes will receive $40 a week and the chorus girls $35. In addition they'll get $10 a week for food and lodging while the show is indoors. Meanwhile, it's undecided yet whether discussions will involve minimums for principals.

Circus Notes

Ringling show will travel in two trains of 35 cars each, making it a 70-car outfit as against 90 last season. Claimed that most of the cars dropped were flats, plus a couple of coaches.

Fire in Cleveland last summer wiped out all but one of the zebras. Around 15 camels were lost and four elephants. Some animals were secured from the Coast, including two camels, both of which gave birth to young.

Estelle Butler, equestrienne, was kicked in the leg two days before opening at the Garden and suffered a splintered shin. She's around on crutches.

Roland Butler is again general press representative and got a lot of attention in the dailies prior to opening. Frank Braden is head story man, with Allen J. Lester as associate. Bernie Head is contracting press agent; Tommy Flanagan is special photographer with the show this season; F. Beverly Kelley and Francis L. Morrissey are in charge of radio; At Butler is back with the show and Arthur L. Hopper general agent for outdoor advertising. Frederick A. Boudinot is in charge of number one ad car, with Clyde Carlton handling the number two car.

Special booklet of pictures and statistics for the press and radio was again issued for professional distribution. It has closeup photos of Mrs. Charles Ringling, Mrs. Aubrey Ringling and Robert (Bob) Ringling, the new bosses, latter being executive head. One of the yarns mentions that the 'boys' with cameras didn't go to Florida during the winter because the ball teams were not there, so the Ringling lot did not see the former gatherings of sports writers.

The red, white and blue sawdust is out this season, but there is plenty of patriotic stuff in the show.

Ella Bradna has been with the Ringlings for 43 years, but this is the first time she's riding in parade. Her husband, Fred, says he is going to retire after this season—but said that before.

Ringling Circus Revives Parade, Show Combo of B'way and Big Top

By JACK PULASKI

'Hold your horses, the elephants are coming' again resounds on the Ringling lot, the parade having been brought back as a procession preluding the performance around the track at Madison Square Garden, where the circus opened a 37-day date Friday (9), the longest metropolitan engagement.

For the first time in memory the opening night was sold out. It was a demonstration of patriotism, for only persons who purchased war bonds could obtain tickets. Attendance is probably a tipoff on what may be the biggest season yet for the Big Top and audience reaction indicated the calibre of the show, which started at slightly after 8:30 and rang down at 12:15. Very few people left the Garden.

Robert Ringling is now head man of the outfit, he being billed as producer, along with his mother, Mrs. Charles Ringling and Mrs. Aubrey Ringling, widow of the late Richard Ringling. George W. Smith, an all-around outdoor showman, is back with the organization as general manager.

One of the first orders from Robert Ringling was to call back some of the old reliables who had drifted away. Then he cut down the number of announcements, saying it wasn't necessary to have all the standout acts built up with flossy verbal introductions, but to let the audience judge the merit of the performers.

Little Difference

This year's show is not vastly different than last season. It is newly costumed, dressing being as elaborate as before. There again is a profusion of solo and center ring turns. In general the performance again is a combination of Broadway and circus, John Murray Anderson taking bows all through the program for the ensembles. He has done a skillful job with a flock of girls, many of whom are lookers.

There are a few new acts, or fresh in this show. Getting new talent has been a managerial headache since the war started. Some displays once standard, such as multiple acrobatics, are out due to the draft. Trained seals are also missing, but the Ringling show has always had the edge on all other circuses in stellar performers and that still goes.

Outfit has two crack girl aerialists, both blonde, this year. New is Lalage, over here for several seasons. She is the nearest to the late Lillian Leitzel yet seen. Lalage is petite and her exhibition on the high rings is eye-opening. Only an exceptionally sturdy femme could accomplish that routine. To finale the turn, Lalage throws her body through 80 or more one-arm giant swings—as many or more than was Leitzel's custom. The other girl, working high up, is Elly Ardelty, trapeze specialist who is in the show for the third season. Also attractive, her top feat, a headstand on the wide swinging trap, catches all eyes.

Kimris Again the Thrillers

Near the end is the Kimris duo, working under the girders on their revolving plane apparatus. It is the thrill act of the show and some of the onlookers avert their gaze when they hang downward with a one-foot perch. Kimris will remain with the show through the Garden date and probably in Boston, too, but like last year they leave when the circus goes under canvas.

A howl came during the opening night performance of Massimilliano Truzzi, supposedly tempermental juggler. When he tosses his big rubber balls to the audience, a stooge peanut boy is upset. Boy did his stuff so well that the house roared and the gag will probably never get over any better. They put back the clown fire department bit which had been dropped as too corny. Around the show they claim that it was revived in response to numerous letters from kids. A motorcycle and tiny fire truck, which didn't work any too well, were the only mechanized apparatus in the show.

It seems strange that the Wallendas should be on so early (number three) and without any fanfare or announcement. That high wire turn was once the Ringling sensation, but now is just another moto act. Wallendas are using two strands instead of the former single rope. After the parade, terminated by the calliope which didn't work, two aerial turns went on while the razorbacks were readying a runway and emptying wagons to get Alfred Court's three wild animal acts ready. That was one sign that the show's labor is still green and that there are manpower troubles, also shown when the nets were being readied for the flying acts. Early aerialists are Victoria and Torrence and The Wolthings, both doing very well.

Back in the show is the Loyal-Repensky family, one of the best bareback acts yet developed. They replace the Cristianis, who are on leave to appear in a musical comedy called 'Miss Underground,' not yet in rehearsal. The Repensky girls are nice-appearing and adroit and the act is excellently dressed. Turn's crack rider is Justinn, whose back sommersault from one horse to another through a hoop isn't equalled these days.

The menage equestrian seemed overlong and repetitious, but there are some corking riders. Dr. Hermann Ostermaier, a veteran, puts his snow white 'Doheos' through the paces, the equine being a graceful horse-dancer. Tex Elmlund is another trainer who stands out in the display. Ella Branda is still attracting attention in one ring. The liberty horse turns are out and so are the pony zebras, but weren't missed.

On the tight wire are the Naittos, Eurasian girls who are in a class by themselves in this type of exhibition. Alla, the star, does a forward somersault, the only athlete who can perform that feat with the exception of Con Colleano, who is trouping with the Jessel-Haley show. The Naitto girl does her stuff without stalling. Going on solo for a change is Harry Rittley, the veteran who tumbles from the high tables. In the center ring alone are the Shyrettos, a bike turn that also scored last year.

3 Roller-Skating Turns

The Reynolds-Donegan outfit has three roller skating turns far down on the program. All are fast and this display, new to the show, is taking the spot that formerly was held by acrobatic turns such as the Yacopis and Picchianis. Old boy Earl Reynolds was hustling around seeing that things were just right for his trio of skating acts. Curious that this big-time roller turn should land in such an important spot in the Ringling show.

Court's three animal acts got started after some delay. It is the punch display of the early evening and furnishes a real big top atmosphere. In the center arena Court has a couple of so-called great dane dogs in with the big cats and bears. May Kovar, handling the first arena, has a pet leopard whom she hugs.

The Flying Concellos have the center again for the flyers display, which was topped by the Comets on opening night. Art Concello's take-off board for his top trick snapped and he cut the feat. Antoinette is out of the turn with torn shoulder muscles, her place being taken by Ernestine Clark, daughter of Lizzie, of the former Clarkonians.

Elephant turns were spotted here and there. Some were in the spec, which is number six on the program instead of the opening, because of the parade. Pageant is called 'Let Freedom Ring' and is a salute to the Allied Nations. It is the most elaborate of the show's costuming and Anderson's staging. Second Anderson ensemble is an aerial ballet preluding the performance of Lalage, girls going up on single webbings. 'Changing the Guard' is perhaps the stager's most effective number. Girls are smart in nifty uniforms and go through their marching evolutions while the major elephant turns occupy the rings. The last of the staged ensembles is the show's finale and called 'Drums of Victory,' girls handling the drum sticks. The voice of the President is heard speaking a few lines of Lincoln's Gettysburg address, a prop Statute of Liberty is disclosed and the band goes into the national anthem.

Pat Valdo is director of personnel, Bill Livingston designed the costumes, and Merle Evans is back leading the band, after differences with last year's management. The clowns are part of [illegible], but are limited in equipment. [illegible] Emmett Kelly needs little and [illegible], easily the most amusing of [illegible] heavy greasepaint contingent.

"shoes b[redacted]

1893-[redacted]

689 Fifth Ave. at 54 St. 1552 Broadway at 46 St. 450 Fifth Ave. at 40 St. 49 West 34 St. at Herald Sq.

SCREEN | RADIO | MUSIC | STAGE

VARIETY

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TWO-A-DAY VAUDE CIRCUIT

RCA, G.E., Film Companies to Launch Theatre Tele Soon as Gov't Okays It

With two major film companies having large theatre outlets engaged in sounding out all feasibilities of theatre television, it now looks like three and possibly four majors will be ready to launch televized shows in their houses as soon as the F.C.C. gives the green light at the end of the war. Latest effort is to capture televized public events on film and show them a minute later on a film house screen. Such method, if perfected, purportedly has the advantage of permitting a theatre to hold the film of a televized event until the house's screen time is available, thus not cutting into regular theatre performance.

Radio Corp. of America and General Electric are readying television apparatus suitable for theatres at their Camden, N. J., and Schenectady, N. Y., plants.

Laboratories are not prepared to commercialize the product as yet, but indications are that they will be

(Continued on page 27)

Resorts on Spot For Performers

The eastern resorts are really in a spot for talent this season what with the acute dearth of available names and others. It's no longer a case of charming an act to 'come up and have a nice long weekend rest, do one show, and we'll pay a few bucks besides;' it's merely that the acts are in such constant demand all over the map there's little likelihood of any weekend layoffs.

The various mountain hoteliers

(Continued on page 27)

Playwright Simulates Blindness to Prepare For Seeing Eye Appeal

Detroit, April 20.

Austin Strong, playwright who penned 'Seventh Heaven' and 'Three Wise Fools,' has just spent a month in the same darkness as the blind in preparation for a campaign to provide blind soldiers with Seeing Eye dogs following the war.

He revealed here that he had undergone the experience of living as a blind man when he took the Seeing Eye training at the dog center in New Jersey, where his eyes were taped up for a month.

Strong is making a national speaking tour to enable the Seeing Eye organization to keep its pledge to the War Department to furnish, without cost, a dog to every soldier, sailor and marine who loses his sight in action. He said that he felt he would be better able to gain support by simulating the life of the blind so he could poignantly present to the public the cases of the men for whom he was appealing.

The Barflies Don't Have To Get Sober for 3 Years

Washington, April 20.

Memo to niteries: '

Whiskey stocks in the U. S. are equivalent to a three-year supply at the 1942 rate of consumption, according to John B. Smiley, director of the War Production Board's Beverages and Tobacco Division.

Smiley said there is no plan under contemplation at present to ration liquors, since they constitute a luxury item, with OPA avoiding the job of rationing luxury goods.

Opera, Ballet As Vaude Acts

Two novel types of vaudeville units are currently being planned, though bookings may not be made until next season. The troupes would be ballet and grand opera, with condensed versions slated.

Michel Fokine, the veteran ballet-master, is behind the dance troupe's plan, which is the outgrowth of the increasing audience popularity in recent years of the ballet. Fokine is considering doing three ballets which would be elastic in running time, though the general idea would be

(Continued on page 18)

KINGSLEY, 'PATRIOTS' PRAISED IN CONGRESS

Washington, April 20.

Sgt. Sidney Kingsley and his New York Drama Critics Award play, 'The Patriots,' were lauded on the floor of Congress last week by Rep. Martin J. Kennedy, New York City Democrat.

Describing the special performance Sunday (11) at the Coolidge auditorium of the Library of Congress as 'magnificent' and 'superb,'

(Continued on page 24)

Lindsay-Crouse to Talk Over 'Life With Mother'

During their forthcoming vacation trip to the Coast, Howard Lindsay and Russel Crouse will do the preliminary script confabbing on 'Life with Mother,' the sequel to their 'Life with Father' adaptation of the original Clarence Day material. Oscar Serlin, producer of 'Father,' has the play on his prospective production list for next season or the subsequent one.

The collaborators hope to leave early in May, but the actual date depends on when Harry Bannister has gotten sufficiently up in the part of Father Day to replace Lindsay in

(Continued on page 18)

UBO WILL TEST IN LEGIT SPOTS

Marcus Heiman, Former Orpheum Circuit Head, Financing the First Show—Initial Bookings in Buffalo and Washington

10 OR MORE WEEKS

The possible creation of another straight vaudeville circuit is seen in the deal set this week by the United Booking Office with Bill Miller and Billy Jackson, agents, to play an all-variety show in Buffalo and Washington legit theatres. The first show will be the current 'Merry-Go-Rounders' layout being presented by Henry Duffy at the Wilson, Detroit, but, due to Duffy's negative stance, the show will not carry that title when playing the UBO houses.

First UBO dates set are the Erlanger, Buffalo, for one week, start-

(Continued on page 27)

This War's Songs Way Behind '17-18

Only four songs associated with World War II have to date reached or topped the 500,000-mark in sheet sales. Compared to how sales fared during the first 16 months of America's participation in World War I, this accumulative record is quite paltry. Following are the total sales for both sheet music and phonograph record versions of the five top war-inspired songs of 1942-43:

SHEET MUSIC	
'Star Spangled Banner'	800,000
'White Cliffs'	650,000
'Air Corps Song'	515,000
'Praise the Lord'	500,000
'Lights Go On Again'	475,000

PHONOGRAPH RECORDS	
'White Cliffs'	2,000,000
'Praise the Lord'	1,500,000
'Lights Go On Again'	1,250,000
'Star Spangled Banner'	1,100,000
'Air Corps Song'	750,000

Music Sale Booms

As in England, the music business is repeating history with an extraordinary boom on all fronts, especially now when we, in America, are finally getting rationing.

Sheet music, being cultural, is not rationed, and chain stores, department stores, and other outlets, unable to get candy, costume jewelry and kindred commodities are throwing their counters and window displays more and more to music and records.

California Congressman Asks War Dept. to Rule Pix Stars 'Essential'

Washington, April 20.

Draft deferment for essential film stars is being sought here by Congressman John M. Costello, California Democrat, who represents Hollywood. He has been pressing the War Department for a statement of policy which would lead to 'essential' status for some of the biggest names in the film capital.

Costello explained to 'Variety' that he has been working with the Will Hays organization in an effort to prevent what now looms as the drafting of every able-bodied motion picture actor between 18 and 38 by the end of this year.

He declared the film industry must and should conduct an educational campaign to teach the public why it is necessary for certain stars to be deferred. He pointed out two important facts which should be made known to the American public:

1. Government film propaganda

(Continued on page 24)

Propose Jimmy Walker To Head N. Y. Variety Club

If and when a Variety club is established in New York City, movement for which is under way, former Mayor James J. Walker may become Chief Barker. Believed in certain quarters of the trade, included among sources close to the political structure of the industry, that Walker would be an ideal choice.

Understood that the Hotel Astor would provide suitable quarters for a Variety club if and when it is organized in N. Y.

March of Time's 'Showmen at War'

March of Time production crews have been taking various phases of show biz activity for the war effort in the past two weeks, last week photographing picture company toppers in the Paramount board room. 'Showmen at War,' the M. of T. subject, will also show top bands who do special broadcasts for war plant workers and at camps.

War Activities Committee of film business also will be included in pic, while footage also will take in representative personal appearances of Hollywood stars before servicemen.

AMOS 'N' ANDY BACK ON THE AIR IN FALL

Amos 'n' Andy return to the air next fall in a half-hour program for Lever Bros. Ruthrauff & Ryan has received approval from the sponsor to close a deal with the William Morris office, the blackface comedians' agents.

The team's new format will embrace the use of guest stars, especially those from films. It's understood Rinso will be the product plugged.

Willkie Book's Picture Rights a Delicate Issue

Hollywood, April 20.

While 20th-Fox is understood strongly interested in the film rights to Wendell Willkie's 'One World,' political implications are likely to figure in determining a deal. Administration is not entirely in accord with Willkie's ideas and one of problems to be considered is whether Democratic political quarters would favor release of a film which would doubtless serve to boost Willkie's political stature, at about the time of the campaign next year.

With Willkie looming as a U. S. presidential candidate, and Chase

(Continued on page 24)

RKO's Vast Radio Tieup to Sell Pix

RKO Radio Pictures has tied up a group of regional radio networks and potent individual stations, extending from the Pacific Coast Red in California through the middle west to the Yankee network in the east, on an exclusive basis for station sponsorship of three pictures annually for a period of one year with options for two additional years. RKO plans to spend from

(Continued on page 27)

Show Biz Group Setting Special Talent Program For Hospitalized Soldiers

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689 Fifth Ave. at 54 St. 1552 Broadway at 46 St. 450 Fifth Ave. at 40 St. 49 West 34 St. at Herald Sq.

SCREEN RADIO MUSIC STAGE

VARIETY

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TWO-A-DAY VAUDE CIRCUIT

RCA, G.E., Film Companies to Launch Theatre Tele Soon as Gov't Okays It

With two major film companies having large theatre outlets engaged in sounding out all feasibilities of theatre television, it now looks like three and possibly four majors will be ready to launch televized shows in their houses as soon as the F.C.C. gives the green light at the end of the war. Latest effort is to capture televized public events on film and show them a minute later on a film house screen. Such method, if perfected, purportedly has the advantage of permitting a theatre to hold tha film of a televized event until the house's screen time is available, thus not cutting into regular theatre performance.

Radio Corp. of America and General Electric are readying television apparatus suitable for theatres at their Camden, N. J., and Schenectady, N. Y., plants.

Laboratories are not prepared to commerclalize the product as yet, but indications are that they will be

(Continued on page 27)

Resorts on Spot For Performers

The eastern resorts are really in a spot for talent this season what with the acute dearth of available names and others. It's no longer a case of charming an act to 'come up and have a nice long weekend rest, do ona show, and we'll pay a few bucks besides;' it's merely that the acts ara in such constant demand all over tha map there's little likelihood of any weekend layoffs.

The various mountain hoteliers

(Continued on page 27)

Playwright Simulates Blindness to Prepare For Seeing Eye Appeal

Detroit, April 20.

Austin Strong, playwright who penned 'Seventh Heaven' and 'Three Wise Fools,' has just spent a month in the same darkness as the blind in preparation for a campaign to provide blind soldiers wtih Seeing Eye dogs following the war.

He revealed here that he had undergone the experience of living as a blind man when he took the Seeing Eya training at the dog center in New Jersey, where his eyes were taped up for a month.

Strong is making a national speaking tour to enable the Seeing Eye organization to keep its pledge to the War Department to furnish, without cost, a dog to avery soldier, sailor and marina who loses his sight in action. Ha said that ha felt he would be better able to gain support by simulating tha life of the blind so he could poignantly present to tha public the cases of the men for whom he was appealing.

The Barflies Don't Have To Get Sober for 3 Years

Washington, April 20.

Memo to niteries:

Whiskey stocks in the U. S. are equivalent to a three-year supply at the 1942 rate of consumption, according to John B. Smiley, director of the War Production Board's Beverages and Tobacco Division.

Smiley said there is no plan under contemplation at present to ration liquors, since they constitute a luxury item, with OPA avoiding the job of rationing luxury goods.

Opera, Ballet As Vaude Acts

Two novel types of vaudeville units are currently being planned, though bookings may not be made until next season. The troupes would be ballet and grand opera, with condensed versions slated.

Michel Fokine, the veteran balletmaster, is behind the dance troupe's plan, which is the outgrowth of the increasing audience popularity in recent years of the ballet. Fokine is considering doing three ballets which would be elastic in running time, though the general idea would be

(Continued on page 18)

KINGSLEY, 'PATRIOTS' PRAISED IN CONGRESS

Washington, April 20.

Sgt. Sidney Kingsley and his New York Drama Critics Award play, 'The Patriots,' were lauded on the floor of Congress last week by Rep. Martin J. Kennedy, New York City Democrat.

Describing the special performance Sunday (11) at the Coolidge auditorium of the Library of Congress as 'magnificent' and 'superb,'

(Continued on page 24)

Lindsay-Crouse to Talk Over 'Life With Mother'

During their forthcoming vacation trip to the Coast, Howard Lindsay and Russel Crouse will do the preliminary script confabbing on 'Life with Mother,' the sequel to their 'Life with Father' adaptation of the original Clarence Day material. Oscar Serlin, producer of 'Father,' has the play on his prospective production list for next season or the subsequent one.

The collaborators hope to leave early in May, but the actual date depends on when Harry Bannister has gotten sufficiently up in the part of Father Day to replace Lindsay in

(Continued on page 18)

UBO WILL TEST IN LEGIT SPOTS

Marcus Heiman, Former Orpheum Circuit Head, Financing the First Show—Initial Bookings in Buffalo and Washington

10 OR MORE WEEKS

The possible creation of another straight vaudeville circuit is seen in tha deal set this week by the United Booking Office with Bill Miller and Billy Jackson, agents, to play an all-variety show in Buffalo and Washington legit theatres. The first show will be the current 'Merry-Go-Rounders' layout being presented by Henry Duffy at the Wilson, Detroit, but, due to Duffy's negative stance, tha show will not carry that title when playing the UBO houses.

First UBO dates set ara the Erlanger, Buffalo, for one week, start-

(Continued on page 27)

This War's Songs Way Behind '17-18

Only four songs associated with World War II have to date reached or topped the 500,000-mark in sheet sales. Compared to how sales fared during the first 16 months of America's participation in World War I, this accumulative record is quite paltry. Following are the total sales for both sheet music and phonograph record versions of the five top war-inspired songs of 1942-43:

SHEET MUSIC	
'Star Spangled Banner'	800,000
'White Cliffs'	650,000
'Air Corps Song'	515,000
'Praise the Lord'	500,000
'Lights Go On Again'	475,000
PHONOGRAPH RECORDS	
'White Cliffs'	2,000,000
'Praise the Lord'	1,500,000
'Lights Go On Again'	1,250,000
'Star Spangled Banner'	1,100,000
'Air Corps Song'	750,000

Music Sale Booms

As in England, the music business is repeating history with an extraordinary boom on all fronts, especially now when we, in America, are finally getting rationing.

Sheet music, being cultural, is not rationed, and chain stores, department stores, and other outlets, unable to get candy, costume jewelry and kindred commodities are throwing their counters and window displays more and more to music and records.

California Congressman Asks War Dept. to Rule Pix Stars 'Essential'

Propose Jimmy Walker To Head N. Y. Variety Club

If and when a Variety club is established in New York City, movement for which is under way, former Mayor James J. Walker may become Chief Barker. Believed in certain quarters of the trade, included among sources close to the political structure of the industry, that Walker would be an ideal choice.

Understood that the Hotel Astor would provide suitable quarters for a Variety club if and when it is organized in N. Y.

March of Time's 'Showmen at War'

March of Time production crews have been taking various phases of show biz activity for the war effort in the past two weeks, last week photographing picture company toppers in the Paramount board room. 'Showmen at War,' the M. of T. subject, will also show top bands who do special broadcasts for war plant workers and at camps.

War Activities Committee of film business also will be included in pic, while footage also will taka in representative personal appearances of Hollywood stars before servicemen.

AMOS 'N' ANDY BACK ON THE AIR IN FALL

Amos 'n' Andy return to the air next fall in a half-hour program for Lever Bros. Ruthrauff & Ryan has received approval from the sponsor to close a deal with the William Morris office, the blackface comedians' agents.

The team's new format will embrace the use of guest stars, especially those from films. It's understood Rinso will be the product plugged.

Willkie Book's Picture Rights a Delicate Issue

Hollywood, April 20.

While 20th-Fox is understood strongly interested in the film rights to Wendell Willkie's 'One World,' political implications ara likely to figure in determining a deal. Administration is not entirely in accord with Willkie's ideas and one of problems to be considered is whether Democratic political quarters would favor release of a film which would doubtless serve to boost Willkie's political stature, at about the time of the campaign next year.

With Willkie looming as a U. S. presidential candidate, and Chase

(Continued on page 24)

Washington, April 20.

Draft deferment for essential film stars is being sought here by Congressman John M. Costello, California Democrat, who represents Hollywood. He has been pressing the War Department for a statement of policy which would lead to 'essential' status for some of the biggest names in the film capital.

Costello explained to 'Variety' that he has been working with the Will Hays organization in an effort to prevent what now looms as the drafting of every able-bodied motion picture actor between 18 and 38 by the end of this year.

He declared the film industry must and should conduct an educational campaign to teach the public why it is necessary for certain stars to be deferred. He pointed out two important facts which should be made known to the American public:

1. Government film propaganda

(Continued on page 24)

RKO's Vast Radio Tieup to Sell Pix

RKO Radio Pictures has tied up a group of regional radio networks and potent individual stations, extending from the Pacific Coast Red in California through the middle west to the Yankee network in the east, on an exclusive basis for station sponsorship of three pictures annually for a period of one year with options for two additional years. RKO plans to spend from

(Continued on page 27)

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(Continued on page 24)

Phoney 'Bookings' of U.S. Names For So. America Bring Sharp Warnings

Buenos Aires, April 1.

Practice of radio stations, theatres and niteries in many parts of South America to announce bookings of name attractions from the U. S. without any basis to go on has caused reputable broadcasters and agents here to warn U. S. personalities against even correspondence with unknown agents or outlets south of the border.

Announcements are often made by Latin stations merely to up prestige and to hook in other talent or sponsors, it's pointed out, even though station or agency knows from the start that there exists one chance in a thousand they'll be able to make good on the promise.

One Buenos Aires outlet which has done same thing previously is currently spreading its exclusive deal with a top-name fiddler due here later this year. Violinist is under contract to an entirely different organization arranging a deal with an opposition outlet, but original station isn't a bit worried about being forced to make denials, figuring that initial publicity is worthwhile.

Another case in point was announcement by several outlets not long ago that Deanna Durbin was coming to South America under exclusive deal to them. Checkup showed screen star had no knowledge of any such deals or any intention of making a latino tour.

General Motors to Tour All-Pro Revue Among Its 40 Plants As Morale Aid

An all-professional revue is being produced by Soundmasters, commercial film producers, for General Motors, with assurances of a six-month tour that may be extended to possibly a year or more.

GM flouts any idea that it is going into show business. The idea of a musical show for the amusement and inspiration of its vast number of employees appeared to stem from the success of 'This Is the Army.'

There are 40 GM plants in cities from coast to coast and the untitled revue will play theatres in those stands, no admission to be charged, tickets being distributed to people working in the plants. It's possible that after the GM 'circuit' is completed, the show will be taken over by the Navy and, if so, the playing time would be virtually indefinite.

L. M. Corcoran, vice-president of Soundmasters, is in charge of production. Soundmasters has been making commercial films for GM for years, pictures being shown to employees in conjunction with vaude shows. About three years ago a special revue was presented in Detroit for the automotive outfit, which is now entirely devoted to war machines.

Owen Murphy, former legit author, is writing and composing the revue, which he will direct. Loretta Jefferson, who is associated with Bob (dance stager) Alton, will stage the dances and Raymond Sovey will design the settings. In addition to the cast there will be a chorus of between 16 and 24 girls.

Josy Baker Much Alive; Entertaining in N. Africa

North Africa, April 3.

Editor, 'Variety':

Determined to find out what I could over here about the demise of Josephine Baker, which 'Variety' reported last November, I found my plans somewhat upset when one of our American Red Cross Service Clubs for enlisted men announced as a feature of their official opening, 'Songs by Josephine Baker.' And what a performance—working with a pickup band of talented G. I.'s! Her remark that she was still alive was hardly necessary.

Her three numbers, including 'J'ai deux Amours,' set the place afire, even though she was not in very good voice and wore a lengthy gown.

Yours for Advance Obituaries,
Jack Morrison,
A. R. C. Program Director.

('Variety' did a Mark Twain in prematurely reporting Miss Baker's death, but it was with the knowledge and assistance of the Harlem newspapers which, too, had heard the 'news,' an erratum which all concerned are glad to acknowledge.—Ed.)

Gosch to Pic Produce

Hollywood, April 20.

Martin Gosch, producer of 'Camel Comedy Caravan' radio show via CBS, has been signed by 20th-Fox as an associate producer.

The studio is allowing him to finish out the season with Camel.

Two Deals Breached, Sez Hopper in 495G Suit Vs. Jergens, L&M

Los Angeles, April 20.

Two radio agreements with Hedda Hopper last November that failed of consummation is the basis of a damage suit for $495,000 by the film columnist-commentator against Lennen & Mitchell agency and the Andrew Jergens Co. Four separate causes of action are listed in the complaint filed for Miss Hopper by attorney Martin Gang in Superior Court, comprising the alleged repudiated agreements and charging Jergens with inducing the agency to void the contracts.

Deals assertedly negotiated with Miss Hopper were for her replacement of Walter Winchell when he was abroad on a tour of duty for the Navy and a show of her own to have replaced 'The Parker Family.' Three war analysts were substituted for Winchell and 'The Parkers' were continued.

Damage action asks $7,500 for the alleged abrogation of the Winchell deal and $487,500 for the scuttling of her own program, adding up to $495,000 for asserted breached agreements.

ABBOTT-COSTELLO DUE BACK ON RADIO IN SEPT.

Bud Abbott and Lou Costello will be back on the air for Camel cigarets in September, all evidences pointing to Costello's recovery by that time from an attack of rheumatic fever which has laid him up the past two months. The pain and temporary paralysis in Costello's arms and legs have completely disappeared, but he will remain a bed patient until the summer. Edward Sherman, A. & C.'s personal manager, is currently east working on plans for their fall resumption.

At the same time as their return to the air, Abbott & Costello will begin fulfilling a backlog of film commitments for Universal, to which they are contracted, and two outside pictures set with Metro.

A few months before taken ill, Costello signed for a health insurance policy, at a $2,600 yearly premium. On this policy Costello is collecting $1,000 weekly, plus all medical expenses, with the term of the policy extending as long as 104 weeks.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.
Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

CBS' Moscow Rep Details How U.S. Pix Click in USSR

(Following comments on the current tastes of Moscow film-goers, transmitted in advance by cable to CBS' N. Y. headquarters, was to have been broadcast from Moscow as part of the network's 'World News Today' program Sunday matinee (18), but reception trouble intervened.)

By BILL DOWNS

Moscow theatre-goers like American films. Any kind. There's an old Lawrence Tibbett film whose American title I've forgotten, but in Russian called 'Thrilled by You.' And suburban theatres for the past two years have been showing Deanna Durban's '100 Men and a Girl.' People get up six o'clock in the morning, stand front of box-offices to get a seat to see a Walt Disney reel.

These American films are the closest link people in United States have with Russian people. I was talking to official Soviet film commission the other day. He said his

(Continued on page 55)

BEN BERNIE'S UPBEAT

Hollywood, April 20.

Ben Bernie has left for the desert to convalesce.

After having been under respiratory treatment 11 weeks following a heart attack, the oxygen tent was removed from the bandleader's hotel suite this week, and he was permitted to depart for recuperation.

METRO'S GINNY SIMMS

Hollywood, April 20.

Ginny Simms, vocalist and m.c. of the 'Johnny Presents' program on CBS, has been signed to a term contract by Metro.

She will be used in musicals and given a star buildup.

This Is the Season for Easter Eggs

By ALAN LIPSCOTT

This is the season for Easter eggs,
For the same old stuff, from the same old kegs.

You'll hear radio gags about rabbits,
And their multiplying habits.

The Easter parade and wifey's bonnet,
With a victory garden on it.

Papa's new spring slacks,
From 10th avenue Sacks.

The hit of the parade—Uncle's clothes—
(There's a sign on his back, Eat at Joe's).

The stingy man on the village green,
Who, instead of an egg, rolled a jelly bean.

The dumb dame, with her face all scratched,
She rolled an egg, already hatched.

And the egg that was no egg at all,
But a chocolate covered billiard ball.

There's bound to be one about the two-time gent,
Who gave up his stenographer for Lent.

Yes, Easter is here, with the hours of showers,
Of stockolas about eggs, bunnies, fashions and flowers.

And—for many gagmen from the Great Lakes to the Isthmus*—
Easter will be Christmas.

* *Excluding Mexico, Guatemala, Honduras, Nicaragua, Costa Rica and Panama, where you cannot find a single gagman—according to Bob Hope.*

'Varietyese' as Military Code

The role 'Variety' is playing among the Signal Corps men stationed at Alaskan bases in the communicating of messages was disclosed yesterday (Tuesday) by Capt. Russell Swann, the magician, now attached to the Northwest Service Command of the U. S. Army as a special service officer.

Swann, in New York en route to Lexington, Va., for a four-week refresher course, prior to hopping back to Alaska, told how the terse, pithy 'Variety' construction and abbreviated wordage is studied carefully by the Signal Corps men, who are applying it to their telescoped military messages as a time-saving device. The copy of 'Variety' received by Swann, he said, is now circulated among all the Signal Corps men who eagerly await its arrival each week. 'It's almost compulsory reading now,' he added, 'and they're all getting into the swing of it.'

Pic Sets Closed To Scribes Who Close Columns to Films

Hollywood, April 20.

Art with an upper case 'A' is getting a lower case 'a' in publicity as far as a lot of syndicate and daily scribes are concerned. Various producers, directors and stars, addicted to a snooty complex known as artistic temperament, have closed their sets to the peasantry, such as reporters, columnists and syndicated writers.

The peasantry is taking it in stride and forgetting to write about a lot of pictures now in need of printed sustenance. Under the new methods of merchandising pictures that have been in the vaults for months after their completion, it takes a lot of newspaper cooperation with the publicity department to sell them to customers. Syndicate columnists are using their own judgment on the films made by the snooty set and ignoring them except for a few passing notices. It takes a lot of type to warm up a film that has been on ice for six months.

ILONA, TREACHER TO BE REPLACED IN 'FOLLIES'

Ilona Massey and Arthur Treacher are slated to be replaced in 'Ziegfeld Follies,' current at the Winter Garden, N. Y., at the end of May, when their contracts expire. Other names will replace, according to present plans.

One reason the revue remained out of town during extended tryout dates in Boston and Philadelphia was to inject better material for Treacher, but that effort was only partially successful. Miss Massey's appearance is considered an asset to 'Follies,' but it is generally agreed that hers is not a stage singing voice.

When the show opened, Milton Berle was starred over the title. Now Berle, Miss Massey and Treacher's names are spotted under 'Follies,' all three in the same size type as the title. Whether there was any controversy among the three leads over the billing is not reported.

'Follies' is playing to turnaway business, and when some extra-space ads appeared in the dailies last week there were some queries for the reason. Explanation is that the management aims to build up the advance sale as strongly as possible. Tickets are on sale into July. There are racks in the Garden boxoffice to accommodate 16 weeks of tickets, but agency allotments are limited to a month in advance of performance.

College Student, 11, On 'Info, Please' April 26

Cleveland, April 20.

Kenneth Wolf, who, though only 11 years old, is a student at Western Reserve university, is entering the battle of wits when stars of 'Information, Please' take personal bows here April 26 for War Bond drive.

With Clifton Fadiman, Frank P. Adams, John Kieran and Oscar Levant, youngster will take part in broadcast piped from Public Music Hall by WTAM. Tickets will cost from $50 to $5,000 in War Bonds, with house scaled to sell for about $5,000,000.

Mary Not Contrary

Hollywood, April 20.

Mary Pickford, one of the founders of the Academy of Motion Picture Arts and Sciences, has withdrawn her resignation as a member.

Threatened pullout was caused by a misunderstanding over seating arrangements for this year's Awards dinner. Difficulty was ironed out after an explanation by Prexy Walter Wanger.

Todd-Stein-'Star And Garter' Film Package Deal

Michael Todd has sold the screen rights to 'Star and Garter,' current at the Music Box, N. Y., to Jules C. Stein, head of Music Corp. of America, for $100,000. Included in the deal are the services of Gypsy Rose Lee, as a performer in the film, for which she will receive $50,000. Deal also includes a 25% cut of the film's profits to go to Todd.

Stein, who gave Todd a $50,000 down payment, will in turn sell the picture rights, Miss Lee and other performers and technicians to one of the film companies as a package. As Stein has been closely associated with RKO, that's probably the studio which will get it.

Todd himself left for the Coast the past weekend with Spyros Skouras, head of 20th-Fox, which studio bought his 'Something for the Boys' for $305,000. Company, which also partly financed the Cole Porter musical to the extent of $67,500, has been trying to sign Todd to a film producer contract, offering him as high as $4,000 a week for such a stint. This Todd has turned down, preferring to remain on his own and not be tied up with any one company.

Todd, Jed Harris West

Hollywood, April 20.

Huddles were held here over the weekend by Spyros Skouras, Joseph M. Schenck, William Goetz, Jed Harris and Mike Todd, understood to be about Broadway shows aimed at later film production.

Harris and Todd are both bankrolled, at least partially, in their stage productions by 20th-Fox.

P. A. Goodale Tosses Agent Wurtzel for $21,324 Loss

Los Angeles, April 20.

Georgie Goodale, publicity man, was awarded a verdict of $21,324.97 by a jury in Superior Court in his suit against Harry Wurtzel, talent agent, involving the services of Gene Autry, cowboy film star, now in the Army. Goodale is also in the Army, a private.

Goodale had sued for $25,000, claiming he had introduced Autry to Wurtzel in 1936, which resulted in a contract by which Wurtzel became the cowboy actor's agent. The introduction, Goodale contended, carried with it a promise of remuneration. Wurtzel denied making any promises.

Wolves Must Be Howling

Hollywood, April 20.

Columbia is running a female boarding house for the production period of 'Cover Girl,' with 15 New York models parked in huge mansion, with Anita Colby, a model herself and technical advisor on the film, chaperoning the glamour gals.

Models making their screen debuts are Dusty Anderson, Betty Jane Graham, Peggy Lloyd, Cecilia Meagher, Helen Mueller, Eileen McClory, Betty Jane Hess, Martha Outlaw, Francine Counihan, Rose May Robson, Susanne Shaw, Cheryl Archer, Karen X. Gaylord, Jean Colleran and Dicki.

MARSHAL'S NEW PACT

Hollywood, April 20.

David O. Selznick tore up Alan Marshal's actor contract, which had two years to run, and handed him a new seven-year term ticket.

Marshal's first job on the new deal is the male lead opposite Irene Dunne in 'The White Cliffs of Dover' at Metro.

WAR PIX UPSET BOOKERS

Jergens Again Clips Winchell Script But Insists on Holding Columnist

Walter Winchell's relations with his sponsor, the Andrew Jergens Co., became a little more strained last weekend when the account's designated censor, James Andrews, of the Lennen & Mitchell agency, eliminated a page from the columnist's prepared script. The item had to do with President Roosevelt and was contained in what Winchell had hoped to introduce as a new feature of the program titled 'Aesop's Fables.'

Jergens has an option coming up on Winchell June 1 and, if the columnist refuses to accept, the account could technically keep him off the air until the end of 1945. Jergens has already intimated that it has no intention of letting him go to perhaps a competitive account after building him up on the air for 10 years, and it is reported as also having indicted its willingness to go on paying him $5,000 a week for the balance of the contract without the benefit of his services.

Jergens has taken the position that Winchell must refrain from including any political comment or partisanship in his broadcasts, particularly concerning a fourth term for the President.

It was obvious from Winchell's manner of delivery Sunday night (18) that something had happened just before he went on the air. He sounded listless and, as some comments had it in the trade the following day (Monday), his approach to the task suggested an air of both frustration and defeatism.

Winchell disclosed Monday (19) that he plans to print the censored

(Continued on page 13)

SCHNOZ BACK AT METRO, 2 PICTURES PER YEAR

After going into high in New York on radio and at the Copacabana, N. Y. nitery, Jimmy (Schnozzle) Durante is due for another fling in Hollywood and according to present plans will leave for the Coast late next month. Lou Clayton, his manager, who arrived from the west Monday (19), set a two-picture per year deal with Louis K. Sidney, for Metro, dependent on certain riders, and the contract is due from the studio this week for signaturing.

Marvin Schenck of Metro's eastern office recommended Durante for a termer. He is slated to be in 'A Tale of Two Sisters,' which is to star Kathryn Grayson, with 'Ziegfeld Follies' to follow. Understood the terms of the contract will leave Durante free for activities outside the studio. That particularly pertains to radio, Schnoz having a term agreement with Camel cigarets, which calls for at least six more broadcasts and continuance after the summer.

Durante was offered another extension at the Copa and is a possibility in the night spot in the fall. He winds up there next week and goes into the Capitol stage show next Thursday (29) where he will appear for two weeks, a third being likely.

Gracie Fields Setting War Tour in England

Gracie Fields is slated for three months back in England this summer, to entertain troops, factory workers, etc.

Meantime, her husband, Monty Banks, former film director, is yenning opening an east side N. Y. class bistro, with an 'exclusive' and new catering idea.

SALLY SEZ 'NO SEX'

Miss Rand Wants Conservative Publicity—But Submits Sexy Pix

Chicago, April 20.

Sally Rand, who is booked to open at the Brown Derby here April 26, wrote the latter's press agent and asked him to please keep sex out of all publicity stories on her.

She then sent him a set of some of the sexiest pictures he ever saw.

Metro's Alan Reed

Alan Reed, radio and legit actor, has signed a Metro term contract and reports July 1 in Hollywood.

He's currently in 'The Pirate,' with the Lunts, at the Martin Beck theatre, N. Y., and is a regular on the Fred Allen, 'Duffy' and 'Abie's Irish Rose' programs, besides making frequent appearances on the Philip Morris 'Playhouse' and other shows.

No Fire-Proofed Canvas Stymies Sunbrock Circus

Larry Sunbrock's proposed permanent circus on West 50th street, N. Y.—parking lot back of the Roxy—has been stymied, temporarily at least, by his inability to get fireproofed canvas that meets with the requirements and tests of the N. Y. Board of Standards & Appeals. Sunbrock appealed to the latter after objections had been raised by the N. Y. Building Department to plans for the tent structure.

Sunbrock was to have opened his circus this coming Saturday (24), but that's now out. Most of his plans were set, including the contract for the construction of a concrete foundation, purchase of electrical equipment and hiring of acts and animals.

According to the Board of Standard & Appeals, Sunbrock is up against the exigencies of war and is unable to secure the type of canvas exterior that will take fireproofing. Sunbrock finally purchased a tent second-hand, but this was chock full of highly inflammable parrafin. The latter was removed and the canvas flameproofed, but it hasn't been able to take the rigorous tests insisted upon by the board. On the other hand, Sunbrock's materials for the tent exterior have taken the tests okay.

Resent Repeated Use Of Good But Now Too Familiar War Clips

Repeated use of the same outstanding newsreel shots in nearly every war feature now being turned out in Hollywood has brought adverse criticism in the trade by eastern production and censor executives. They fear adverse reaction from film theatre patrons resulting from continued use of the same shot since the average patron is apt to think there's plenty faking in features. Judicious dovetailing of newsreel material into features has been done for years but it's being overdone currently, officials fear.

Two lucky 'shots,' one showing a plane crashing on land and bursting into flames and the other depicting a Nazi airplane plunging into the English channel and doing a couple of unusual flips, are the clips most frequently employed. Being outstanding airplane thrillers from the present World War, nearly every feature producer finds occasion to insert them. Reported in newsreel circles that there now are several others equally as awe-inspiring available but feature producers either haven't learned of them or are not bothering about buying them up.

Fact that all five U. S. newsreels get practically the identical footage from covering the present warfare is responsible for virtually every American producing company obtaining these prize shots. Only difference is that some producers have bought them from different newsreel companies or, as in the case of Universal, Paramount, 20th-Fox, Metro and RKO, simply picked them up from their own newsreel subsids.

STRONG B.O. BUT UNBALANCED FARE

Underground movement in Norway, Czechoslovakia and other parts of Nazi-dominated Europe is giving U. S. circuit operators a mild case of the jitters as the number of war zone pictures backed up in close consecutive order for booking continues to grow. As a result of large number of war flickers, some identical in theme, going into release at the same time, difficulty or providing balanced entertainment in picture houses mounts.

One circuit exec found last week that he had 10, possibly 11, heavy war dramas pencilled in for the same number of consecutive weeks, thus taking bookings well into the summer with similar type of product all through his chain.

Despite that many of these pictures are assured of strong to big boxoffice, situation is not regarded as healthy because it results in a sameness of fare which may jade public appetite. Bookers would prefer to alternate war stuff with lighter material, where it can be found.

Situation points up a minor revolt which has been smoldering among film producers and distributors against distribution of too many Government pictures. Contention is that screen is already loaded with propaganda administered with entertainment sugar-coating and that additional material from Government sources would throw schedules completely out of balance, curtail attendence eventually and reduce the effectiveness of the picture house as an informative medium. Almost

(Continued on page 8)

Union 'Pressure' On the Screen?

Decision to proceed with production of the Eddie Rickenbacker biog by 20th-Fox, in face of threats from labor union officials, particularly the CIO, has become a matter of company policy which promises to have industry-wide repercussions.

CIO officials have advised 20th that 'if the picture is made appropriate action will be taken,' intimating that means of stopping showings of the film will be found.

20th-Fox toppers, it is reported, feel they are now in a position where they must continue with the production because, if backing out, it would set a precedent for indirect censorship of the screen by unions.

Severity of pressure by labor unions on 20th is pointed up by the many conferences which both eastern and Coast company toppers have held to discuss the problem.

Labor's Big D.C. Hoopla To Deflate Rickenbacker

Washington, April 20.

Organized labor's protest against the speeches of Capt. Eddie Ricken-

(Continued on page 8)

SAM GOLDWYN MAY BE STYMIED ON NAVY EPIC

Washington, April 20.

Navy Department spokesmen here say that Samuel Goldwyn may have difficulty in making the Navy super-special which brought him to town last week. The big ships are now on active service and cannot be brought back to quiet waters to parade before the cameras.

While the Navy has always been willing to get together with Hollywood on a film epic of the service, it can't convince the enemy that the war should be held up while a film is being made. Among those Goldwyn spoke with last week were Lowell Mellett, chief of the OWI film section, and Frank Knox, Secretary of the Navy.

Goldwyn, with his wife (Frances Howard) was in New York for only two days, Thursday and Friday, and has since returned to the Coast.

Film Studios, Radio Most Affected In Show Biz By Job Freeze Order; Vaude, Legit, Niteries Untouched

Washington, April 20.

The War Manpower Commission's partial job-salary freeze of Saturday (17) directly affects the film studios and radio broadcasting but otherwise does not touch show biz. Unaffected are film distribution and exhibition, vaudeville, legit, niteries, circuses, carnivals, etc. Newspaper or magazine publications are likewise affected.

So far as picture production and broadcasting are concerned, no one—actor, director, union technician, stenographer, etc.—may shift from one employer to another for more money without specific approval of the local WMC.

There is one possible loophole in this which would aid some film stars, Lawrence V. Appley, executive director of the Manpower Commission, told 'Variety.' If, for example, an actor is now working on a picture at $400 a week, but if his legal salary ceiling under the Congressional salary ceiling law is $500, the actor may possibly be able to shift to another studio at $500 a week. This matter will have to be taken up locally and decided by Coast WMC officials.

Under the plan as laid down by Paul V. McNutt, WMC chairman, no picture production or broadcasting employee or official may go from picture-making or broadcasting, essential occupations, to non-essential activities for more money. But he can transfer for the same or less money.

On the other hand, anyone now

(Continued on page 54)

Col. Bill Keighley OK

Washington, April 20.

Lieut.-Col. William Keighley, ex-Hollywood director, is back in harness as chief of the film division of the Army Air Corps, following siege of illness at the Walter Reed hospital here.

Mrs. Keighley (Genevieve Tobin) has been very active in the city's civilian defense work, for which she is garnering kudos from the Washington press.

Gov't Revises Wag Gov't Revises Pay Rules in Line With

Washington, April 20.

Internal Revenue Bureau is revising its salary stabilization regulations as the result of Congressional lifting of the $25,000 lid. Archie Burford, chief of the Salary Stabilization Unit, who has been in a huddle all week with Commissioner Guy Helvering, expects the amendments to be announced in about a fortnight.

It is understood that the changed regulations will clarify just how much big figures in films, radio and other branches of show biz may receive—in other words, just where the ceiling now stands for big earners. There will be no check-rein on how show biz shall make up to its stars and execs the difference between what they have received since Jan. 1, and what they would have been paid if there had never been a ceiling. This may be handed out

(Continued on page 18)

Kids Now Hep to Bands' Trade Problems As Well As Their Music Styles

Questions thrown at Jimmy Dorsey and his band singers, Bob Eberle and Kitty Kallen, during a mass interview Saturday (17) morning at the Roxy theatre, N. Y. for high-school paper editors, were surprisingly tradey in many instances. Dorsey repeatedly was called upon to satisfy the youngsters' curiosity as to the problems bands face today in securing musicians and travelling. There also were several references to the controversy which has prevented musicians from making recordings. Petrillo seemed to be a familiar name to the majority of the kids.

Roxy staged the mass interview for school reporters from territory surrounding N. Y., and, despite the early (9 a.m.) hour and a steady rain, some 500 kids showed up.

Dorsey answered one query in a way that pointed up the attitude some leaders have taken in the past couple years toward heavy swing. Asked the ratio of ballad and jump arrangements in his library, the leader explained that he tries to keep a fairly equal balance, but that if jump arrangements predominated, 'we'd probably still be playing in Mitligan, Nebraska.'

Seiler's War Diary Pic

Hollywood, April 20.

Lewis Seiler draws the director chore on the Islin Auster production, 'Gaudalcanal Diary,' starting May 10 at 20th-Fox.

Lamar Trotti will give the script a final polish.

Mrs. Truman Talley To Head CBS Show

Mrs. Truman Talley, widow of the late Fox-Movietone executive, will m.c. a Blue network variety show, titled 'Talley Time,' starting Saturday (24) in the 10:15-10:45 p.m. slot. It replaces 'Nothing Serious,' which has been switched to the Friday 7:05-7:30 p.m. period.

Paul Lavalle and his orch, Marty May, vocalists Phil Brito and Patricia Ryan round out the 'Talley' cast. The show will also feature guests engaged in unusual New York occupations, especially those affected by the war.

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700 Performers Will Have Played Offshore for USO By Next Winter

Acknowledging the Office of War Information's public tribute to USO-Camp Shows, Inc., for its gigantic undertaking in routing its 'morale soldiers' around the various global war fronts, CSI execs responded last week with the equivalent of a 'thank you... but you ain't seen nothing yet!'

Behind the statement are plans for a 1943-44 winter program which, it's expected, will reach such proportions that the current offshore assignments by comparison, will take on the aspects of a minor circuit.

Whereas the OWI doffs its hat in recognition of the fact that 268 entertainers in 45 units have thus far been sent overseas, the CSI execs now point to its plans for an accelerated pace which, at the present rate, will have taken more than 100 units overseas by mid-winter, with the probability that upwards of 700 performers will have been sent abroad by that time.

Just how the extensive winter program is to be brought about, in the face of the draft inroads that are already making a serious dent in the CSI's entertainment roster, is one of the major headaches facing Camp Shows prexy Abe Lastfogel upon his return east from the Coast about May 15. While in Hollywood Lastfogel has succeeded in obtaining pledges from more than 2,000 film players who will give at least six weeks of their time to entertain at military concentrations throughout the country this year. But looking ahead to next winter and the necessity for lining up the vast pool of talent for its overseas operation is something else again, with the CSI prexy expressing the fear, 'I don't know whether there will be any actors left to build a show around.'

Flock of 4-Fs

Lawrence Phillips, exec v.p. for Camp Shows, says the problem will have to be solved via the wholesale recruiting of 4F's, actors over 38 and those within the draft range with dependents, until such time that they'll be called up by their draft boards.

The overseas program is already costing Camp Shows $100,000 a month, with virtually the entire amount going into transportation and

(Continued on page 18)

Justa Little Late

USO-Camp Shows execs were wondering 'how come?' when New York papers last week carried an Associated Press dispatch from Portugal announcing that Jeanne (Rognan &) Lorraine, who was injured in the crash of the Yankee Clipper on Feb. 22, was ready to leave Lisbon.

Fact is, Miss Lorraine arrived in Hollywood the same day that the papers carried the item. She had arrived in N. Y. two weeks previously and left for the Coast April 14 to arrange for the funeral of her partner and husband, Roy Rognan who, with Tamara, were among 20 killed in the crash.

3 All-Radio Units Set for USO Tours

Three camp show units made up exclusively of radio talent will begin a tour of Army camps and Navy bases about May 1 under auspices of USO-Camp Shows, Inc. The units are currently being lined up by Nat Abramson, head of WOR's entertainment bureau, who recently stepped into USO-CSI activities as chairman of the organization's Radio Activity Committee at the request of Abe Lastfogel, Camp Shows prexy. Abramson is devoting several hours a day to the stint, and is serving sans salary.

It'll mark the first time that 'all radio' shows have been brought into the Camp Shows picture as part of the paid-performer circuits. In assembling the units, Abramson has been in contact with radio stations throughout the country in enlisting their aid in lining up the talent. Chief difficulty, based on the response to date, lies in obtaining comedy acts. In addition there will be singers, dancers and a line of 12 girls in the larger Red unit who will be utilized for an 'afterpiece' vaude show, in which audience participation will be featured.

For the Red unit, there will be 25 to 30 performers, plus four musicians, with fewer engaged for the White and Blue circuits. The acts are being booked for a 13-week swing of the camps and bases.

It is planned to build the shows around scripts from already established radio shows, Abramson having obtained them through the cooperation of sponsors, agencies and performers. With the 'afterpieces,' in the form of quiz shows, etc., a 90-minute routine is planned for each of the units.

Harry Delmar, CSI production manager, will whip the shows into final shape. Additional radio units are contemplated, when and if the talent becomes available.

Duffy Canteen to Mark 1st Anni With Benefit

Marking the first anniversary of the Father Duffy Canteen, which feeds members of the armed forces on night guard duty in the New York metropolitan area, a benefit performance will be staged at the Music Box theatre, N. Y., Sunday (25).

Show will be m.c.'d by Bob Hawk, Ole Olsen, Frank Fay, Jackie Miles, Ed Sullivan, Danton Walker, Harry Hershfield, Milton Berle and George Putnam. Others set to appear are Dean Murphy, Jack Pearl, Josephine Huston, Professor Lamberti, Chaz Chase, Dorothy Knapp, Jimmy Durante, Gil Mason, Davy Burns, Benny Baker, Frank Sinatra, Smith and Dale, Dr. Giovanni, Sheila Barrett, Eddie Davis, Victor Borge, Sue Ryan, Ilene Damur, Lucy Monroe, Connee Boswell, Bea Wain, Mary Small, Norma Terris, Rosita Rios, Doris Nolan, Lew Hearn and Gertrude Lawrence. By special permission of the U. S. Coast Guard command, Coxswain Vernon Duke, the composer, will conduct the Coast Guard orchestra in an arrangement of Duke tunes.

Whipping the show together are Morris Jacobs, Charles Thomas, Dorothy Hirsch and Phil Furst. Alex Yokel, Jerry White and Frank Hall are handling the backstage details.

Canteen, originally consisting of one motor vehicle and a trailer, now has five traveling units with a staff of 40 drivers and 100 women who prepare and serve the food. More than 1,000 men are fed nightly.

THEATRE WING IN DRIVE FOR R.C. BLOOD DONORS

First Aid and Blood Donor Dept. of the American Theatre Wing has launched an intensive drive to line up blood donors among members of Equity, American Federation of Radio Artists and the American Guild of Variety Artists.

Wrong impression obtained by many performers, it's pointed out by Theatre Wing, that the donation of a pint of blood may leave ill effects and prevent them from going on that night, has been one of the stumbling blocks in the move to recruit the donors in larger numbers. 'You can perform as usual the same day' keynotes the Theatre Wing's educational program in lining up the Broadway donors.

AGVA is shooting for a goal of 500 among its membership, it's announced by Dave Fox, N. Y. local director.

Samuel Bonnell is handling the recruiting details for Mrs. Brock Pemberton on the current drive.

Winifred Heidt, Menuhin Back From Overseas

Winifred Heidt, first concert singer to make offshore trip for USO-Camp Shows, back in New York after two-month tour of Panama and other outlying Pacific bases.

Yehudi Menuhin also back in N. Y. after three-week trip to England, where he played before U. S. and British troops. Violinist, however, did not make trip under USO auspices.

Show Biz Pays Last Respects to Tamara At Services in N. Y.

Show business paid its final respects to Tamara on Friday (16) when more than 500 persons filled the floral-bedecked chapel at Campbell's Funeral Parlors, New York, for the impressive services.

From all walks of life, but notably from show biz, they turned out to pay tribute to the actress and singer who gave her life in the crash of the Yankee Clipper at Lisbon on Feb. 22 while bound for offshore bases to entertain U. S. servicemen.

It was the desire of the War Department that Tamara be buried with military honors. But out of deference to the wishes of her husband, Erwin D. Swann, vice-president of Foote, Cone & Belding Advertising Agency, it was a memorial service 'in harmony with the unaffected simplicity which marked her life,' as pointed out by Luther Adler, actor and close friend of Tamara's, in a stirring eulogy of the actress.

Delegations from Equity, Camp Shows, United Theatrical War Activities Committee and other allied theatre organizations joined in the ceremonies in paying their last respects, standing in silent tribute as Frank Luther sang Dvorak's 'Going Home,' one of Tamara's favorite songs.

ED SMITH'S PLEASANT SURPRISE INDEED

Springfield, Mass., April 20.

Manager Ed Smith of the Paramount got a pleasant and welcome surprise Friday (15) when he was awakened by his wife, who waved before him a copy of the morning paper. It showed their son, Lt. Jack A. Smith, being decorated by Maj. Gen. Lewis A. Brereton. The award, by direction of President Roosevelt, was for meritorious achievement in aerial flight in the Middle East.

Until the announcement of the Air Medal, the parents had not heard from him since March 2.

Uncle Sam's Callboard

Metro's 'Joe' in S. C.

Columbia, S. C., April 20.

Shooting of some of the scenes for Metro's 'A Guy Named Joe' is expected to start here this week at the Columbia Army Base. Jay Marchant is manager of the M-G unit.

The air base is being used by the studios with the cooperation of the War Department. In the picture the air base scenes will represent those 'somewhere in England.' The base has been chosen because of the surrounding countryside and the type of equipment found here. Spencer Tracy and Irene Dunne star in the picture. Unit of more than 30 will be here from the Coast studios.

Reunion in A. C.

Atlantic City, April 20.

It took Uncle Sam's biggest 'casting office,' the Army, to reunite Pvt. Broderick Crawford and his Hollywood 'stand-in,' Pvt. Robert C. Pepper, of Culver City. The two practically bumped into each other on the Atlantic City Boardwalk before recognition. Six years a rough-and-tumble man under Klieg lights, Pvt. Pepper recently completed a series of action pictures in which he doubled for Crawford in stunt shots.

Crawford has already completed his basic training at the Atlantic City post, Army Air Forces, while Pepper is just finishing his—all in rehearsal for the biggest roles of their careers.

Over $100,000 in NW

Minneapolis, April 20.

Theatre collections for the Red Cross in the Minneapolis film area will total more than $100,000, it's estimated by John J. Friedl, WAC committee chairman, and Harold Fields, chairman in charge of the drive. Out of a total of 704 theatres pledged to participate in the campaign, 463 have reported, turning in $91,092.

The largest previous amount obtained in a theatre collection drive was $59,000 for the Army and Navy Relief last year.

Mario (& Floria) Farewelled

Washington, April 20.

Mario, of the dance team of Mario and Floria, got a farewell dinner here the other night from local Warner Bros. people. Following his en-

(Continued on page 29)

Draft Inroads Emphasized

Dearth of acts attributed to draft inroads was again pointed up recently when some of the nation's major film circuits, in a move to hypo audience contributions in the Red Cross drive, sought to bring in live talent to bolster the b.o. draw.

The circuits sent out an SOS to the top booking agency men in the country, enlisting their support in lining up acts and pointing out they were not after cuffo stints but were willing to pay on the line. In all instances, however, the answers were the same—no acts available.

Phillips Defends USO-Camp Shows From Beefs on Discomforts of Tours

USO-Camp Shows, Inc., execs are vexed because the finger's been pointed at them from some quarters, including camp show performers themselves, over the transportation, lodging and other discomforts the troupes have been compelled to endure in recent months.

It's pointed out by Lawrence Phillips, exec v.p. of Camp Shows, that, quite to the contrary, CSI has been doing everything within its power to check the abuses, which stem chiefly from exorbitant rates the entertainers are compelled to pay for the privileges of spending the night at second-rate hotel or rooming house.

'We recognize that the conditions are difficult, that the performers are being overcharged and are being forced to endure other hardships. But the fact remains that Camp Shows is not responsible for the situation, as has frequently been charged. As far as the commercial hotels are concerned, the conditions that confront the camp show performers are the same that face the families and relatives of the servicemen who are paying the same high fees (when they visit the soldiers at the camps). We've already appealed to the American Hotel Assn. and they've promised to cooperate. Meanwhile, our advance agents are on their toes and doing everything possible to help alleviate the situation.'

Phillips last week received a letter from Ft. Belvoir, Accotink, Va.,

(Continued on page 12)

$1,000,000 in Bonds

St. Louis, April 20.

Loew's, the first-run M-G flicker house, has the distinction of being the first cinema in the U. S. to sell $1,000,000 worth of war bonds. That mark was reached Friday (16). The sale of war bonds in this house started last May and the sales booth has been continuously staffed by members of the Delphian Circle.

Manager Rex Williams said he believed no other theatre in the country was within $200,000 of Loew's record.

Victory Coffee

Philadelphia, April 20.

Philly hotels and niteries gave the local war bond drive a shot in the arm last week with a novel stunt which netted close to $40,000.

Patrons who wanted a second cup of coffee had to buy a war bond. There were 319 'seconds' for a total of $38,950. Topper was the Warwick Room, Warwick hotel, with 176 'seconds' for $21,150.

Amus. Ads 100% For Bond Sales

Minneapolis, April 20.

As a contribution to the current war-bond sale campaign, all Minneapolis theatres one day last week utilized their regular newspaper advertising space to urging the purchase of the securities. Not one of the ads mentioned the house's current attraction.

One theatre, Bill Elson's Palace, said in its ad: 'It's Your Show As Well As Ours. Buy Bonds.' The Hirsch-Katz Alvin (burlesque) urged, 'Strip Yourself to Buy War Bonds and Tease the Axis.' Orpheum ad stated, 'Bonds and Stamps are on sale seven days a week 12 hours a day.'

Hope Goes Camping Again

Hollywood, April 20.

Bob Hope worked overtime to wash up his latest film chore in 'Let's Face It' at Paramount and planed to Fort Worth to join his radio troupe on a 40-day tour of the south, calling for 173 camp shows and winding up June 3 in Washington.

Understood the tour may leap overseas to entertain the soldiers in England and North Africa.

L. A. to N. Y.

Edward Arnold.
Joan Blondell.
Helen Ferguson.
Louis Frohlich.
Col. Jason Joy.
Sol Lesser.
Bela Lugosi.
Dudley Field Malone.
Louis B. Mayer.
S. Barret McCormick.
Lt. Comm. Robert Montgomery.
John Paine.
Claude Rains.
Capt. Gene Raymond.
Major Hal Roach.
Joseph Schenck.
Vincent Sherman.
Howard Strickling.
Margaret Sullavan.
Mike Todd.
Sylvia Wallison.
Edwin B. Willis.

N. Y. to L. A.

Constance Bennett.
Sammy Cahn.
Homer Fickett.
Mack Goldman.
Max Gordon.
Lester Gottlieb.
Miller McClintock.
Pat O'Brien.
Cornelia Otis Skinner.
Jule Styne.
Kenneth Thomson.

5 Prize-Winning Plays In Soldier Contest Get New York Presentation

Five of the prize-winning one-act plays in the soldiers' playwrighting contest sponsored by John Golden, the legit producer, in conjunction with the Special Services Office, Second Service Command, were presented Sunday (18) in the Special Service Branch theatre, 52 Broadway, New York, before a specially invited audience.

Plays presented were 'Pack Up Your Troubles,' by Private Alfred D. Geto; 'Button Up Your Lip,' by Private Irving G. Neiman; 'Where Ere We Go,' by Private John B. O'Dea; 'Mail Call,' by Air Cadet Ralph Nelson, and 'Amerika Uber Alles,' by Corporal Kurt Kasznar. With seven plays originally scheduled for presentation, two were cancelled because their casts and playwrights were on Army movements. These two, 'More Than We Know,' by Private Arthur Vogel, and 'Wheel-Chair Commandos,' by Corporal Louis D. Radochonsgki, will be given later this week.

Judges in the contest, which was launched last September and ended

(Continued on page 12)

SIX FILM PLAYERS VOLUNTEER USO TOURS

Six more Hollywood recruits have embarked on tours of army camps and navy bases for USO-Camp Shows, Inc. All are doing volunteer stints.

John Garfield and Anne Gwynne joined the 'Hollywood on Parade' unit last night (Tuesday) at Seymour Johnson Field, Goldsboro, S.C., and will wind up May 3 after playing 12 dates at North Carolina and South Carolina posts. Both are using material written especially for them.

Charles Ruggles and Frances Gifford have also teamed up for a three-week tour with the Blackstone unit. They started Saturday (17) at Camp Shelby, Hattiesburg, Miss., and will play through the south.

Phil Silvers and Virginia Gray last week joined the 'Band Wagon' production for a series of Texas camp dates and will remain out until May 1.

URGES POST-WAR PLANNING

Argentina Seizes 8,000,000 Feet of U.S. Raw Film Upon Its Arrival in B.A.

Buenos Aires, April 20.

In an unprecedented move, the Argentine government has seized 8,000,000 feet of Eastman Kodak and DuPont Film Mfg. raw stock here intended for U. S. distributors as well as the native producers. Film stock was nabbed by the Inspector General of Supply for the Ministry of Agriculture, which controls imports, soon after it arrived on Argentine merchant vessels, long due from New Orleans. Estimated here that the stock seized is worth almost $240,000.

In view of the government's strenuous efforts to aid local producers in their campaign to obtain film stock, the big question still unsettled is whether the move is intended to keep all film in the hands of localites and away from U. S. companies; or if it is a plan, as unofficially claimed, to establish a 'fair market price' and also prevent speculation via the black market.

Both local film studios and U. S. companies are running short of raw stock, many of former insisting privately that all imports should go to them. The State Institute also is anxious for film.

Thus far, Argentine producers had been given no inkling as to how much of 42,000,000 feet of film sought they would be likely to get and many were fearful they would not get much. American distributors, majority of whom print their positives (bulk of prints) here for Argentina, Uruguay, Paraguay and several other Latin-American countries, also had heavy requests in in order to supply accounts with prints on U. S. film productions. It seems rather definite that if the grab means this raw stock is being held exclusively for Argentine producers there won't be much more coming in from the U. S.

It had been understood here that Argentine Banco Central, which works with the U. S. embassy in handling certificates of necessity, required for exports, would control raw stock distribution based on percentage proportions of previous years. Now it appears that other officials with less experience than this agency will handle the raw stock which is causing plenty of worry here.

Bit Players Ask $50 Daily Low

Hollywood, April 20.

Bit players are demanding a $50 minimum per day for actors who speak lines, as a result of the split between the Screen Players Guild and the extras.

Day players, rated on a higher scale than extras, feel that the film companies will be inclined to turn over speaking parts to extras at $25 per day. Screen Players Protective Committee has sent a petition to that effect to the National Labor Relations Board.

Casanave May Acquire Some Arthur Lee Assets

While the estate of Arthur A. Lee, killed in the recent Atlantic Clipper crash, probably will not be probated until May 11, negotiations are on for the sale of various assets in Artlee Corp., which he operated in New York. Charles Casanave, formerly with National Screen, is negotiating to obtain certain importing business and films Lee had on hand via Artlee. However, this corporation is going to continue in existence and stock won't be sold.

Negotiations looking towards selling certain assets are being handled by Oscar Hanson, an officer of Artlee Corp., with Samuel Spring representing Casanave. William H. Fitelson is counsel for Artlee and also the estate. Lee held theatre interests in Canada but no disposition has been made of these.

Bit of Britain in Ariz.

Hollywood, April 20.

Phoenix, Ariz., becomes a British countryside in 'The Hour Before Dawn,' Paramount picture based on Somerset Maugham's novel.

Troupe, headed by Frank Tuttle, director, moved into Arizona for night shooting, prohibited by dimout regulations in California. Franchot Tone and Veronica Lake head the cast.

RCA Got $6,500,000 For Its RKO Stock

As soon as Wall street market quotations recovered sufficient ground last Thursday (15), financial group headed by Dillon, Read & Co. consummated deal for purchase of Radio Corp. of America holdings in Radio-Keith-Orpheum Corp. for sum stated by David Sarnoff to be around $6,500,000. Same group had previously purchased the Rockefeller holdings of 96,000 RKO common.

As indicated in 'Variety' early in 1942, Floyd Odlum (Atlas Corp.) thus emerges as the dominant factor in RKO. Odlum originally purchased around 50% of the RCA stock in RKO when he found the public utility securities field becoming too restricted, as a result of Securities Exchange Commission regulations, and sought to place coin in other industries.

He increased his RKO holdings by purchases on the open market and now owns over 51% of the total 128,178 preferred outstanding, over 31% of the total of 2,873,053 RKO common outstandings, and over 327,811 warrants of total of 2,559,573 outstanding.

Tiff over administration policies between RCA reps on the RKO board of directors and the management has been acute for some time. But while Atlas held an option on the large block of stock held by RCA, this was never exercised, with Odlum preferring to pick up additional stock gradually.

With RCA out of RKO, indications are that De Witt Millhauser and Frank T. Zinn, RCA board reps, will likely be replaced.

The RCA announcement last Thursday (15) stated that holdings sold to Dillon, Read were 316,328 RKO common, 44,757 preferred and 555,243 warrants.

LOEW REPEATING PAR'S 'REAP' AT REGULAR B.O.

Selling 'Reap the Wild Wind' (De Mille) singly on general release following last year's merchandising of the picture at stipulated advanced admissions, Paramount has closed for repeat engagements on the picture with the entire Loew circuit and 65 other accounts. All houses involved in the deals so far set played the film before at the higher [illegible] plus appropriations for special advertising.

A representative number of the theatres signing up for 'Reap' on general release are part of circuits affiliated with Paramount.

Three Away for UA

Hollywood, April 20.

United Artists has three pictures in production with the start of 'Hi Diddle Diddle,' Andrew Stone's first picture for UA release.

Other two are Harry Sherman's 'Riders of the Deadline' and the Cagney production, 'McLeod's Folly.'

Skouras Commuting

Spyros Skouras, 20th-Fox prexy, was scheduled to leave the Coast yesterday (Tues.) for Washington.

Slated to return to the New York homeoffice later this week.

GOLDEN WARNS PIX INDUSTRY

Washington, April 20.

The picture industry was called upon today (Tuesday) to begin immediately the post-war planning necessary to meet problems likely to develop in production, distribution and exhibition.

Nathan D. Golden, chief of the motion picture unit of the U. S. Department of Commerce, warned in a special report that 'an examination of these vital queries would seem to be distinctly timely and and worthwhile,' unless the film industry merely wants to 'watch the parade go by.'

'Planning for the alert and capable handling of post-war problems,' he wrote, 'is the responsibility of all industry, including motion pictures. Six months ago a group of representative business men, with the cooperation of Secretary of Commerce Jesse Jonas, created a non-political, non-governmental organization known as the Committee for Economic Development.

Assist Commerce

'Its broad purpose is to assist commerce and industry to prepare for high levels of employment and productivity. The committee is a clearing house for post-war planning information. So far as is known, the motion picture industry does not have any tieup with the Committee for Economic Development. The impartial observer cannot escape the conviction that now, today, is the time this industry should be creating its own post-war planning committee to work with established groups in meeting the many problems it will have to face after this war is over—or it may be left out in the cold, watching the parade pass by.

'What has the motion picture industry as a unit done in post-war planning? Up to the present no all-industry committee has been appointed to go into the matter. Assuredly, however, the industry has a big stake in the welfare of the country and in the avoidance of such economic upheavals as might follow this conflict. Shrewd, farsighted action along this line will certainly show up in dollars and cents returns at the nation's boxoffices.

'Also it would certainly be heartening to the man of the motion picture industry now in the service to know that, in addition to doing everything possible for him to help win the war, every effort is being made within his own industry through the instrumentality of post-war planning, to insure him a good job on his return.'

Points to Post-War Changes

Pointing to the post-war changes which will come in industry and commerce generally, Golden declared:

'The motion picture industry is surely no exception. It should not lose, or suffer impairment of, its extraordinary opportunity to be the medium for educating the peoples of the world in the new reforms and

(Continued on page 18)

WPB Mulls Par Request For 'Wassell' Settings That Would Top 200G

Washington, April 20.

Paramount's request for priorities on $206,908 of material for sets for 'Dr. Wassell' is now being considered in New York by the WPB construction division. The expenditure was approved here last week by the WPB Facility Review Committee, following a favorable recommendation from the Consumers Durable Goods Division. WPB approval is necessary under the regulation, which otherwise limits the cost per set to $5,000.

The Army, Navy and OWI are all pushing for production of the pic, which would dramatize one of the great jobs of heroism in the current war. Dr. Wassell, Navy surgeon, won praise from President Roosevelt for his work in excavating wounded from Java in advance of the oncoming Japs about a year ago.

Nat'l Theatres' Percentage Deals To Its Partners Snags Chase Bank's Negotiation to Sell Out to 20th-Fox

Snag in the deal for a takeover of Chase National Bank's 58% interest in National Theatres by 20th-Fox involves several N. T. division managers operating under a profit percentage basis as well as Charles Skouras, president of the circuit.

Rick Ricketson, Elmer Rhoden and Harold Fitzgerald all operate under percentage contracts in their respective territories, while Skouras is in for a percentage (in addition to salary) of total circuit profits. Frank Newman and Arch Bowles also have some profit participation interest in N. T. but not on the same basis as the others.

Chase National, negotiating deal for sale of its N. T. holdings to 20th-Fox as a preliminary to a takeover by Lehman Bros. via a funding loan, is not in favor of continuation of the percentage arrangement with the operators. Understood that the percentage arrangement is interfering with the takeover by Lehman Bros.

Charles Skouras, meantime, has the coin to carry through his proposal to buy a substantial block of stock in National Theatres, reportedly in the neighborhood of $2,000,000, in return for a cancellation of the percentage terms in his contract. Ricketson, Rhoden and Fitzgerald, from accounts, would also come in for compensation in event that their percentage deals are modified or cancelled.

Negotiations along these lines, discussed while Skouras and his division operators were in New York recently, were not completed. Another huddle in the east at a later date is reported scheduled.

War Crimps Cartoonery

Hollywood, April 20.

Leon Schlesinger has reduced his 1943-44 cartoon commitments for Warners release by one-third as a result of a wartime shortage of personnel and a heavy schedule of Army and Navy films.

His 'Looney Tunes' will remain the same, 13, but 'Merrie Melodies,' originally slated for 26, will be cut in half. Both series will be made in Technicolor. This season will be Schlesinger's 14th as a producer of cartoons.

Zanuck to 20th If Army Okays

Confabs among top 20th-Fox execs indicate return of Col. Darryl Zanuck to the studio on an equal footing with William Goetz, providing the War Department okays Zanuck's application for inactive status. Zanuck's resumption of production at 20th on this basis was virtually set when the Truman Committee launched its attack on Hollywood execs in uniform.

Understood that proposed realignment of 20th studio production setup was viewed favorably by all concerned. It was generally conceded that Goetz, as shown by results, had obviously won his right to a top spot in the organization.

Recent trade rumor that Zanuck would tie in with another studio if he goes on the inactive service list is largely discounted. In addition to his large stake in 20th-Fox (holdings including a large block of common and preferred shares) producer also has options which he would be able to exercise profitably if deciding to buy more stock.

Zanuck on Coast

Hollywood, April 20.

Colonel Darryl Zanuck arrived in town and will remain here until April 27.

He will edit a film shot in the Alaskan warzone under his supervision.

GENE LEWIS UPPED TO 3-WAY U STATUS

Hollywood, April 20

Universal had a sudden rash of contract signing, headed by Gene Lewis, who was elevated from a writer status to the three-way job of producer-director-writer. His last scripting chore was 'Cobra Woman.' Jean Yarbrough, director under a picture-to-picture agreement, was handed a new pact as producer-director. Three scribes, Robert Lees, Fred Rinaldo and Edmund Hartmann were registered on the regular con- [illegible]

Other contractees:

Al St. John renewed by PRC.

Jean Parker signed to make three more pictures for Pine-Thomas.

Sheila Ryan's option picked up by 20th-Fox.

Olga San Juan, Puerto Rican singer, signed by Paramount.

Edward Stevenson renewed as chief dress designer at RKO.

Irene Manning optioned at Warners.

De Toth's H'wood Takeoff

Hollywood, April 20.

Andre De Toth, Hungarian director, starts his first American pilot chore on 'The Clock Struck 12' at Columbia.

De Toth's only previous Hollywood experience was a brief job as assistant to Zoltan Korda on 'Jungle Book.'

Disney's 'Saludos' Offset to 'Bambi'

Walt Disney studios are clearing up bank indebtedness at a rapid rate. Bank loans of approximately $3,000,000 about a year ago, secured by Disney negatives, have been reduced by more than two-thirds to around $900,000.

Estimates based on rentals for 'Saludos Amigos' so far indicate that profits from the Latin-American flicker will cancel out almost entire loss of around $500,000 incurred on 'Bambi.' 'Bambi' cost in the neighborhood of $1,700,000.

No releasing deal has yet been set for 'Surprise Package,' next Disney feature-length film but both United Artists and RKO are dickering for distribution.

'SERVE'S' 850G TO DATE, MAY GROSS $1,600,000

'In Which We Serve' has rolled up rentals of over $850,000 on first 1,400 contracts made by United Artists. Estimates on this basis are for a [illegible] 900,000, topping any other British picture released in America by a wide margin.

'One of Our Aircraft Is Missing,' another U. A. British-made, is heading for $500,000 or better in the U. S.

WB Putting 'Air Force' Cast Into U-Boat Pic

Hollywood, April 20.

Activities of U.S. submarines in Japanese waters form the basis for 'Destination Tokyo,' slated for early production at Warners, with practically all the cast of 'Air Force' assigned to leading roles.

Picture will be Delmer Daves' first effort as a director. Jerry Wald will produce from a script by Steve Fisher.

RKO's 40 for This Season Second Only To Fox's 44-48; WB 24, Par 30, M-G 35-40

RKO may deliver around 40 pictures this season (1942-43), to become runner-up to 20th-Fox which had planned serving its accounts with 48 but is expected to wind up short of that number. Twentieth will probably deliver 44, with RKO running close to that, according to present plans.

Other decree distributors will be considerably under, headed by Warner Bros. with only 24. Paramount will deliver 30, while Metro looks like between 35 and 40.

RKO on May 3-6 will screen four new pictures which go into the company's sixth block. They are 'Mr. Lucky,' 'The Leopard Man,' 'Gildersleeve's Bad Day' and 'Squadron Leader X.' RKO will have an additional (seventh) block, probably of five pictures for release this season, according to present plans. On blocks already screened and on sales, RKO has reached 30 pictures, not counting westerns but including films sold singly.

K-A-O Dividends

Keith - Albee - Orpheum directors declared dividends both on the preferred and common last week, paying both out of operating revenue. Divvy of $1.75 was declared on the 7% preferred, payable July 1 to stock on record June 15, while the common is payable April 30 to stock on record April 26.

The preferred dividend covers the quarter ending next June 30.

No Extra Gas

Washington, April 20.

Office of Price Administration spokesmen yesterday (Monday) put a damper on film salesmen's hopes of getting extra gasoline rations and Metro's bid for supplemental fuel met with no success.

The OPA is particularly down on the idea in the east, where supplies are very low.

Only Unusual, Costlier Pix Rate %, Twin City Exhibs Feel; Biz Held No Factor

Minneapolis, April 20.

Taking a new sort of stand that 'it's very unfair for a distributor to take an ordinary 'A' picture, or one inexpensive to produce, and demand percentage just because it turns out to be an ace boxoffice attraction,' the present position of Twin City independent exhibitors in their fight against the sharing terms is that even 'Mrs. Miniver' should have been sold flat. 'It was inexpensive to produce,' the boys say.

The contention is that percentage pictures should be 'only those productions of unusual value produced at an extremely high cost and proving to be sensational boxoffice performers.'

The Twin City group has carried its latest grievances to the Metro homeoffice. They resent the inclusion of 'Me and My Gal' and 'Somewhere I'll Find You' in the percentage group on the grounds 'they are only regular program pictures.' They also are asking for the abolition of the 'open bracket' plan because it allegedly results in 'pictures being redesignated by the distributor in price brackets above their real value without any regard to exhibitors' interests.'

An individual boycott by the Twin City independent group has been launched against RKO's 'Hitler's Children,' 'Pride of the Yankees' and 'They Got Me Covered' and Warner's 'Casablanca.' The three RKO pictures are being passed up for the time being because the company won't sell them flat. 'Casablanca' is being offered at either percentage or flat at one and a half times the usual top figures, but this deal also is unacceptable to the Minneapolis and St. Paul independents.

Eight Musicals In Work at 20th-Fox

Hollywood, April 20.

New high note is registered by the music department at 20th-Fox with eight tunefilms in various stages of production. Scores have been composed and are ready for recording on 'Winter Time,' 'The Girl He Left Behind' and 'Sweet Rosie O'Grady.'

In the throes of composition are the scores for 'By Jupiter,' 'Pin-Up Girl,' 'Mexico City,' 'Carnegie Hall' and 'Greenwich Village.'

Music Pubs' Worry

As with the avalanche of war pictures, the music publishers are now worried about the multiplicity of filmusicals because of that old Hollywood bogey, whereby the Coast demands that every picture score be plugged 'on top of the sheet.'

Since there are other tunes in every publisher's catalog, the manifold production of musipix poses a new exploitation problem.

TEN COL. FILMS IN FINAL EDITING STAGE

Hollywood, April 20.

Ten films, the largest number in more than a year, are in the cutting rooms at Columbia undergoing their final editing.

Films are 'Somewhere in Sahara,' 'Destroyer,' 'What's Buzzin' Cousin,' 'Attack by Night,' 'Two Senoritas from Chicago,' 'Right Guy,' 'Appointment in Berlin,' 'Test Pilot,' 'Crime Doctor' and a feature tentatively titled 'All Star Comedy.'

Columbia's writing mill is grinding out a new record for scripting activity on that lot, with 31 writers at work. Scribbling schedule includes 20 pictures definitely assigned for early production and several more untitled yarns in the first stages of preparation.

The Bills Get a Budget

Hollywood, April 20.

Bill Pine and Bill Thomas, hitherto restricted to low budgets, step up into the higher financial bracket with the production of 'Storm,' a best-selling novel written by George Stewart and bought by Paramount. Studio upped the bankroll on the picture, originally intended as a starrer for Alan Ladd, now in the Army. Understood Joel McCrea will play the male lead.

William Berke draws the director chore on Pine-Thomas' 'Minesweeper,' based on the hazardous careers of sailors who risk their lives to keep the sea lanes clear. Script has been sent to Washington for final approval. Filming starts April 26, with Richard Arlen and Jean Parker co-starring.

Studio Contracts

Hollywood, April 20.

Jean Porter inked player pact with Metro.

Buster Crabbe renewed by PRC.

Teddi Sherman handed player ticket by her father, Harry Sherman.

Vicky Lane's minor contract with Metro approved by Superior court.

Starr Paret drew writer ticket at Metro.

Mel Blanc renewed by Leon Schlesinger as an off-screen cartoon voice.

Vera Hruba, ice skater, signed by Republic.

Jack Rubin's writer option hoisted by Universal.

Constantin Bakaleinikoff renewed as head of RKO music department.

Peter Milne, scripter, renewed by Universal.

Buckwheat Thomas, Our Gang moppet, signed for another year at Metro.

Reed Hadley inked player pact at 20th-Fox.

Lamar Trotti renewed for one year as producer-writer at 20th-Fox.

Bonita Granville's minor contract with RKO approved by Superior Court.

Pat Patrick, Cara Williams, Joan Fulton and Joan Crain drew stock player contracts at 20th-Fox.

Dwight Taylor drew writer ticket at Warners.

George (Gabby) Hayes renewed for the fifth year at Republic.

Bob Ford, little theatre player, signed by 20th-Fox.

Doris Merrick's option picked up by 20th-Fox.

Madeleine Le Beau's acting ticket renewed by 20th-Fox.

CHI MAY ACCOUNT FOR $250,000 TO RED CROSS

Chicago, April 20.

It is expected that theatres here and downstate will come through with the largest amount of monies ever collected from patrons in the interest of the Red Cross.

Already over $100,000 has been collected in local theatres alone and figures indicate that more than $250,000 will be reached when returns from downstate theatres are all in.

Best individual showing made in Chicago, seat for seat, was by N. S. Barger's Rialto theatre, which turned in $2,000. Lowest showing was made by the Schoenstadt circuit.

The Amusement & Recreation Division of the Chicago Commission on Defense, whose quota was $30,000 in 1942 and $100,000 this year, exceeded that figure by $40,000. Drive for the division was under the direction of the executive committee composed of John Balaban, James E. Coston, Jack Kirsch and Edwin Silverman.

American Guild of Variety Artists, Jack Irving chairman, had a quota of $1,000 and collected $1,500; Theatrical Agents, Dave O'Malley chairman, turned in $1,300 on a quota of $1,000; American Federation of Radio Artists, Virginia Peine and Helen Buell, co-chairmen, quota $2,000, collected $2,800; Music Publishers, Erwin Barg chairman, turned in $1,000 on a $500 quota, and the WLS Artists Bureau collected $1,100, over double its quota of $500.

4 A's OKs Separate Union for Extras

The Associated Actors & Artistes of America has approved in principle the plan of its affiliate, the Screen Actors Guild, to issue a local charter to the film extras. Final okay of the idea will await clarification of the SAG proposal. A joint committee of SAG and the extras may be formed to work out the details.

Kenneth Thomson, SAG executive secretary, appeared before the AAAA international board Friday (16) to explain the SAG proposal. He departed for the Coast immediately after the meeting.

Extras' Demand

Hollywood, April 20.

Demand for a hiring hall for their own will be the first important move by film extras when they are granted a separate union charter. Plan calls for complete control or abolition of Central Casting Corp., which is operated and supported by the producing companies. Extras will ask the producers to continue paying the costs, whether Central is taken over or a new hall established.

Atmosphere players contend that work will be more evenly distributed among the regular membership through their own hall, with a daily call sheet like the one operated by the IATSE.

Turnbull Seen Huddling In N. Y. on WB-Hoyts Deal

Sydney, April 20.

Ernest Turnbull, Hoyts circuit chief, who's due to visit U. S. for confabs with Spyros Skouras, head of 20th-Fox, is expected to huddle with Robert Schless, Warner Bros. foreign sales chief, in an effort to iron out deadlock on Warner product deal in Australia. Turnbull, who was sales manager for 20th-Fox here prior to being appointed to the Hoyts post, is said to be anxious to adjust differences which have prevented any long-term pact with Warners.

Not known here thus far whether Murray Silverstone, new foreign sales chief for 20th-Fox, will appoint an American to represent sales in Australia or leave Ray Rowe in charge. Rowe has been holding down the job since the departure of Clay Hake.

SAM BURGER IN N. Y.

Sam Burger, Metro's homeoffice representative for the foreign department, is back in N. Y. after spending the last 18 months supervising company interests throughout Latin America.

Plans staying here for several huddles with homeoffice toppers before shoving off on his next foreign trek.

Needed: A Good Chaser

Though managers frequently spot people who remain through more than one show, sometimes as many as three, along Broadway they see no way of chasing 'em. Included are men in service, while in one of the downtown N. Y. houses last Saturday (17) a public utilities employee in uniform was noted to have come at noon and stuck until after 8 p.m.

Reported that in some cases in smaller houses, managers have stopped shows and asked stay-ons to give up their seats to others, prevailing upon them in a friendly manner for cooperation. In larger theatres the managers are so far lumping the situation, fearing among other things, that there might be trouble if they try to eject the hangers-on.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Well, ma and Aggie were sure sorry to hear about the passing of our old friend, James Madison. He was the Dean of vaudeville writers and the first man to start a 'gag file.' Jim was the first to write a book of gags for the professional actor. There were many jokebooks written but Jim, in his 'Madison Budgets,' had monologs, two-man acts, sketches, man and woman acts, sidewalk patter, minstrel gags, parodies, recitations and in his earlier budgets he even had editorials on vaudeville. He wrote burlesque shows and was a pioneer title writer for the silent films. Some called him the American Joe Miller.

Lots of folks don't know that Joe Miller never did write a joke in his life. Joe Miller was an actor who very seldom laughed at any jokes. After his death his friends, led by a Mr. Mottley, who was a dramatist, compiled a bunch of jokes and anecdotes that were making the rounds of that day and stuck Joe Miller's name on it so his wife could get some cash. But James Madison wrote a lot of original stuff. He issued his 'Budgets' yearly and had a monthly and semi-annual service. When radio got on a paying basis he issued a radio bulletin of gags for emcees and radio comics.

Jim started many years ago putting laughs on paper. He was partnered with Harry Montague and they wrote many of the skits for the old Bella Union, the tops of the old free and easies in San Francisco. That was where Junie McCree and many other great comics got their theatrical education. Jim was a student of the theatre and collected first editions, circus and theatrical literature, programs and bills. A sweet gentle soul, with a great sense of humor and a great love for the theatre. Good luck, Jim, have some nifties ready for us when we get to the finish of our act. We want to get off with a laugh, if possible.

Other Fine Writers

The passing of Jim Madison reminds me of all the swell writers who have transferred their typewriters 'upstairs.' Aaron Hoffman, the ace of 'em all. Junie McCree, Ren Shields, Tommy Gray, Arthur Horowitz, Will Cressy, Al Boasberg, Billy Maccart, Harry Breen, Billy Jerome, Jean Havez, Bozemen Bulger, Bert Baker, Jimmy Duffy, George M. Cohan, George V. Hobart, Sidney Drew, Emmett DeVoy, Taylor Granville, George LeMaire, Bert Leslie, Nick Long, Sr., Willard Mack, William Anthony McGuire, Lew Madden, Walter Percival, John C. Rice, Milton Royal, Willard Simms, Louis Simons, Thomas Swift, Clayton White, Paul Armstrong, Fred Behmen, Jack Burnett, Ralph Kettering, Darl MacBoyle, Mell Ott, Matt Woodward, and many others I just can't recall right now.

If vaudeville ever came back we still have plenty of laughweavers around who can knock out a good vaudeville act. Men like Roger Imhof, who wrote the biggest laugh hit of vaudeville, 'The Pest House,' are still around. So is Paul Gerard Smith, who wrote anything from an opening chorus to a musical comedy. Edgar Allen Woolf, who holds the record for sketch-writing; Jack Lait, who, besides being a great newspaper editor, knocked out many a vaudeville act: Frank Fay, Jim Toney, Benny Ryan, Frank Terry, Bert Hanlon, Eddie Clark, Billy K. Wells, who transfered his great talent to radio; Joe E. Browning, Tommy Dugan, Jimmy Conlin, Blanche Merrill, Fred Ardath, Franklyn Ardell, Jack Norworth, Harry C. Green, Al Lewis, Gus Weinberger, Allan Brooks, Danny Kussell, Alan Dinehart, Frank North, J. C. Nugent, Leon Errol, Charles Withers, Charlie Grapewin, Wm. McNally, Henry Bergman, Sam Carlton, Georgie Jessel, Tom Howard, Hugh Herbert, John B. Hymer, S. Jay Kaufman, George Kelly, Wilbur Mack, Homer Mason, Benny Rubin, Archie Colby, Walter Huston, Roland West, Jack McGowan, Hockey & Green, John Golden, Roi Cooper McGrue, Eddie Ellis, Gene Conrad, Harold Selman, Herman Lieb, Tom Barry, Paul Dickey, Ned Dandy, Darby Aaronson, Fred Allen, John S. Medbury, Neal O'Hara, Larry Puck, Will Morrissey, Otto Johnson, Andy Rice, Eddie Dowling, Harry Delf, Abe Levitt, Arthur Jackson and many others who are now working for pictures, radio and shows.

I'll bet they miss those rehearsals in those halls near a window. I'll bet they miss going over to Union Hill and seeing their bellylaughs melt into giggles. I bet they miss hearing the act say, 'He didn't write anything, just put it together, we gave him the whole idea.' I bet they miss that money order for royalty every Monday. I'll bet they still have a lot of money orders missing. I'll bet they miss arguing with the agents and stagehands and musicians. I'll bet they miss buying drinks and presents for the bookers. I'll bet they miss those single women. And I'll bet if vaudeville ever did come back they'd dig down the trunk and start rewriting the old acts again and give vaudeville another relapse.

But stay where you are fellows. Don't worry about vaudeville coming back. Even sulphanilimide can't bring it back. Sez

Lefty.

More Nurses for 'Havoc'

Hollywood, April 20.

Metro signed five more femmes to complete the all-femme cast of principals in 'Cry Havoc,' the war tale based on the final hours of Army nurses in the Bataan campaign. Additions are Marsha Hunt, Donna Reed, Heather Angel, Mary Treen and Marilyn Maxwell.

Previously signed were Joan Blondell, Ann Sothern, Merle Oberon and Fay Bainter. Picture starts early in May.

Col.'s Chautauqua Pic

Hollywood, April 20.

Columbia is prepping a musical about Chautauqua, famed New York State cultural and amusement center of the last century, titled 'Gone Are the Days.'

Cary Grant, Rita Hayworth and Janet Blair have been skedded for top billing.

PEGGY CALVERT SUING LOEW ALL OVER AGAIN

Peggy Calvert, actress-singer who lost her $50,000 libel action against Loew's, Inc., recently when N. Y. supreme court Justice Benedict D. Dineen dismissed her complaint, yesterday (Tuesday) initiated a new action against the defendant company. Papers in the suit were filed in supreme court as a civil rights action, with the same amount of damages sought.

In dismissing the libel suit, the court ruled that the complaint did not state sufficient facts for a legal action. The civil action, filed by new attorneys for the plaintiff, Hays, St. John, Abramson & Schulman, sets forth in detail the allegations growing out of Loew's M-G picture, 'Keeping Company,' the actress claiming a scene in the film subjected her to ridicule.

WAR ON CLEARANCE LOOMS

Yank Air Victory Pix Had to Come From Anzacs; More Brass-Hatism

Because their 'pool' cameramen were grounded, five American newsreels depended on Australian coverage for the story of the outstanding U. S. air victory of the war, the Battle of Bismarck, which went into first-run theatres last week. Although two crack cameramen for the American newsreel 'pool' were in the South Pacific at the time, the sole aerial story of the knockout of the Jap invasion fleet was done by Demien Parrer, Australian cameraman for Cinesound, Aussie newsreel outfit. He got the pictures from an American-made two-seater in Anzac service.

While the real destruction of the Jap fleet was done by Yank flying fortresses, no U. S. newsreel cameramen were permitted in them. Newsreels blame the situation on U. S. Air Force brasshats, who forbid 'pool' photogs to go up in American flying ships. Aussie picture people got the story because of no such Anzac order.

Paramount newsreel acknowledged that the Bismarck pictures were done by an Aussie cameraman in an Australian-manned plane. Understood the reel had to be re-edited because original material was largely from the Anzac viewpoint. While appreciating this to be natural, because for Aussie consumption, U. S. newsreels still are trying to find out why it could not have been photographed strictly from an American angle since it was an American victory achieved through American air-power.

One of U. S. newsreel cameramen in South Pacific is Norman Alley, who obtained some of outstanding films in Jap-Chinese warfare. What

(Continued on page 27)

Howard Hughes May Have to Rent or Buy Theatres for 'Outlaw'

Determined to defy the Hays' office and censors in connection with his picture, 'The Outlaw,' which will be followed by others, Howard Hughes will lease theatres throughout the country, if necessary, in order to obtain outlet for his product. In addition, Hughes also is said to feel that the time is propitious to make worthwhile theatre investments.

Locked out of Detroit on 'Outlaw,' he bought the old RKO Downtown under a deal which could be closed only by taking the Briggs hotel, of which it is part, with it. Hughes peeled out $350,000 in cash in order to swing the purchase. Deal was made with a local bank, which held control.

R. M. Savini, president of Astor Pictures, independent distributing company, who's Hughes' personal representative, negotiated the Detroit purchase and is now in Detroit supervising remodeling of the house, engagement of staff, etc., with a view to opening 'Outlaw' there at advanced prices in four or five weeks. A total of about $60,000 is involved in preparing the house for reopening, including an entire seating job since all the seats in the RKO downtown were sold a year ago. The seats, as well as other necessary equipment, have already been bought and two sound engineers working for Hughes are in Detroit from the Coast to aid in installation.

The RKO Downtown has been closed for seven years, although it's in the loop section. Many years ago it was a vaude unit in the old Keith circuit.

Hughes some 12 years ago bankrolled the Hughes-Franklin (late Harold B.) circuit, since dissolved, and also took an option for the purchase of the entire Robb & Rowley chain in the southwest, which was allowed to lapse.

'Outlaw,' now playing the Tivoli, San Francisco, following three weeks at the Geary, both houses being leased, will have its second showing at the Downtown, Detroit. Latter seats 2,400.

Just a Meat Hound

Hollywood, April 20.

It shouldn't happen to a dog—what happened to Ace, the canine star in 'Road to God's Country' on the Republic lot. Script called for Ace to eat a hunk of meat, which he gulped without regard for its dramatic possibilities. Followed six retakes in which Ace had his mind on food rather than on acting. After the sixth retake the sequence was called off.

The studio had run out of meat coupons and Ace was fed up.

OWI to Authorize Stock for Gov't Pix

Washington, April 20.

Full authority over the allocation of raw film used for Governmental non-military factual pictures will be delegated to OWI within the next few days by the War Production Board.

WPB action was decided upon following the criticism of Governmental agencies for making too many pictures. Harold Hopper, chief of the WPB film section, it was reported, feels that in view of the criticism full responsibility should be centered in one place. Logical man to handle the job is Lowell Mellett, chief of the OWI motion picture division, it's figured.

The type of factual film covered would be particularly the OWI biweekly shorts with propaganda angles, which are distributed through the War Activities Committee.

FRANK McNAMEE SLATED FOR WMC PA. ZONE SPOT

Philadelphia, April 20.

Frank L. McNamee, co-owner of an indie chain (Jay Emanuel) and former RKO branch manager here, will probably be named regional director of the War Manpower Commission for Pennsylvania, New Jersey and Delaware, according to well-informed sources here. McNamee has the backing of labor and industrial circles here as well as powerful political friends. He is a close personal friend of James P. Clark, Philly Democratic leader, who is also associated with the picture industry in his capacity of head of Highway Express, Inc., which delivers virtually all of the films in this territory.

When his appointment comes through—it's expected shortly—he will succeed Louis B. F. Raycroft, who submitted his resignation last week to War Manpower Commissioner Paul McNutt.

McNamee caught the eye of Philadelphians and civic leaders by his handling of the ... drive here for the past two years. He also is active in the Variety Club.

What's That Title Again?

Hollywood, April 20

Nancy Coleman steps into a romantic role between two unromantic guys, Humphrey Bogart and Sydney Greenstreet, as co-star in 'The Pentacle' at Warners.

Filming starts May 10 with David Butler directing and William Jacobs producing.

Starts to Meet 'Em

Hollywood, April 20.

E. Y. Harburg draws Lucille Ball as femme star in his first production effort on the Metro lot, 'Meet the People.'

Filmusical tunes up May 15 with Vaughn Monroe and the Four King Sisters playing hot numbers.

HOLD CONDITIONS JUSTIFY CHANGES

While many exhibitors feel that present clearance schedules should be revised, because theatres do not draw from such a distance as before, and thus are in less of a competitive position as result of gas rationing, pleasure-driving restrictions, dimouts, etc., the only relief being obtained aside from arbitration awards, is coming in very isolated cases where clearance is being waived.

However, a check would indicate that the average circuit or exhibitor enjoying clearance up front are not inclined to waive or reduce 'protection' periods, despite the conditions that have developed as result of war. Subsequent run exhibitors against whom lengthy clearance is in force are campaigning for adjustment of schedules and, in some cases, have obtained reduction on threat of going to arbitration. But many who have appealed to the American Arbitration Assn. have not gotten to first base. Additionally, many exhibitors have not availed themselves of arbitration because of costs or due to fear that bringing a complaint will create ill-will among competitors and distributors.

The latter are not inclined to disturb clearance and where a theatre is willing to waive it the matter is something that's done at the discretion of the theatre rather than the distrib. An idea of the very minor extent to which clearance is being waived is indicated by an eastern film salesman who states that among the 60 theatres he sells there has been but one case during the past year where a theatre waived clearance in favor of a subsequent-run house.

Abram F. Myers, general counsel and chairman of the board of Allied States Assn. who has recently been touring the country talking to scores of exhibitors, states that he knows of no case where clearance specified in a contract is being waived, but adds that he does not pretend to have complete information on the point.

Kuykendall's Findings

Another important exhibitor leader, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who states the organization will go fully into the clearance mat-

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UA Board Meets May 1 On the Coast to Elect Slate; None Would Sell

Edward C. Raftery, United Artists prexy, upon his return to New York from the Coast last Wednesday (14), stated that all UA owners had been sounded out, but that there was no disposition to sell their holdings to any of the groups which have been interested in buying into the company. Mary Pickford and Charles Chaplin are apparently determined to hold on to their stock.

Raftery stated that various Wall street interests had been seeking a deal, plying him while he was in Hollywood, but that nothing materialized. ... which Arnold Pressburger has been negotiating, has not been offered to UA first, a preliminary necessary to consummating a deal outside the company. Selznick, according to Raftery, is not showing any indication of withdrawing as an owner-member either.

UA board of directors meeting is scheduled to be held on the Coast on May 1 when officers will be elected. No changes in the current administrative setup are contemplated, according to Raftery.

UA prexy pointed out that, for the first time since the company was formed, it would have pictures in release throughout the summer. Hunt Stromberg's 'Lady of Burlesque' will be released in April, 'Stage Door Canteen' in May, 'Hi Diddle Diddle' in June, 'Victory Through Air Power' in July and 'McLeod's Folly' (tentative title) in August.

Added Buying Problems for Exhibs Finds Them Turning to Combines; Two in N. Y. Indicative of Growth

Patriotic, Anyway

Pittsburgh, April 20.

Local theatre owner, who has a reputation around town for being quite the Don Juan, recently received his marching orders from Uncle Sam, and friends got together and tossed a big going-away party in his honor. Feature of the party was the auctioning-off of his little black book of 'phone numbers to the one who agreed to buy the biggest War Bond.

It went for $500.

With exhibitors spending more time than in former years in buying pictures, leaving less to devote to operation of their theatres, they are gradually swinging support to buying combines, with result the movement is gaining considerable momentum. It may mean that the not distant future will see a goodly bulk of film selling through the buying combinations, since those in existence are steadily strengthening and others are likely to be organized.

Though the average exhib does not like to hook up with combines, because he loses his individuality to some extent, on the other hand they point out that the distributors are forcing them to do so because of constant demand for increased rentals and a frequent disposition not to make adjustments when pictures fall down.

Meantime, in addition to the value of buying power through film-purchasing combinations and an opportunity to attend more completely to actual operation of theatres, service and print advantages are seen by many exhibs.

Expansion of the buying combo movement has certain advantages to distributors, also, since they can close deals for a representative number of independent theatres at one fell swoop instead of selling each individually. Thus, buying organizations are ordinarily in a position to make better deals for their members.

Should the mass buying movement extend itself importantly, as visualized, distribs also would not have the need for as many salesmen as they now carry on their payrolls.

2 N. Y. Combines

Indicative of the growth of buying combines are the advances made by two N. Y. organizations, the Island Theatre Circuit and Associated Theatres of New Jersey, both of which are steadily increasing in importance.

A half-dozen theatres on Long

(Continued on page 18)

Hays Keynotes Films' War Effort

Reaffirmation of the production code and discussion of a special committee to meet with nationally prominent educators to further the use of motion pictures in the nation's schools highlighted the annual meeting of the Motion Picture Producers & Distributors Assn. last Thursday (15) in N.Y. Reelection of Will Hays as president and reelection of other officers and association directors was the usual routine.

Hays pointed out in his annual report that the film industry cannot afford to relax its principles of self-regulation, saying that 'we would be guilty of the worst dereliction if we regarded the war crisis as in any way an occasion or an excuse for abandoning the principles of the production code or relaxing its administration.'

Presence of Joseph I. Breen, PCA chief, and Fred W. Beetson, executive v-p of the Hollywood Producers Assn., as guests of the annual session hinted that the Hays office felt such reaffirmation by MPPDA members was essential at the present time. Several distributors in recent months had appealed rulings of the PCA on swear words, each time the MPPDA directorate upholding the Production Code execs, but the action in backing up the code as it now stands obviously clarified the atmosphere.

Hays' statement declared that the dominant purpose of the film business in the past year was toward winning the war and hastening the

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LUPE VELEZ BACK HOME TO STAR IN MEX PICTURE

Hollywood, April 20.

Lupe Velez goes to Mexico to star in a Posa Films production on completion of her current job in 'Mexican Spitfire's Blessed Event' at RKO.

'Blessed Event' is the last of the Spitfire series. From now on, Lupe's ... in a new series with an American family background.

Metro to Star Grayson In 'Great Day' Musical

Hollywood, April 20

Kathryn Grayson's next job at Metro is the star spot in 'Great Day,' a musical to be produced by Sam Zimbalist, starting in June.

Jan Fortune and James Hill start work this week on the script.

Buck's Tiger Safari

Hollywood, April 20

Frank Buck signed to bring 'em back alive on the screen for Producers Releasing Corp. in 'Tiger Fangs.'

Arthur St. Claire is doing the screenplay, with shooting slated to start June 10.

Dr. Ehrlich's ('Magic Bullet') Widow Raises Unique WB Tax Point

Federal Judge James Alger Fee in N. Y. last week reserved decision in a tax-refund action brought by Mrs. Hedwig Ehrlich, widow of Dr. Paul Ehrlich, against Joseph T. Higgins, as Collector of Internal Revenue. The money Mrs. Ehrlich sought was a 10% withholding tax paid by Warner Bros. Pictures, Inc., to the Government in 1940 as a tax against income of aliens.

Warners paid Mrs. Ehrlich and her two daughters $42,500 for furnishing background and material for their motion picture, 'Dr. Ehrlich's Magic Bullet,' based on the life of the late German scientist. The question whether the money constitutes income or liquidated damages is to be decided by the court.

Mrs. E... ... country in August, 1941. A short time later she brought the action to recover the 10% which Warners had paid to the Government.

Dr. Ehrlich died in 1915. Mrs. Ehrlich was a resident of Switzerland in 1939 when Warners decided to film the scientist's life. Mrs. Ehrlich granted the film company the right to portray characterizations of both her and her children in the film, but her attorney now argues that the money received from Warners was not income but liquidated damages paid in advance of an invasion of the right of privacy. The Government, however, contended that the agreement did not provide for apportionment, that it was income and subject to the withholding tax.

The court's decision may affect future payments by film companies to aliens for manuscripts and other rights.

CRASH DIVE
(TECHNICOLOR)

20th-Fox release of Milton Sperling production. Stars Tyrone Power, Anne Baxter, Dana Andrews; features James Gleason, Dame May Whitty, Henry Morgan, Ben Carter. Directed by Archie Mayo. Screenplay, Jo Swerling, based on original by W. R. Burnett; camera, Leon Shamroy; special effects, Fred Sersen; editor, Walter Thompson. Tradeshown April 17, '43. Running time, 105 MINS.

Lieut. Ward Stewart.......Tyrone Power
Jean Hewlett.......Anne Baxter
Lieut. Commdr. Connors.......Dana Andrews
McDonnell.......James Gleason
Grandmother.......Dame May Whitty
Brownie.......Henry Morgan
Oliver Cromwell Jones.......Ben Carter
Hammond.......Charles Tannen
Captain Bryson.......Frank Conroy
Doris.......Florence Lake
Curly.......John Archer
Crew Member.......George Holmes
Butler.......Minor Watson
Miss Bromley.......Kathleen Howard
Lieutenant.......David Bacon
Captain.......Stanley Andrews
Clerk.......Paul Burns
Sailor.......Gene Rizzi

'Crash Dive' is 20th-Fox's salute to the submarine crews of the U. S. Navy. It packs terrific wallop and is geared to exceptional b.o. grosses in all situations.

Endowed with a fine cast, headed by Tyrone Power for marquee strength, it has been directed with consummate skill and artistry by Archie Mayo, unfolds a tense, dramatic series of undersea warfare episodes and, visually, through its excellent Technicolor treatment, is at all times highly distinctive.

True, the script concocted by Jo Swerling from an original by W. R. Burnett can hardly lay claim to originality, with the film having a tendency to slip during its maudlin boy-chases-gal sequences in the early chapters, but once the preliminaries have been disposed of and the U.S.S. Corsair starts hitting the high seas, it's a tense, arresting saga of sub warfare that's as educational as it is entertaining. When the picture deals with the adventures of the sub's crew in maneuvering the ship through narrow channels to elude sub nets and a profusion of mines, with only a matter of inches the difference between life and death, it creates an overwhelming suspense. The fact that many of the film's top moments are derived from an examination of the intricacies involved in the complex operation of the submersible is a tribute to director Mayo for his ability to dramatize the technical aspects of the sub's mechanisms with such vividness and clarity, and endow it with a maximum of entertainment. Throughout the latter part, the film is charged with sure-fire episodes, such as the sub's crash diving to the floor of the ocean as depth charges from an enemy Q-boat explode about her, with the resultant sinking of the enemy vessel via a ruse whereby the sub fires dummies to the surface and ejects oil to convey to the Germans that she has been sunk. 'Crash' was filmed in cooperation with the U. S. naval sub base at New London, Conn., where many of its sequences were filmed.

Tale opens on a weak note with Lt. Tyrone Power transferred from a PT mosquito boat to submarine service. En route to Washington for instructions he meets up with Anne Baxter, a New London teacher taking a group of junior misses on an educational tour of the capital. The officer gets off on the wrong foot through a lower berth mixup and later they wind up at the same hotel where, through another sleeping arrangement maneuver, he puts on a wolf act to gain her affections. It's trite, but solid stuff for the Power fans. Back in New London, where the gal has returned to her teaching post, he continues his play for her, finally winning her over only to learn she's the fiancee of his superior officer, Dana Andrews. Thus is laid the background for the conflict between the two officers which is only submerged by their allegiance to the Corsair and their respect for each other's abilities.

It's when the triangle situation is properly relegated to a background that the film's interest hypoes, with the sea episodes building up to a sock climactic sequence when the sub is ordered back into the North Atlantic waters to find and destroy a Nazi minelaying base in the vicinity of its first encounter with the Q-boat. The scenes in which the sub's crew blasts the shore installations and torpedoes subs and other enemy craft, while required to work with split-second accuracy, offers moments of terrific excitement and permits for maximum production presentation, enhanced considerably by the Technicolor.

Power is expertly cast both in the romantic role and as the sub officer. Andrews also turns in a top performance, as does Miss Baxter. In supporting roles, James Gleason, Dame May Whitty, Henry Morgan and Ben Carter, latter as the sub's colored mess attendant, likewise rate kudos. *Rose.*

SANTLEY'S SLEEPER

Hollywood, April 20.

Joe Santley, once a topper in musical shows before there were any pictures, draws the director job on 'Sleepy Lagoon' at Republic.

Filming starts around May 15 with Judy Canova starring when she returns from her stage tour through the east.

Miniature Reviews

'Crash Dive' (Technicolor) (20th). Exciting submarine saga starring Tyrone Power geared for top grosses.

'They Came to Blow Up America' (20th). George Sanders, Anna Sten in saboteur meller; strong dual supporter.

'Good Morning, Judge' (Songs) (U). Program comedy-drama with good pace to carry through as standard dual supporter.

'Taxi, Mister' (UA). Hal Roach streamliner will satisfy in usual slot as supporting programmer.

'I Escaped From the Gestapo' (Mono). Spy meller okay for supporting datings in the secondary duals.

'Keep 'Em Slugging' (U). Dead End Kids and Little Tough Guys in a program meller.

'Shantytown' (songs) (Rep). Non-war tale of a tomboy. Okay for duals.

They Came to Blow Up America

20th-Fox release of Lee Marcus production. Stars George Sanders, Anna Sten; features Ward Bond, Ludwig Stossel. Directed by Edward Ludwig. Screenplay by Aubrey Wisberg from original by Michel Jacoby; editor, Nick De Maggio; camera, Lucien Andriot; special effects, Fred Sersen. Tradeshown in N. Y. April 19, '43. Running time, 73 MINS.

Carl Steelman.......George Sanders
Frau Reiker.......Anna Sten
Craig.......Ward Bond
Colonel Taeger.......Dennis Hoey
Dr. Herman Baumer.......Sig Ruman
Julius Steelman.......Ludwig Stossel
Captain Kranz.......Robert Barrat
Helga Lorenz.......Poldy Dur
Heinrich Burkhardt.......Ralph Byrd
Mrs. Henrietta Steelman.......Elsa Janssen
Eichner.......Rex Williams
Zellerbach.......Charles McGraw
Commander Hauser.......Sven Hugo Borg
Schonzeit.......Kurt Katch
Fritz.......Otto Reichow
Zeughlitz.......Andre Charlot
Kranz' Aide.......Arno Frey
Jonee.......Sam Wren
Theresa.......Etta McDaniel
Gertzer.......Peter Michael
Coast Guardsman.......Dick Hogan
Saleslady.......Lisa Golm
Schlegel.......Wolfgang Zilzer

Lacking big marquee names and handicapped by its elongated title, 'They Came to Blow Up America' nevertheless is a deftly concocted melodrama of Nazi sabotage efforts in U. S.

Yarn concerns the German saboteurs who were landed off Long Island, N. Y., opening with the sentencing of the eight Nazi espionage agents. Flashback method is used to detail what supposedly background their capture. However, main thread of fable follows the efforts of an F.B.I. operative to ferret out Nazi sabotage ahead of actual event.

Despite the fact that the story follows the accepted pattern in showing how the Gestapo and espionage boys are trained in Germany, Edward Ludwig's well-paced direction makes an exciting tale out of obviously melodramatic, and sometimes implausible, material. Loyal F.B.I. agent substitutes for a dead Bund operative in U. S. and ingratiates himself with the Nazi Naval Intelligence in Germany. George Sanders being the agent who goes on the exciting trip inside enemy headquarters. He's just landed on Long Island from a German sub when word is flashed that he should be executed forthwith because a spy.

Somebody in Sanders' own family had talked to one of his best friends (the family doctor), and word was flashed back to Germany nearly in time to cause his death. However, Sanders lands successfully and goes through with the trial with his true identity not revealed by the F.B.I. until later.

Sanders turns in a solid performance as a convincing American-German type in the F.B.I. employ. Anna Sten, as the Austrian beauty tied up with the underground movement in Germany, is excellent though in a secondary role. Her affair with Sanders is all too brief. In contrast, Poldy Dur, as the wife of the dead Bundist who nearly traps Sanders, is given a meaty part. Ludwig Stossel is remarkably fine as Sanders' German dad, who is sickened by the prospect that his son is [illegible] the Bundist movement. Ward Bond, as the F.B.I. chief, makes something of his role. Support is headed by Ralph Byrd, Dennis Hoey, Sig Ruman, Robert Barrat and Elsa Jonssen.

Besides the exciting direction, trim camera work by Lucien Andriot and outstanding special photo effects by Fred Sersen help the all-round strong production afforded by Lee Marcus. *Wear.*

Tracy-Dunne Pic On Again As Van Johnson Recovers

Hollywood, April 20.

Convalescence of Van Johnson, injured in a motor crash, started renewed activity on the 'A Guy Named Joe' set at 20th-Fox, where filming had been under abatement.

Spencer Tracy and Irene Dunne resumed their work as co-stars, with Victor Fleming, as director, shooting around Johnson, who will be ready for work in another week.

Good Morning, Judge
(SONGS)

Hollywood, April 16.

Universal release of Paul Malvern production. Stars Dennis O'Keefe, Louise Allbritton; features Mary Beth Hughes, J. Carrol Naish. Directed by Jean Yarbrough. Screenplay by Maurice Geraghty and Warren Wilson; original, Geraghty and Winston Miller; camera, John W. Boyle; editor, Edward Curtiss; songs by Milton Rosen, Everett Carter. Previewed April 15, '43. Running time, 66 MINS.

David Barton.......Dennis O'Keefe
Elizabeth Christine Smith.......Louise Allbritton
Miss Bryon.......Mary Beth Hughes
Andre.......J. Carrol Naish
Cleo.......Louise Beavers
J. P. Gordon.......Samuel S. Hinds
Ben Pollard.......Frank Faylen
Harry Pollard.......Ralph Peters
Muskrate.......Oscar O'Shea
Nicky Clark.......Marie Blake
Biscuit Face.......Don Barclay

This is a compact little package of comedy-drama, with accent on familiar but brightened comedic situations, that will carry it through the program houses as a good supporter for more serious fare.

Dennis O'Keefe is a music publisher with both a song hit and a warbling blonde, Mary Beth Hughes, on his hands. He's sued for plagiarism, with portia Louise Allbritton handling plaintiff's case and insistant on trial rather than settlement. Publisher and femme attorney meet without knowing each other's identity and dine together. But when O'Keefe realizes girl is to appear in court against him the next day, he tosses her a mickey finn. Yarn unravels in merry and not too serious fashion, with O'Keefe in and out of court between running gag of further mickeys liberally dispensed. There's a brief but aggressive battle between Miss Hughes and portia for another court rendevous, and finally clinch between O'Keefe and the girl attorney.

Yarn is lightly set up and not in too serious a vein, with both good script and paceful direction by Jean Yarbrough combining to keep up interest in the proceedings. O'Keefe competently handles his assignment of the music publisher, with Miss Allbritton catching attention in her first light role as the femme attorney. Miss Hughes and J. Carroll Naish provide solid support, with others in cast turning in good performances including Frank Favien, Ralph Peters, Samuel S. Hinds, Louise Beavers, Oscar O'Shea, Marie Blake and Don Barclay.

Miss Hughes, displayed as musical revue star chasing O'Keefe, sings two numbers by Milton Rosen and Everett Carter—'Spellbound' and 'Sort of a Kinda.' Former gets two deliveries along the line, and is a good tune, but not strong enough for more than passing attention. *Walt.*

TAXI, MISTER

United Artists release of Hal Roach (Fred Guiol) production. Features William Bendix, Grace Bradley. Directed by Kurt Neumann. Screenplay, Earle Snell, Clarence Marks; camera, Robert Pittack; editor, Richard Currier. At Palace, N. Y., dual, April 15, '43. Running time, 45 MINS.

Tim McGuerin.......William Bendix
Sadie McGuerin.......Grace Bradley
Eddie Corbett.......Joe Sawyer
Gloria.......Sheldon Leonard
Stretch.......Joe Devlin
Van Nostrum.......Jack Norton
Silk.......Frank Faylen
Joe.......Mike Mazurki
Henry.......Sig Arno
Hogan.......Clyde Fillmore
Objector.......Jimmy Conlon
Lew Kelly.......Lew Kelly
Waitress.......Iris Adrian
Chorus Girl.......Lona Andre

This is the third in the series about the Brooklyn McGuerins and, like the streamliners preceding, fills the bill nicely as a supporting programmer for family trade picture houses.

It's a light but pleasant comedy, not geared for belly-laughs, but satisfying in conjunction with heavier dramatic material.

Yarn, handled via the flashback technique, tells how Tim McGuerin (Bendix) and his partner (Joe Sawyer) build up a taxi company from scratch to 1,000 cabs. McGuerin owes it all to a curve he developed as a pitcher on a backyard baseball team. He gets a $10,000 award for capturing a notorious racketeer whom he downs by throwing a fancy curve with a monkey wrench.

Bendix and Sawyer, as the portners, register as an amiable team of funsters while Grace Bradley does well as the burlesque queen with a yen for a marriage ring and a cottage. Girl displays shapely gams in the burlesque sequences. *Mori.*

I Escaped From the Gestapo

Hollywood, April 11.

Monogram release of King Brothers production. Stars Dean Jagger, John Carradine and Mary Brian. Directed by Harold Young. Screenplay, Henry Blankfort and Wallace Sullivan; original, Blankfort; camera, Ira H. Morgan; editor, S. K. Winston; asst. directors, Arthur Gardner and Herman King. Previewed at Ambassador, April 10, '43. Running time, 74 MINS.

Lane.......Dean Jagger
Martin.......John Carradine
Helen.......Mary Brian
Gordan.......Bill Henry
Bergen.......Sidney Blackmer
Gerard.......Ian Keith
Lokir.......Anthony Ward
Lunt.......Billy Marshall
Rudi.......Norman Willis
Huft.......Charles Wagenheim
Hemmick.......Ed Keane
Hilda.......Greta Granstedt
Billy.......Spanky McFarland

'I Escaped From the Gestapo' is a satisfactory spy melodrama grooved for dual support in the secondary houses. Despite the low budget restrictions that are apparent on the production side, picture carries good cast toppers in trio of Dean Jagger, John Carradine and Mary Brian to lift it above par for a Monogram release.

Despite title implications, it's not a European background but domestic locale that displays operations of the Gestapo ring. Jagger is an expert counterfeiter who's aided in jail-break by the Nazis so they can kidnap and use him for engraving forged plates of various securities of both the United States and neutral countries. Although he wises up to the Gestapo aims, Jagger presumably agrees until he can get word outside for the eventual roundup. Story weaves through the usual melodramatics until it reaches that conclusion.

Jagger is pitted against Carradine, head of the Gestapo group, in development of the tale, with Miss Brian briefly seen as the girl for very minor romantic interest. Good support is provided by Bill Henry, Sidney Blackmer and Ian Keith. Direction is adequate in concentrating on the suspense provided by the script. *Walt.*

'SPITFIRE' REVIEW

'Spitfire,' the British-made feature which Samuel Goldwyn obtained for American release via RKO, was called 'First of the Few' when originally released in England. It was reviewed in 'Variety' under that title last Sept. 2, review stating 'production, performance and story—they can't miss... seems slated for superlative boxoffice returns.' Principal change from the original is that the running time has been cut down 28 minutes, now being 90 minutes.

KEEP 'EM SLUGGING

Universal release of Ben Pivar production. Features Huntz Hall, Bobby Jordan, Gabriel Dell, Norman Abbott, Evelyn Ankers, Don Porter, Elyse Knox, Frank Albertson. Directed by Christy Cabanne. Screenplay by Brenda Weisberg from original story by Edward Handler and Robert Gordon; camera, William Sickner; editor, Ray Snyder. At New York theatre, N. Y., dual, week April 14. Running time, 60 MINS.

Pig.......Huntz Hall
Tommy.......Bobby Jordan
String.......Gabriel Dell
Ape.......Norman Abbott
Sheila.......Evelyn Ankers
Suzanne.......Elyse Knox
Frank.......Frank Albertson
Jerry.......Don Porter
Binky.......Shemp Howard
Carruthers.......Samuel S. Hinds
Mrs. Banning.......Mary Gordon
Duke Redman.......Milburn Stone
Lola.......Joan Marsh

Hampered by poor story material this latest of the Dead End Kids-Little Tough Guys series has little to offer except to the clientele of the cosl. Yarn is weak from the time it gets under way. Only one sequence stands out—the capture of truck robbers by the gang with the aid of a fire hose.

Kids turn in their usual typed performances as toughies who get jobs in a department store, where Frank Albertson, as head of the delivery department, is implicated with thieves. Albertson has an interest in Evelyn Ankers, employed in the jewelry department. When Albertson frames Bobby Jordan with some stolen jewelry, the Kids are jailed. On getting released Jordan fails Albertson and, with the gang, captures the thieves.

Huntz Hall, Gabriel Dell and Norman Abbott get what they can from their parts, which isn't much. Miss Ankers and Don Porter as the love interest turn in good performances. Direction is ordinary.

SHANTYTOWN
(SONGS)

Republic release of Harry Grey production. Directed by Joseph Santley. Features Mary Lee, John Archer, Marjorie Lord. Screenplay, Olive Cooper; adaptation, Henry Moritz; camera, Ernest Miller; editor, Thomas Richards. Previewed in N. Y. April 16, '43. Running time, 65 MINS.

Liz Gerty.......Mary Lee
Bill Allen.......John Archer
Virginia Allen.......Marjorie Lord
Doc Herndon.......Harry Davenport
Papa Ferrelli.......Billy Gilbert
[illegible]
... Gorty.......J. Frank Hamilton
Whitey.......Frank Jenks
Shortcake.......Cliff Nazarro
Hinkie.......Carl 'Alfalfa' Switzer
Dugan.......Robert Homans
Ace Landers.......Noel Madison
Matty Malneck and His Orchestra

One of the few of the recent low-budget pictures without a war theme, 'Shantytown' will prove okay in the lesser dual situations. Film has good direction, four songs, as many orchestra numbers and a conglomeration of entertainment values to suit almost every taste.

Mary Lee, as the girl from the other side of the railroad tracks whose parents operate a ramshackle boarding house, is given an opportunity to display all her talents from a hoydenish sand-lot baseball player to a singer, with dramatic acting interspersed throughout.

Story concerns the kid tomboy falling for John Archer, an innocent mechanic, who had been intrigued by a band of auto thieves. Archer gets a job in the girl's home town and she brings him to her home to live. The lad is married, wife being played by Marjorie Lord. About the time the wife arrives at the boarding house, the racketeers stop at the garage where Archer is employed and force him to drive a getaway car for a bank holdup. Archer tries to signal a cop by flashing on the lights. But the holdup is committed, one of the robbers killed and Archer escapes. His wife expects a child and Mary Lee endeavoring to urge him to return goes on an amateur-hour program and gets her message over.

Anne Revere, Harry Davenport, Billy Gilbert, Frank Jenks, Cliff Nazarro and Carl 'Alfalfa' Switzer turn in good performances, while Marjorie Lord's screen personality is photographed to advantage.

Union Pressure

Continued from page 3

backer will crystallize into a mass meeting here in which the World War I ace will be handled without gloves.

Preliminary plans were made this week for the union's protest meeting in early May, with the sponsors applying for the Departmental Auditorium. War Department was also asked to give clearance to wounded soldiers and sailors from Guadalcanal and the North African theatres of war, to voice their objections to the Rickenbacker anti-labor messages. Capt. Wayne King has been approached to lead an orchestra at this meeting.

American Federation of Labor officials at the preliminary meetings declared that Rickenbacker has been bitten with the political bee and is a definite candidate for vice-president on an isolationist Republican ticket, as possible running mate for Gov. Bricker of Ohio. Labor leaders plan to make it plain that Rickenbacker is anathema to all union card members and as wrong as he was when advocating America First. At the meeting last night (19) a resolution was introduced calling upon a drastic boycott of any Rickenbacker picture, if and when made by Hollywood. Action will be taken on this resolution at the mass meeting. Slogan of the Rickenbacker foes will be: 'Win the War Without Rickenbacker — the Perfect Symbol of American Disunity.'

They will call it a Victory rally but the real purpose will be to deflate Rickenbacker. President William Green of the AFL and other international officers will make addresses. Office Workers Union will provide a glee club, Navy Yard machinists will send down their quartet, and Musicians Union No. 161 will have an augmented orchestra.

War Pix

Continued from page 3

every commercial U. S. war picture mode is considered from the morale and uplift values to the public.

Among war pictures going into release during the next few months or already showing are 'Moon Is Down,' 'Edge of Darkness' and 'Hangmen Also Die,' all underground themes. Others are 'Flight For Freedom,' 'Bombardier,' 'Air Force,' 'Hitler's Children,' 'Desert Victory,' 'China' and 'Chetniks'—most all of them potentially big grossers.

Pitt's Ballyhoo Switch

Pittsburgh, April 20.

Increasing avalanche of war pix at b.o. locally has theatres even going so far as to eliminate from all advertising and publicity matter any suggestion of that angle regardless of picture's story content. Specific case is the way Stanley's currently treating advance stuff on 'Hangmen Also Die,' which opens at WB deluxer on Friday (23). House's idea [illegible] epic.

With that in view, all stills showing the trace of a Nazi uniform were removed from sets distributed to newspaper offices for reproduction, and there's no sign of any of them in theatre's lobby either. In addition, regular trailer for 'Hangmen' was scissored ruthlessly in order to eliminate scenes showing the Nazis in action. Only left are a few romantic shots and a couple that might possibly indicate a gangland background.

Steady run of films with war background here of late has been blamed in many quarters for recent drop in downtown grosses. Phone operators at practically every house in Golden Triangle report an unprecedented number of calls from would-be patrons who invariably ask: 'Is it a war picture?' An answer in the affirmative, the hello girls report, usually brings a disappointed 'Oh.'

'Pride' Trim $18,000, 'Hardy' 17½G, Standouts in Chi; 'Victory' Great 11G

Chicago, April 20.

Downtown managers are hoping for good business despite Holy Week currently. Among the new openings, 'Desert Victory,' aided by timely publicity breaks, should hit a great $11,000 at the Garrick. It's helped by 'Hello, Frisco, Hello,' on third week in Loop. 'Andy Hardy's Double Life,' at United Artists, is fine at $17,500.

Palace opened big with a return booking of 'Pride of Yankees,' with stout $18,000 in sight. 'Moon Is Down' is solid $17,000 on Roosevelt holdover.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Chetniks' (20th) and 'Quiet, Please' (20th) (3d wk). Okay $6,500. Last week, good $7,800.

Chicago (B&K) (4,000; 35-75)—'Reunion France' (M-G) and Gracie Barrie orch heading stage show. Dandy $39,000. Last week, 'Hello, Frisco' (20th) (2d wk) with Tito Guizar and Joe Reichman orch on stage, strong $38,000.

Garrick (B&K) (900; 35-75)—'Desert Victory' (20th) (1st wk) and 'Hello, Frisco' (20th) (third week in Loop). Great $11,000. Last week, 'Avengers' (Par) and 'Northwest Rangers' (M-G), fair $5,000.

Oriental (Iroquois) (3,200; 28-55)—'Life Begins' (20th) (2d run) with June Havoc and Louis Jordan orch on stage. Smart $22,000. Last week, 'Midnight With Blackie' (Col) and Art Kassel orch on stage, ditto.

Palace (RKO) (2,500; 33-75)—'Pride Yankees' (RKO) and 'He's My Guy' (U). Corking $18,000. Last week, 'Mrs. Holliday' (U) and 'Johnny Comes Marching' (U) (3d wk-4 days), and 'Pride of Yankees' (RKO) and 'He's My Guy' (U), three days, stout $20,000.

Roosevelt (B&K) (1,500; 35-75)—'Moon Is Down' (20th) (2d wk). Solid $17,000. Last week, great $19,000.

State-Lake (B&K) (2,700; 35-75)—'Spangled Rhythm' (Par) (7th wk). Lusty $18,000. Last week, excellent $21,500.

United Artists (B&K) (1,700; 35-75)—'Hardy's Double Life' (M-G). Fine $17,500. Last week, 'Random Harvest' (M-G) (11th wk-6 days), and 'Double Life' (M-G), okay $14,000.

Woods (Essaness) (1,200; 33-75)—'Powers Girl' (UA) and 'Fall In' (UA) (3d wk). Nice $6,000. Last week, satisfactory $7,500.

'SHADOW' NEAT $9,500 'REVEILLE' 8G, MONT'L

Montreal, April 20.

Holy Week will not dent grosses here much, but three holdovers are holding down total for city. 'Shadow of Doubt,' at Palace, with fine total, is leader.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Shadow of Doubt' (U). Pointing to good $9,500. Last week 'Commandos' (Col) h.o., stout $8,000.

Capitol (CT) (2,700; 30-82)—'Reveille Beverley' (Col) and 'Power Press' (Col). Pacing handsome $8,000. Last week 'Reunion France' (M-G) and 'Blonde Victory' (Col) (2d wk), good $8,500.

Loew's (CT) (2,800; 35-87)—'Keeper Flame' (M-G) (2d wk). Smash $8,000 after socko $11,500 for opener.

Princess (CT) (2,300; 30-52)—'Behind 8-Ball' (U) and 'Holmes' Secret Weapon' (U) (2d wk). Sighting nice $4,000 after lush $5,500 opening stanza.

Strand (United Amusements) (750; 35-45)—'Tahiti Honey' (Rep) and 'Purple V' (Rep). Average $2,500. Last week 'Boston Blackie' (Col) and 'Secret Code' (Col), good $3,000.

Orpheum (Ind) (1,100; 30-60)—'Serve' (UA) (10th wk). Clicking for good $2,500 after fine $3,000 last week.

St. Denis (France-Film) (2,500; 30-40)—'Golgotha' and 'La Rose [illegible]. Good $5,000. Last week 'La Goualleuse' and 'Soleil de Marseille,' smart $4,600.

'Hit Parade' Sturdy $7,000 in Brooklyn

Brooklyn, April 20.

Fabian Paramount scoring with 'Happy Go Lucky' and 'Wrecking Crew' in second week. Third week of 'Hard Way' and 'Truck Busters' at Fabian Fox also profitable.

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA) open today. Last week, 'Meanest Man in World' (20th) and 'Chetniks' (20th), okay $18,000.

Fox (Fabian) (4,023; 30-65)—'Hard Way' (WB) and 'Truck Busters' (WB) (3d wk). Satisfactory $12,000. Last week, nice $16,000.

Metropolitan (Loew's) (3,618; 30-85)—'Stand By for Action' (M-G) and 'Rhythm of Islands' (U). So-so $13,000. Last week, 'Tennessee Johnson' (M-G) and 'Powers Girl' (UA), good $18,000.

Paramount (Fabian) (4,020; 30-65)—'Happy Go Lucky' (Par) and 'Wrecking Crew' (Par) (2d wk). Nice $16,000. Last week, sturdy $19,000.

Strand (WB) (2,952; 30-65)—'Hit Parade of 1943' (Rep) and 'Purple V' (Rep). Oke $7,000. Last week, 'Lady Bodyguard' (Par) and 'Mysterious Doctor' (WB), mild $5,500.

'Ain't Hay' Plus Dunham 30G, Hub

Boston, April 20.

Although it's Holy Week implications in the Hub, it's also a holiday week (P. Revere rode on April 19) and Marathon race week. Hance what the houses may lose on the last three days they more than make up the first four. So it all adds up to a fairly normal week and way ahead of last year. 'It Ain't Hay,' with stage combination, is leading the new bills with great $30,000 at RKO Boston.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'It Ain't Hay' (U) with Sonny Dunham orch, others, on stage. Exceeding $30,000, great for this week. Last week, 'Holmes' Secret Weapon' (U) plus Count Basie orch, others, $29,000.

Fenway (M-P) (1,373; 30-60)—'Night Plane Chungking' (Par) and 'Mr. Pitt' (20th). Doing well at $5,500. Last week, 'Hard Way' (WB) and 'Lady Bodyguard' (Par), $6,000.

Memorial (RKO) (2,900; 44-75)—'Mrs. Holliday' (U) (2d wk) and 'Cinderella Swings It' (U) (1st wk). Continues to nice $20,000, and holds. Last week, 10 days, stout $28,000.

Metropolitan (M-P) (4,367; 35-65)—'Air Force' (WB) and 'Dixie Dugan' (20th) (2d wk). Dropped to $25,000 but still good. Last week, grand $30,000.

Orpheum (Loew) (2,900; 44-65)—'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col). Well-plugged and drawing stout $22,500. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk), big $19,000.

Paramount (M-P) (1,300; 33-60)—'Night Plane Chungking' (Par) and 'Mr. Pitt' (20th). Doing business for fine $14,000. Last week, 'Hard Way' (WB) and 'Lady Bodyguard' (Par), $15,000.

State (Loew) (3,200; 44-60)—'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col). Cheerful $17,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), (2d wk), $15,000.

Translux (Translux) (900; 28-65)—'Clancy Street Boys' (Mono) and 'Purple V' (Rep). Average $4,500. Last week; 'No Place for Lady' (Col) and 'Maltese Falcon' (WB), oke $5,000.

'Shadow' Grand $15,000 In Prov.; 'Kid' Mild 13G

Providence, April 20.

Main stemmers are doing better than average week. Topping list are 'Shadow of a Doubt' at Majestic, 'Harrigan's Kid' at Loew's State and 'Air Force' on third downtown week at Carlton.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Forever and Day' (RKO) and 'Taxi, Mister' (UA). eing carried an extra two days to bring up regular opening day, Thursday. Hoping to close with additional $2,000 after swell $12,500 in first seven days.

Carlton (Fay-Loew) (1,400; 30-50)—'Air Force' (WB) and 'Young and Beautiful' (WB) (3d downtown wk). Peppy $4,000 after $4,500 in second session.

Fay's [illegible]—'Margin Error' (20th) and vaude. Good $7,500. Last week, 'Omaha Trail' (M-G) and vaude, about same.

Majestic (Fay) (2,200; 30-50)—'Shadow of Doubt' (U). Grand $15,000. Last week, 'Meanest Man' (20th) and 'Chetniks' (20th), nice $14,000.

Metropolitan (Indie) (3,200; 30-50)—'Clancy St. Boys' (Mono) and Lanny Ross, others on stage. Snappy $7,000 three-day weekend run. Last week, 'Living Ghost' (Mono) and Judy Canova, Louis Prima orch, others, on stage, fine $10,000 for three days.

State (Loew) (3,200; 30-50)—'Harrigan's Kid' (M-G) and 'Reveille Beverly' (M-G). Slightly above average $13,000. Last week, 'Cabin In Sky' (M-G) and 'American Empire' (UA), healthy $15,000.

Strand (Indie) (2,000; 30-50)—'Aldrich Gets Glamour' (Par) and 'At Dawn We Die' (Rep). Opened Sunday (18) very strong and looks snappy $13,000. Last week, 'Happy Go Lucky' (Par) and 'Avengers' (Par) (2d wk). Nice $9,000.

First Runs on Broadway

(Subject to Change)

Week of April 22

Astor—'Human Comedy' (M-G) (8th week).
(Reviewed in 'Variety' March 3)

Capitol—'Hangmen Also Die' (UA) (2d week).
(Reviewed in 'Variety' March 24)

Criterion — 'Assignment in Brittany' (M-G) (21).
(Reviewed in 'Variety' March 10)

Globe—'Desert Victory' (20th) (2d week).
(Reviewed in 'Variety' March 31)

Hollywood—'Air Force' (WB) (12th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Flight for Freedom' (RKO) (2d week).
(Reviewed in 'Variety' Feb. 3)

Paramount — 'China' (Par) (21).
(Reviewed in 'Variety' March 24)

Rialto—'I Walked With a Zombie' (RKO).
(Reviewed in 'Variety' March 17)

Rivoli—'White Savage' (U) (24).
(Reviewed in 'Variety' April 14)

Roxy—'Hello, Frisco' (20th) (5th week).
(Reviewed in 'Variety' March 10)

Strand—'Edge of Darkness' (WB) (3d week).
(Reviewed in 'Variety' March 24)

Week of April 29

Astor—'Human Comedy' (M-G) (9th week).

Capitol—'Presenting Lily Mars' (M-G).

Criterion — 'Assignment in Brittany' (M-G) (2d week).

Globe—'Desert Victory' (20th) (3d week).

Hollywood—'Mission to Moscow' (WB).

Music Hall—'Flight for Freedom' (RKO) (3d week).

Paramount — 'China' (Par) (2d week).

Rivoli—'White Savage' (U) (2d week).

Roxy—'Crash Dive' (20th) (28).

Strand—'Edge of Darkness' (WB) (4th week).

'Flame' Bright $17,000 For 2 Seattle Houses; 'Hard Way' Strong 10½G

Seattle, April 20.

Heat wave arrived here early in year and is not helping pre-Easter week. Rush for outdoors not so pronounced this year, however, and vacation season looks good for theatres. 'Keeper of Flame' is strong at Music Hall and Fifth Avenue, while 'Hard Way' is rugged at the Orpheum.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Once Upon Honeymoon' (RKO). (5th wk). After playing Paramount and Music Hall for two weeks each. Fair $3,700. Last week, 'Spangled Rhythm' (Par) (5th wk), hot $4,000.

Fifth Avenue (H-E) (2,349; 40-65)—'Keeper of Flame' (M-G). Day-date with Music Hall, and 'Dr. Gillespie's New Assistant' (M-G). Big $11,000. Last week, 'Hardy's Double Life' (M-G) and '7 Miles Alcatraz' (RKO) (2d wk), great $8,600.

Liberty (J & vH) (1,650; 40-85)—'Buckskin Frontier' (UA) and 'Jacare' (UA). Stout $8,500. Last week, nine days of 'Shout About' (Col) and 'Power Press' (Col), okay $8,500.

Music Box (H-E) (650; 40-85)—'Double Life' (M-G) (3d wk). Moved from Fifth. Nice $4,000. Last week, 'Avengers' (Par) and 'Quiet, Please' (20th), $4,600.

Music Hall (H-E) (2,200; 40-65)—'Keeper Flame' (M-G) and 'Army Surgeon' (RKO). Former also at Fifth Ave. Good $6,000. Last week, 'Once Upon Honeymoon' (RKO) and 'Taxi, Mister' (UA) (2d wk-5 days), mild $3,800.

Orpheum (H-E) (2,600; 40-65)—'Hard Way' (WB) and 'He's My Guy' (U). Strong $10,500. Last week, 'Mrs. Holliday' (U) and 'Truck Busters' (WB), swell $11,500.

Palomar (Sterling) (1,350; 30-65)—'Keep Slugging' (U) and 'Man Trap' (Rep) plus vaude headed by Mills Brothers. Big $9,500. Last week, 'Two Weeks to Live' (RKO) and 'Mysterious Doctor' (WB) plus vaude, good $9,000.

Paramount (H-E) (3,039; 40-65)—'3 Hearts Julia' (M-G) and 'Journey Margaret' (M-G). Good $8,500. Last week, 'Honeymoon' (RKO) and 'Taxi' (UA) (2d wk-5 days), stout $5,500.

Roosevelt (Sterling) (600; 40-65)—'Mrs. Holliday' (U). From Orpheum. Fine $5,000. Last week, 'Air Force' (WB) (5th wk), hefty $4,400.

Winter Garden (Sterling) (800; 20-30)—'Washington Slept Here' (WB) and 'Night to Remember' (Col) (3d run). Trim $4,000. Last week, 'Me My Gal' (M-G) and 'Tish' (M-G) (3d run), fair $3,300.

'Desert Victory' Highlights B'way Biz, $27,900, 'Hangmen'-Nelson-Hilliard 50G, 'Flight' Soars to Strong $110,000

Highlighting the somewhat spotty condition of grosses on Broadway currently is 'Desert Victory,' a sweeping smash at the small-seater Globe, in spite of the fact this is Holy Week and Monday's (19) rain retarded business. Receiving extravagant praise from the local critics, including a review by Bosley Crowther, written in news style and printed on page one of the N. Y. Times, the British war documentary hit $27,900 on the first seven days ended Monday evening (19).

This is the second best week the Globe has ever had in its checkered career. Record is held by reissue of 'Gold Rush' last year. Since 'Victory' runs only 60 minutes, excellent turnover is being obtained. Globe is running a minimum of 11 shows, but getting in 12 on some days, including Saturdays.

Music Hall, with 'Flight for Freedom' and Easter spec on stage, is making it look like Christmas at a terrific $110,000. Also new to the street is 'Hangmen Also Die,' which tenants the Capitol, with the Ozzie Nelson band and Harriet Hilliard on the stage. Fast from the barrier, the wire on the first lap should be passed at better than $50,000, very good.

Exceptionally strong among holdovers are the Roxy and Strand shows. Latter, with 'Edge of Darkness' and Jan Savitt, plus Ethel Waters on stage, is heading for a fine $47,000 on the current (2d) week. 'Hello, Frisco, Hello,' at the Roxy, with the Chico Marx band on stage, ended the fourth week last night (Tuesday) at a smart $54,000. Picture holds a fifth stanza starting today (Wednesday), but with the Tommy Tucker band replacing Marx and Victor Borge added to the stage bill.

State, ordinarily playing second-run, has 'Hit Parade of 1943' on its initial showing in N. Y., with Willie Howard and the Joe Marsala orchestra in person, but isn't doing better than average $24,000.

Following four good profitable weeks with 'Happy Go Lucky' and Les Brown, plus Gil Lamb and King Sisters, the Paramount ushers in 'China' and the Harry James band today (Wednesday) for the Easter pluckings.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (8th wk). The 7th week through Monday night (19) picked up to hit $19,000, excellent; previous (6th) round was $17,000. Stays on.

Capitol (Loew's) (4,620; 35-$1.10)—'Hangmen Also Die' (UA) and Ozzie Nelson, plus Harriet Hilliard, others. Despite Holy Week doing extremely well at $50,000 or over, holding. Last week, second for 'Slightly Dangerous' (M-G) and Charlie Barnet orch, others, exceedingly potent at $51,000.

Criterion (Loew's) (1,062; 35-75)—'Assignment in Brittany' (M-G) opens here today (Wednesday) after two weeks with 'Something to Shout About' (Col), first being good $18,000, second just fair at $9,000.

Globe (Brandt) (1,250; 35-85)—'Desert Victory' (20th) (2d wk). Sock reviews an immense aid, first week ended Monday night (19) at $27,900, second best week theatre has ever had. Appears in for a long, profitable run. 'Dead or Alive' (Judell) on its second week was only $6,500, mild.

Hollywood (WB) (1,225; 44-$1.25)—'Air Force' (WB) (12th-final wk). Being held another week due to inability of 'Mission to Moscow' (WB) to preem until April 29. Had been scheduled for today (21). 'Force' on 11th stanza concluded last night (Tuesday), suitable profit at $11,300, while previous frame was $13,000.

Palace (RKO) (1,700; 28-75)—'Hitler's Children' (RKO) (2d run) and 'Taxi, Mister' (UA) (1st run), dualed. In for eight days and on that period will get big $17,000, best in several years here. Ahead of these 'They Got Me Covered' (RKO) (2d wk) and 'Dixie Dugan' (20th) (1st wk) got $9,800 on six days, okay.

Paramount (Par) (3,664; 35-$1.10)—'China' (Par) and Harry James bow in here this a.m. (Wednesday) after four nice stanzas with 'Happy Go Lucky' (Par), Les Brown, Gil Lamb and King Sisters, fourth being $37,000, close behind third's $39,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Flight for Freedom' (RKO) and stageshow, plus 'Glory of Easter' spectacle. With Easter stage portion always a draw here, week should hit a very fancy $110,000, with show holding. Last week, fourth for 'Keeper of Flame' (M-G), $75,000, oke.

Rialto (Mayer) (594; 28-85)—'Walked With Zombie' (U) opens today (Wednesday) after lacklustre week of $7,000 with 'Tonight We Raid Calais' (20th). Previously four-and-half days on holdover of 'Air Raid Wardens' (M-G) was $[illegible] fattish.

Rivoli (UA-Par) (2,092; 35-99)—'Moon Is Down' (20th) (4th-final wk). Dropping to around $17,000 on final eight days, while last week (3d) was $21,000, nothing special. 'White Savage' (U) is due Saturday (24).

Roxy (20th) (5,886; 40-$1.10)—'Hello, Frisco' (20th) (5th-final wk) and, on stage, Tommy Tucker and Victor Borge (1st wk). Tucker replaces Chico Marx band today, while Borge is added to show for concluding week of picture; on fourth week for 'Frisco' and Marx, ended last night (Tuesday) big $54,000 was drawn; third was $60,000.

State (Loew's) (3,450; 35-$1.10)—'Hit Parade of 1943' (Rep) and on stage, Joe Marsala orch, Willie Howard, others. Average $24,000 sighted. Last week 'Stand By for Action' (M-G) (2d run) and Sheila Barrett, Smith and Dale, others, $25,000.

Strand (WB) (2,756; 35-$1.10)—'Edge of Darkness' (WB) and Jan Savitt, plus Ethel Waters (2d wk). Holding up splendidly, this week (2d) appearing probable $47,000. Initial week soared to $54,500, socko. Remains on.

'Falcon'-Cugat Hot 29G, Cleve.

Cleveland, April 20.

Downtown rush of war workers to buy Easter finery and Holy Week is slowing up biz a bit currently. 'Falcon Strikes Back' is being helped by Xavier Cugat's orchestra to a comparatively great week at the Palace, to easily top the town. Others sagged but 'Got Me Covered' at the Hipp is okay on holdover.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Walked With Zombie' (RKO) (2d wk). Thriller written by Inez Wallace, local newspaper scribe, slipped on holdover to $8,500. First week was sensational $14,500 but below expectancy.

Hipp (Warners) (3,700; 35-55)—'Got Me Covered' (RKO) (2d wk). Plenty strong $14,000, and good for third frame. Last week, gigantic $24,000.

Lake (Warners) (800; 35-55)—'Air Force' (WB) (4th wk). Fine $4,000 on top of nice $4,500 last week.

Palace (RKO) (3,700; 35-85)—'Falcon Strikes Back' (RKO) plus Xavier Cugat orch on stage. Although this is a jive house, Cugat aggregation is getting sizzling $29,000. Last week, 'Hard Way' (WB) with Shep Fields orch, John Boles, Dixie Dunbar, great $30,000.

State (Loew's (3,450; 35-55)—'Tennessee Johnson' (M-G). Fair $11,000. Last week, 'Cabin In Sky' (M-G), much stronger at $14,000.

Stillman (Loew's) (3,700; 35-55)—'Cabin In Sky' (M-G) (2d wk). Moveover, $6,000, above average. Last week, 'Hangmen Also Die' (UA), near $7,000.

Abbott-Costello Make 'Hay,' Top Indpls., 11½G

Indianapolis, April 20.

A slight tilt in grosses is noted at most downtown ticket windows this stanza in spite of pre-Easter taboos. 'It Ain't Hay,' at the Indiana, is skimming the cream.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Tarzan Triumphs' (RKO) and 'Journey Into Fear' (RKO). Adventure double looks good for $10,000. 'Moon Is Down' (20th) and 'He Hired Boss' (20th) took fair $9,500 last week.

Indiana (Katz-Dolle) (3,300; 30-50)—'It Ain't Hay' (U) and 'How's About It' (U). Abbott-Costello fans taking about $11,500 worth of this, slightly off previous records, but still good enough to lead town for week. 'Happy Go Lucky' (Par) and 'Quiet, Murder' (20th) got oke $11,000 last week.

Keith's (Indie) (1,200; 30-55)—'Keep 'Em Laughing' (Astor) and vaude. Reissue of 1934 Benny film helping first anniversary show here to good $4,900 in four days. But 'Secret of Underworld' (Rep) and 'WIBC Jamboree' on stage skyrocketed to $5,700 in same time last week.

Loew's (Loew's) (2,450; 30-50)—'Something Shout About' (Col) and 'Reveille With Beverly' (Col). Musical combination taken lightly, with fair $9,500 in view. Last week 'Hangmen Also Die' (UA) and 'Let's Have Fun' (Col) playing direct competish to 'Moon Is Down,' settled for $6,000.

Lyric (Katz-Dolle) (1,600; 30-50)—'Happy Go Lucky' (Par) and 'Quiet, Please' (20th). Oke $4,500 on moveover. Last week oke $5,500 for 'Hello, Frisco' (20th) and 'Dixie Dugan' (20th), also on moveover.

Put your best foot forward!
M-G-M's "RANDOM HARVEST"
Ronald Colman
Greer Garson
M-G-M's Technicolor "DU BARRY WAS A LADY"
Red Skelton
Lucille Ball
Gene Kelly
M-G-M's "PRESENTING LILY MARS"
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M-G-M's "KEEPER OF THE FLAME"
Spencer Tracy
Katharine Hepburn

M-G-M's
"THE HUMAN COMEDY"
Mickey Rooney
Frank Morgan
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"ASSIGNMENT IN BRITTANY"
Pierre Aumont
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M-G-M's
"STAND BY FOR ACTION"
Robert Taylor
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Brian Donlevy
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METRO-GOLDWYN-MAYER!
It doesn't have to be printed big to tell where the big ones come from!
M-G-M's
"SLIGHTLY DANGEROUS"
Lana Turner
Robert Young
Out front with M-G-M!
Fight! We're all soldiers in the 2nd War Loan Drive!

Detroit Hefty; 'Pitt' Dual Boff $29,000, 'Crystal Ball'-'Young' Strong $16,000

Detroit, April 20.

On early indications, the usual Holy Week decline in biz will not affect the loop here this year. Grosses are hitting at the regular high average for this war center.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Mrs. Holliday' (U) (2d wk) and 'Hi Ya, Chum' (U). Nice $9,000 sighted on moveover from Fox. Last week 'Margin for Error' (20th) and 'Manila Calling' (20th) got choice $9,200.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Mysterious Dr.' (WB) and 'Hidden Hand' (WB). Chillers up to great $12,000. Last week 'Hardy's Double Life' (M-G) and 'Omaha Trail' (M-G) (3d wk), fine $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Mr. Pitt' (20th) and 'Frankenstein Meets Wolf Man' (U). Sock $29,000. Last week 'Mrs. Holliday' (U) and 'Prairie Chickens' (UA), robust $26,000.

Madison (United Detroit) (1,800; 55-75)—'Once Upon Honeymoon' (RKO) and 'China Girl' (20th). Back in loop for fair $6,500. Last week 'Gentleman Jim' (WB) and 'Arabian Nights' (U), fine $7,200.

Michigan (United Detroit) (4,000; 55-75)—'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par) (2d wk). Great $23,000 after first week soared above expectations, $31,000.

Palms-State (United Detroit) (3,000; 55-75)—'Crystal Ball' (UA) and 'Young and Willing' (UA). Big $16,000. Last week 'Forever and Day' (RKO) and 'Tarzan Triumphs' (RKO) (2d wk) strong $9,500 after $14,000 in first stanza.

United Artists (United Detroit) (2,000; 55-75)—'Keeper of Flame' (M-G) and 'Tish' (M-G) (3d wk). Holding up, with likely $12,000 after hefty $14,000 in second week.

Billy Rose Revue Ups 'Beverly' in Balto, 19G

Baltimore, April 20.

Holy Week used to be a bugaboo in show biz, but one would never know it from action on the downtown front here this week. There's still some lag by day, but it's solid generally, and leaders are reaching imposing figures.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Tennessee Johnson' (M-G). Fairish $13,000. Last week, 'Hangmen Also Die' (UA) all right at $11,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Reveille With Beverly' (Col) plus Billy Rose's 'Diamond Horseshoe Revue' on stage. Leaning on latter for big coin, calling for multiple showings on weekend and special midnite show Wednesday (21) night. Looks like booming $19,000. Last week, 'Ladies Day' (RKO) plus Johnny Long orch drew fair $15,400.

Keith's (Schanberger) (2,408; 17-55)—'It Ain't Hay' (U). Opened with midnite show yesterday (Monday) after eight days of 'Frankenstein Wolf Man' (U) mopped up satisfying $14,900.

Maryland (Hicks) (1,290; 29-66)—'Mysterious Doctor' (WB) plus vaude headed by Stan Kenton orch. Leaning on stage for action, mostly on weekend, with $7,000 possible. Last week, revival of 'Virginia' (Par), plus seven acts of vaude, consumed much playing time to hold down take to $7,400.

Mayfair (Hicks) (960; 25-50)—'Quiet, Please' (20th). Drawing some response at $4,000. Last week, second of 'Hit Parade' (Rep), added nice $4,200 after better-than-average first round of $6,100.

New (Mechanic) (1,680; 17-55)—'Moon Is Down' (20th) (2d wk). Holding nicely at $4,500 after okay initial sesh to $6,400.

Stanley (WB) (3,280; 20-60)—'Hard Way' (WB) (2d wk). Maintaining good pace at $11,000 after fine opener to $14,400.

Valencia (Loew's-UA) (1,450; 17-55)—'Hangmen Also Die' (UA) (moveover). Fairish $4,000. Last week, moveover of 'Keeper of Flame' (M-G) drew good $5,200.

'Dangerous' Hot $15,000, Best Bet in Mild K. C.

Kansas City, April 20.

'Slightly Dangerous,' at Midland, gets the nod for first place this week. Sole holdover, 'Air Force' at Newman, is steady. Day-and-date Esquire, Uptown and Fairway, with 'Frankenstein Meets Wolf Man,' are better than average.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Frankenstein Meets Wolf Man' (U). Lively $9,000. Last week, 'Moon Is Down' (20th), elegant $10,000.

Midland (Loew's) (3,500; 11-50)—'Slightly Dangerous' (M-G) and 'American Empire' (UA). Hot $15,000. Last week, 'Hangmen Also Die' (UA) and 'Power Press' (Col). So-so $9,000.

Newman (Paramount) (1,900; 11-50)—'Air Force' (WB) (2d wk). Smart $9,500 following big $14,500 initial session.

Orpheum (RKO) (1,600; 15-50)—'Saludos Amigos' (RKO) and 'Journey Into Fear' (RKO). Nice $8,000. Last week, 'Hitler's Children' (RKO) and 'Cinderella Swings It' (RKO) (3d wk), okay $8,000.

Tower (Fox-Joffee) (2,110; 10-35)—'Holmes' Secret Weapon' (U) and 'Quiet Please' (20th) with vaude. Mild $7,000. Last week, 'Johnny Comes Marching' (U) and 'He's My Guy' (U) with vaude, fair $7,500.

Prize Plays

Continued from page 4

in January, and during which 133 plays were submitted, included Golden, Frederick Lonsdale, Kenyon Nicholson, Russel Crouse, Elmer Rice and Rachel Crothers. They were all on hand Sunday to witness the plays and agreed that the 'creative talent was excellent.' They also lauded the soldier performers, particularly 'Sparky' Kaplan, pfc, who played the comic in 'Where Ere We Go.'

Golden said it was tough picking out the top play and that sometime later this week he and his fellow judges will get together again. Meanwhile, the Army's permission is being sought to present the one-acters for the benefit of the Soldiers and Sailors Club in N. Y. Golden is awarding $100 for first prize; $60 for second; $60 for third; $40 for fourth, and $20 for fifth. If, after the second showing, the judges still can't decide, Golden said, they'll let the audience pick them.

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VARIETY

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LONDON, 8 St. Martin's Place, Trafalgar Square

'DESPERADOES' TOPS MPLS., ROBUST $10,000

Minneapolis, April 20.

Business continues skyward. Even the arrival of Holy Week, in addition to weather conditions are not apparently boxoffice deterrents.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'No Place for Lady' (Col) and 'Hi Ya, Chum' (U), dual first-runs, reaching for good $1,800 in four days. 'Happy Serves a Writ' (UA) and 'Varsity Show' (Par), first-run and reissue, duals, open Wednesday (21). Last week, 'Quiet Please, Murder' (20th) and 'Heart Belongs to Daddy' (Par) split with 'Sagebrush Law' (RKO) and 'Fall In' (UA), all dual first-runs, good $3,000 in nine days.

Century (P-S) (1,600; 30-40-50)—'Mrs. Holliday' (U). Deanna Durbin picture sweet $9,000. Last week, 'Hard Way' (WB), good $7,000.

Gopher (P-S) (1,000; 28-30)—'Aldrich Gets Glamour' (Par). Good enough $3,500. Last week, 'Chetniks' (20th), good $4,200.

Lyric (P-S) (1,091; 30-50)—'Hello, Frisco' (20th) (3d wk). Moved here after two big weeks at State. Looks like big $5,500. Last week, 'Keeper of Flame' (M-G) (3d wk), good $5,000 after $23,500 in first fortnight. Very big.

Orpheum (P-S) (2,800; 30-50)—'Desperadoes' (Col). Sock $10,000. Last week, 'Shadow of Doubt' (U), big $9,000.

State (P-S) (2,300; 30-50)—'Hardy's Double Life' (M-G). Rooney still a powerful draw and picture well liked. Good $9,000. Last week, 'Hello, Frisco' (20th) (2d wk), fine $9,600 after hefty $14,500 first stanza.

Uptown (Par) (1,100; 30-40)—'Star Spangled Rhythm' (Par). First neighborhood showing. Big $4,000 in prospect. Last week, 'Meanest Man in World' (20th), $3,000, okay.

World (Par-Steffes) (350; 30-55)—'Shadow of Doubt' (U) (2d wk). Moved here from Orpheum for three days. Nice $1,800 indicated. Last week, 'Beachcomber' (Par) (reissue), okeh $2,000. House closed Monday (19) through Friday (23) for renovation.

'Frankenstein' $17,000 Paces Sturdy Buffalo

Buffalo, April 20.

'Frankenstein Meets Wolf Man' is pacing the town currently with rousing $17,000 in nine days at the Lafayette. Coupled with 'Boogie Man Will Get You,' it makes double horror combo. It's topping 'Hangmen Also Die' at Great Lakes, though 'Hangmen' ran only regulation week.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Happy Go Lucky' (Par) (2d wk) and 'He Hired Boss' (20th). Satisfactory at around $11,000. Last week, 'Lucky,' singled, sparkling $17,000.

Great Lakes (Shea) (3,000; 35-55)—'Hangmen Also Die' (UA) and 'Taxi, Mister (UA). Snappy $15,000. Last week, 'Air Force' (WB) (2d wk), strong $14,000 for holdover sesh.

Hipp (Shea) (2,100; 35-55)—'Air Force' (WB). Moved here from Great Lakes, and doing hearty $6,000. Last week, 'Immortal Sergeant' (20th) and 'Lady Bodyguard' (Par) (2d wk), robust $9,000.

Lafayette (Hayman) (3,300; 35-50)—'Frankenstein Wolf Man' (U) and 'Boogie Man Get You' (Col). Soaring to smash $17,000 in nine days. Last week, 'Desperadoes' (Col) (2d wk) and 'Junior Army' (Col), limp $7,000.

20th Century (Ind.) (3,000; 35-55)—'Cat and Canary' (Par) and 'Varsity Show' (WB) (reissues). Mild $7,500. Last week, 'Forever and Day' (RKO) and 'Saludos Amigos' (RKO), stout $12,000 or slightly better.

'Chetniks'-Vaude Lead Omaha With OK $15,000

Omaha, April 20.

General pickup from last week but still not too good. Orpheum will lead town again with Veloz and Yolanda and revue plus 'Chetniks.' 'Amazing Mrs. Holliday' is stout at the Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Chetniks' (20th) plus Veloz and Yolanda and stage revue. Fine $15,000. Last week, 'Journey Margaret' (M-G) and Lawrence Welk orch plus Edgar Kennedy in person $14,500.

Brandeis (Mort Singer) (1,500; 11-50)—'Saludos Amigos' (RKO) and 'Journey Into Fear' (RKO). Just fair $5,000. Last week, 'Forever and Day' (RKO) and '7 Miles Alcatraz' (RKO) light $5,200.

Paramount (Tristates) (3,000; 11-50)—'Mrs. Holliday' (U) and 'How's About It' (U). Brisk $9,000. Last week, 'Happy Go Lucky' (Par) and 'Holmes' Secret Weapon' (U), light $8,100.

Omaha (Tristates) (2,000; 11-50)—'Reunion France' (M-G) and 'Hidden Hand' (WB). Trim $8,500. Last week, 'Hello, Frisco' (20th) moved over from Orpheum and 'Desert Victory' (20th), hefty $7,000.

Town (Goldberg) (1,400; 11-30)—'Blocked Trail' (Rep), 'Mountain Rhythm' (Rep) and 'Half Way Shanghai' (U) triple split with 'Sunset Wyoming' (Rep), 'Behind 8 ball' (U), 'Invisible Agent' (U) and 'Big Shot' (WB), 'Lady Gangster' (WB) plus Saturday stage shows. Nice $1,400. Last week, 'Can't Beat Law' (Mono), 'Dead Man's Gulch' (Rep), 'Blackie Goes Hollywood' (Col) triple split with 'Through Night' (WB), 'Flying Devil Dogs' (Rep), 'At Front' (WB) and 'Wildcat' (Par), 'Murder Big House' (WB) and 'Steel Vs. Sky' (WB) with usual stage shows Saturday, okay $1,200.

Phillips-USO

Continued from page 4

signed by the entire cast of the Camp Show 'Arsenic and Old Lace' legit unit, which, the CSI exec said, came unsolicited and was heartening in that he felt it represented the feelings of the majority of the entertainers routed in the nation's army camps and navy bases.

Addressed to Phillips, the letter reads:

'We, the cast of 'Arsenic and Old Lace,' would like you to know how much we appreciate the privilege of entertaining the armed forces under USO-Camp Shows, Inc., auspices.

'We believe the organization has done a praiseworthy job in the routing, transporting, advance living conditions and numerous other details that so ambitious an undertaking involves.

'Especially in the light of recent publicity concerning the hardships that USO troupes have undergone, would we like to raise our voices. True, we have had some trying experiences, but they were neither surprising nor overly discomforting to seasoned performers, and in the light of our mission, we consider them singularly insignificant.

'USO-Camp Shows is making an important contribution to the war effort. We take pride in being part of it.'

Letter was signed by Jean McKenzie, Ada M. Farland, Georgia Harvey, Louise Kelley, Philip Huston, Fred Small, Charles L. Douglass, Otis Sheridan, Rosa Chetwynd, Lloyd Holden, Wayne Kunn, Ernest Woodward, Owen Coll, Clyde Veant, John S. Chubly and Joseph Roth, company manager.

Hotel Assn. Promises Better Break on Rates

Chicago, April 20.

Complaint that excessive rates are being charged USO-Camp Show performers, particularly in far western and southern towns, was brought before the executive board of the American Hotel Men's Association, in session here last week. The board, presided over by Tom Green, executive director, and Frank Bering, secretary of the association, looked favorably upon proposals by USO-Camp Show officials for a maximum set of rates for these performers with indications that the problem will soon be worked out satisfactorily.

Facts regarding bad treatment accorded these official Army and Navy shows by certain hotel managements, regardless that shows are given free to service men by performers who are working for about 50% of their regular salaries, were explained by Green and Bering. Robert Wilson, executive secretary of the Chicago Committee, went into detail on the hardships encountered by the performers and pointed out that the official rates of these hotels, as published in the Hotel Red Book of 1942, were far below the rates being charged.

The maximum rate list for Camp Show performers, submitted for approval of the Hotel Men's Association, is as follows: Two chorus girls in a room, $3.50; three chorus girls in a room, $4.50; single room for principals, $2.50; double room for principals, $5; managers, musicians and stagehands, $2.50. Assurance is asked that hotel managements will live up to contracts made and signed by advance agents of the shows.

Conference will be continued in New York with Lawrence Phillips, USO-Camp Show's executive v.p., who was slated to attend the meeting here but could not, and then situation will be taken up individually with each state association. A traveling representative will be appointed by USO-Camp Shows to appear before each state association in an effort to straighten out the rates.

T. DORSEY BOOSTS 'FALCON,' 26½G, DENVER

Denver, April 20.

Tommy Dorsey's orch on stage at the Orpheum this week is providing most of the boxoffice fireworks in town, boosting 'Falcon Strikes Back' to an estimated smash $26,500. 'Moon Is Down' and 'She Has What It Takes,' day-date dual at the Esquire and Denver,' are copping second money.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U), after week at each Denver and Esquire. Good $6,500. Last week, 'Hello, Frisco' (20th) and 'Dangerous Night' (Col), from a week each at Denver and Esquire, nice $5,500.

Broadway (Fox) (1,040; 30-65)—'Hardy's Double Life' (M-G) and 'Cinderella Swings It' (RKO), after two weeks at Orpheum. Fair $3,000. Last week, 'Air Force' (WB) and 'Fall In' (UA), after week at each Denver, Esquire and Aladdin, nice $4,500.

Denham (Cockrill) (1,750; 30-60)—'Palm Beach Story' (Par) (2d wk). Okay $6,500. Last week, nice $9,000.

Denver (Fox) (2,525; 30-65)—'Moon Is Down' (20th) and 'Has What It Takes' (Col), day-date with the Esquire. Nice $14,000. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), also at Esquire, fine $15,000.

Esquire (Fox) (742; 30-65)—'Moon Down' (20th) and 'What It Takes' (Col), day-dating with Denver. Good $3,000. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), also at the Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-75)—'Falcon Strikes Back' (RKO) and Tommy Dorsey orch on stage. With top raised to 75c, nifty $26,500 is being snared, all attributed to Dorsey. Last week, 'Hardy's Double Life' (M-G) (2d wk) and 'Cinderella Swings It' (RKO), fine $12,500.

Paramount (Fox) (2,200; 30-50)—'Hard Way' (WB) and 'Truck Busters' (WB). Good $8,000. Last week, 'Rald Calais' (20th) and 'Jacare' (UA), fine $8,500.

L'ville Holding Well; Deanna Best, $11,000

Louisville, April 20.

Business is holding up well here in spite of rainy weather, Keeneland Spring race meeting at Churchill Downs and Cole Bros. Circus, which opened for a six-day stand today (20). Several good picts in town, and all getting a good play. Business is pretty evenly divided between all the first-runs, and none appears to be outstanding, but aiming at good solid returns. Final days of Lent are not having much noticeable affect on the b.o.'s.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Cabin in Sky' (M-G) and 'Power of Press' (Col). Sturdy $3,500 on moveover from Loew's State. Last week, 'Hello, Frisco' (20th) and 'Dixie Dugan' (Rep), swell $4,500 on moveover.

Kentucky (Switow) (1,250; 15-25)—'Me and My Gal' (M-G) and 'Crystal Ball' (UA). Looks good for $1,600. Last week, 'Hitler's Children' (RKO) and 'Night to Remember' (Col), fair $1,700.

Loew's State (Loew's) (3,300; 30-50)—'Something to Shout About' (Col) and 'Reveille with Beverly' (Col). Coupla musical picts drawing good business. Indications are for excellent $10,000. Last week, 'Cabin in Sky' (M-G) and 'Power of Press' (Col), neat $11,000.

Mary Anderson (Libson) (1,000; 30-50)—'Mysterious Doctor' (WB) and 'Gorilla Man' (WB). House has tried double bills a couple times lately, and is taking a fling this week with horror pix, results being big. Wicket plenty busy for this pair, which opened Saturday (10), with indications for punchy $5,500. Last week, 'Varsity Show' (WB) (reissue) and 'Truck Busters' (WB) had eight-day run, but biz shaping up pretty well for $4,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Mrs. Holliday' (U) and 'Rhythm of Islands' (U). Deanna Durbin still packing strong punch at wicket. Current opus has been pleasing patrons and biz shaping up nicely for what looks like the best figure in town, probably $11,000. Last week, 'Moon Is Down' (20th) and 'He Hired Boss' (20th), tallied meaty $9,000.

Lya Lys' Bankruptcy

Lya Lys, former European actress, filed a voluntary petition in bankruptcy last week in N.Y. federal court, listing $7,451 liabilities; no assets.

Among the creditors were B. P. Schulberg, Columbia Pictures producer, $1,000 loan, and Egon Brecher, Hollywood dramatic coach $500.

Miss Lys (real name Lya Gummerson) resides at 112 Central Park South, N.Y., and states in her petition that she is unemployed and has earned only $1,018 since April, 1941.

'Happy' Nice $27,000, Frisco Topper; 'Hard Way' Pert 23G, 'Holliday' 16G

San Francisco, April 20.

State income tax payments plus Lent is putting a damper on biz currently. 'Happy Go Lucky,' riding the Fox screen, is pacing the town. 'The Hard Way,' at Paramount, is doing well. 'Flight for Freedom,' plus Al Donahue orch and vaude, is hefty on second week at Golden Gate.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Happy Go Lucky' (Par) and 'Street of Chance' (Par). Clocking nice $27,000 to lead town. Last week, 'Air Force' (WB) and 'Truck Busters' (WB) (2d wk), big $14,000 in five days.

Golden Gate (RKO) (2,850; 44-75)—'Flight for Freedom' (RKO) and stage bill headed by Al Donahue orch (2d wk). Strong $22,000. Last week, $30,000, socko.

Orpheum (Blumenfeld) (2,440; 60-75)—'Mrs. Holliday' (U) and 'Holmes in Washington' (U). Okay $16,000. Last week, 'Reveille With Beverly' (Col) and 'City Without Men' (Col), $14,000, fair.

Paramount (F-WC) (2,470; 55-75)—'Hard Way' (WB) and 'Tahiti Honey' (Rep). Stout $23,000. Last week, 'Keeper Flame' (M-G) and 'Heart Belong to Daddy' (Par) (2d wk), grand $16,500 in six days.

St. Francis (F-WC) (1,475; 55-75)—'Keeper Flame' (M-G) and 'Heart Belongs to Daddy' (Par) (moveover). Reaching up to fine $10,000. Last week, 'Hello, Frisco' (20th) and 'Time Kill' (20th) (2d wk of moveover), great $9,500 for six days.

United Artists (F-WC) (1,100; 50-65)—'Powers Girl' (UA) and 'Power Press' (Col) (2d wk). So-so $8,000. Last week, average $11,100.

Warfield (F-WC) (1,100; 55-75)—'Tennessee Johnson' (M-G) and stage show headed by Una Merkel. Doing all right $22,000. Last week, 'Mrs. Wiggs' (Par) and stage show featuring Hugh Herbert, droopy $19,500.

Key City Grosses

Estimated Total Gross
This Week $2,225,000
(Based on 26 cities, 185 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,856,900
(Based on 28 cities, 185 theatres)

'Ain't Hay' 16½G Paces St. Louis

St. Louis, April 20.

The Holy Week blight in this big Catholic town is hurting all film deluxers currently. 'It Ain't Hay' and 'Sherlock Holmes in Washington' at the Fox will lead the dismal outlook with a good $16,500. 'Tennessee Johnson' and 'Something To Shout About,' at Loew's is only average.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Tennessee Johnson' (M-G) and 'Something Shout About' (Col). Average $15,000. Last week, 'Never Lovelier' (Col) and 'Blackie Goes Hollywood' (Col), good $16,800.

Orpheum (Loew) 2,000; 30-55)—'Never Lovelier' (Col) and 'Blackie Hollywood' (Col). Moveover nice $6,500. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), $8,200.

Ambassador (F&M) (3,000; 30-50)—'Reap Wild Wind' (Par) and 'Night Plane Chungking' (Par). Fair $12,000. Last week, 'Mr. Pitt' (20th) and 'Saludos Amigos' (RKO). Disappointing $9,500.

St. Louis (F&M) (4,000; 30-40)—Ain't Hay' (U) and 'Holmes in Washington' (U). Stout $16,500, to lead the town. Last week, 'Moon Is Down' (20th) and 'Comes Up Love' (U), waned after nice opening for fair $13,000.

Missouri (F&M) (3,570; 30-50)—'Air Force' (WB) and 'Tahiti Honey' (Rep). Good $6,000. Last week 'Hello, Frisco' (20th) and 'Forever And Day' (RKO), $4,000, below average.

St. Louis (F&M) (4,000; 30-50)—'Truck Busters' (WB) and 'Gorilla Man' (WB). Mild $4,000. Last week, 'Meanest Man' (20th) and 'China Girl' (20th), sad $3,000.

'Amigos'-'Julia' Leading Cincy with Neat $14,000

Cincinnati, April 20.

Holy Week, not the b.o. slumper of former years, finds all but two of the major stands sans eggs. Although in winning stride, general biz is drooping for the third straight week. Disney's 'Saludos Amigos,' linked with '3 Hearts for Julia,' is pacing the burg at the Albee. Palace also is on the right side with 'Something to Shout About.' Keith's, the only other big house showing fresh product, has a boffo surprise on 'Tennessee Johnson.'

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Saludos Amigos' (RKO) and '3 Hearts' (M-G). Disney's Technicolor creation the major magnet for an excellent $14,000. Last week, 'Forever and Day' (RKO), good $13,000.

Capitol (RKO) (2,000; 35-55)—'Flight for Freedom' (RKO). Moveover from Palace for second sesh. Mild $4,000. Last week, 'Air Force' (WB), third week of moveover run, great $5,500.

Family (RKO) (1,000; 20-30)—'After Midnight' (Col) and 'Ice-Capades' (Rep) split with 'Miss V From Moscow' (PRC) and 'Payoff' (PRC). Normal $2,200. Ditto last week on 'Murder in Times Square' (Col) and 'How's About It' (U), divided with Idaho' (Rep) and 'London Blackout Murders' (Rep).

Grand (RKO) (1,430; 35-55)—'Forever and Day' (RKO). Switched from Albee for second round. Slow $4,000. Last week, 'Lucky Jordan' (Par), swell $5,500.

Keith's (Libson) (1,500; 35-55)—'Tennessee Johnson' (M-G). Exceeding expectations, boffo $6,000. Last week, 'Moon Is Down' (20th) (2d run), fair $4,500.

Lyric (RKO) (1,400; 35-55)—'Air Force' (WB). Second transfer for fifth week on front line. Hefty $4,000. Last week, 'Young and Willing' (UA) and 'Margin for Error' (20th), so-so $3,500.

Palace (RKO) (2,600; 35-55)—'Something to Shout About' (Col). Okay $10,500. Last week, 'Flight for Freedom' (RKO), nice $12,500.

Shubert (RKO) (2,100; 35-55)—'Hello, Frisco' (20th). Holding for second week of moveover. Strong $4,500 after last week's dandy $6,500. Pic fetched a wham $33,500 in initial fortnight at the Palace.

Andrews Sis-Ayres Up 'Kid' to Big $25,000 In Mild Pitt; 'Victory' 7G

Pittsburgh, April 20.

Holy Week in nearly all spots except the Stanley, where Andrews Sisters are successfully bucking the Lenten finale. They are giving Warner deluxer its best session in some time, taking most of credit. Mitchell Ayres band is on stage but 'Harrigan's Kid,' on screen, is not much aid. 'Desert Victory,' brought in too fast, is doing only moderately well at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Jacare' (UA). House figured on Frank Buck for some personal appearances but he was in town only for a few hours and before picture opened. Modest $4,500. Last week, 'It Ain't Hay' (U), better on second week at $4,800.

Harris (Harris) (2,200; 30-55)—'Desert Victory' (20th). Raves for battle documentary but in so fast no build-up was possible. Only a mild $7,000 likely. Last week; second of 'Hello, Frisco' (20th), fine $8,500, best h.o. biz since 'Sister Eileen' (Col).

Penn (Loew's-UA) (3,300; 30-55)—'Air Force' (WB) (2d wk). Trailing off down the stretch and will hardly pull more than $10,000, fair. Last week, stout $18,500.

Ritz (WB) (800; 30-55)—'Hard Way' (WB) (2d wk). Week $1,800. Last week, 'Hitler's Children' (RKO) (4th wk), nice $2,000.

Senator (Harris) (1,750; 30-55)—'Hello, Frisco' (20th) (3d wk). Brought here after two weeks at Harris and doing great h.o. biz! Ought to top $4,000 easily, fine here. Last week, reissue of 'Beast of Berlin' (PRC), $3,000.

Stanley (WB) (3,800; 30-66)—'Harrigan's Kid' (M-G) plus Andrews Sisters and Mitchell Ayres orch. Customers going for Andrews girls, this combo being credited for most of great $25,000, top figure here in a long time despite Holy Week. Last week, 'Hard Way' (WB) and Hal McIntyre orch, so-so $17,000.

Warner. (WB) (2,000; 30-55)—'Keeper Flame' (M-G) (3d wk). Forced to stay at this site when Penn held 'Air Force' (WB). Not much more than $3,700 looked for. Last week, 'Flame' did $5,200 on m.o. from Penn.

Hutton Band Jivey 20G With 'Shout About,' D. C.

Washington, pril 20.

Holy Week finds some weak sisters on first-run, but, bolstered by steady stage shows, the grosses should be close to normal. 'Human Comedy' went $1,000 over last week's estimate with a sizzling $23,000.

Estimate for the Week

Capital (Loew) (3,434; 30-75)—'Harrigan's Kid' (M-G) with Ray Kinney's band on stage. Stage doing it for good $21,000. Last week 'Mr. Pitt' (20th) with vaudeville, disappointing $18,500.

Columbia (Loew) (1,234; 30-50)—'Immortal Sergeant' (20th). Fair $6,000. Last week 'Tennessee Johnson' (M-G), under par $5,500.

Earle (WB) (2,216; 30-90)—'Something to Shout About' (Col) with Ina Ray Hutton band on stage. Footlights will do it for a good $20,000. Last week, second of 'The Hard Way' (WB), neat $17,000.

Keith's (RKO) (1,830; 30-55)—'Frankenstein Meets Wolf Man' (U). Children will account for swell $14,000. Last week, third of 'Hitler's Children' (RKO), nifty $9,000.

Metropolitan (WB) (1,800; 30-50)—'Star-Spangled Rhythm' (Par). Fourth downtown week will get boffy $7,000. Last week $8,100.

Palace (Loew) (2,242; 30-65)—'Human Comedy' (M-G) (2d wk). Bangup $19,000 in sight. Last week Saroyan comedy clicked for rousing $23,000.

'Ain't Hay' Easy Winner In Port., Sock $12,700

Portland, Ore., April 20.

'It Ain't Hay' is the powerful pacemaker at the Broadway this week. Harrol combo headed by 'Cat People' is drawing well at the Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-85)—'It Ain't Hay' (U) and 'Rhythm Islands' (U). Great $12,700. Last week 'Serve' (UA) (2d wk), good enough $6,500.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Silver Queen' (UA) and 'Alibi' (Rep). Nice $6,200. Last week, legit.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Immortal Sergeant' (20th) and 'Great Gildersleeve' (RKO) (2d wk). Tall $8,500. First week, great $12,500.

Paramount (H-E) (3,000; 40-65)—'Cat People' (RKO) and 'Quiet Please' (20th). Chiller duo doing strong $9,000. Last week 'Air Force' (WB) (2d wk) and 'Aldrich Gets Glamour' (Par) (1st wk), grand $10,000 and moved to Playhouse.

United Artists (Parker) (900; 40-65)—'Mrs. Holliday' (U). Big $8,500. Last week 'Tennessee Johnson' (M-G) and 'Three Hearts Julia' (M-G), okay $6,600.

'Moon Down' Bright $44,000, Aces In Sluggish L. A., 4 Spots, but 'Forever' Slim 23G, 2d, 'Skates'-Vaude Hot 18G

Los Angeles, April 20.

'The Moon Is Down,' the only new entry in first-run houses in offish L. A., is doing a sizeable $44,000 in four West Coast houses day-date. 'Air Force,' playing fourth session at the three Warner houses, is collecting a strong $29,500 while 'Forever and a Day' is only passably fair with $23,000 in two Paramounts for holdover.

Trade is off slightly from previous highs, probably due to Holy Week lull, but undertone continues healthy.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Moon Is Down' (20th) and 'Dixie Dugan' (20th). Snappy $5,000. Last week, 'Hello, Frisco' (20th) and 'Northwest Rangers' (M-G) (4th wk), okay $3,000.

Chinese (Grauman-WC) (2,034; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Hefty $11,000. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), good $9,500.

Downtown (WB) (1,800; 40-85)—'Air Force' (WB) (4th wk-8 days). Excellent $11,500 after hitting solid $14,000 last week.

Four Star (F-WC) (900; 40-65)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Light $2,700. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), pleasing $4,000.

Hawaii (G&S) (1,100; 40-75)—'Journey Into Fear' (RKO) and 'Laugh Blues Away' (Col). Looks like hefty $9,500. Last week, 'Cat People' (RKO) and 'Gorilla Man' (WB) (13th wk), good $2,600 in six days.

Hollywood (WB) (2,756; 40-85)—'Air Force' (WB) (4th wk-8 days). Stout $9,000 after corralling neat $10,500 last week.

Orpheum (D'town) (2,200; 40-65)—'Silver Skates' (Mono), with Bonnie Baker, Henny Youngman on stage. Excellent $18,000. Last week, 'Underground Agent' (Col) and Sally Rand on stage, strong $19,500.

Pantages (Pan) (2,812; 40-85)—'White Savage' (U) (2d wk) and 'Holmes in Washington' (U). Fine $8,000 on five-day week. Last week, with 'Seven Miles From Alcatraz' (RKO), strong $14,000.

Paramount (F&M) (3,389; 40-85)—'Forever and Day' (RKO) and 'Rhythm Islands' (U) (2d wk). Mild $15,000 after pulling dundy $20,000 last week.

Paramount Hollywood (F&M) (2,204; 40-85)—'Forever and Day' (RKO) (2d wk). Heading for $8,000 after pleasant $10,500 last week.

RKO Hillstreet (RKO) (2,890; 40-85)—'White Savage' (U) (2d wk) and 'Holmes in Washington' (U). Six-day week will draw satisfying $12,000. Last week, with '7 Miles From Alcatraz' (RKO), stout $19,000.

Ritz (F-WC) (1,372; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Will catch excellent $8,000. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), average $6,100.

State (Loew's-WC) (2,204; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Very good $20,000. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), okay $17,000.

United Artists (UA-WC) (2,100; 40-85)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Light $5,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), nifty $7,300.

Wilshire (F-WC) (2,296; 40-85)—'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk). Nice $5,200 after hitting first-rate $7,000 last week.

Wiltern (WB) (2,756; 40-85)—'Air Force' (WB) (4th wk-8 days). Winding up with $9,000 after likeable $10,400 last week.

Broadway Grosses

Estimated Total Gross
This Week $443,200
(Based on 13 theatres)
Total Gross Same Week
Last Year $352,800
(Based on 12 theatres)

Lana-Young Top Philly at $24,500

Philadelphia, April 20.

Boxoffice receipts are hitting a torrid pace this sesh despite Holy Week. Bad weather is failing to dent the healthy take being registered at the downtown deluxers. Heaviest grosser of the week is the Lana Turner - Robert Young starrer, 'Slightly Dangerous.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Desert Victory' (20th) and 'Saludos Amigos' (RKO). First time a dualer has even been tried downtown. Getting socko $12,000 on heels of heavy buildup to 'Victory.' Last week, 'Forever and Day' (RKO) okay $9,500 on holdover.

Arcadia (Sablosky) (600; 35-75)—'Keeper of Flame' (M-G) (2d run). Snagging bright $4,800. Last week 'Random Harvest' (M-G) grabbed fine $4,300 for fourth trip.

Boyd (WB) (2,569; 35-75)—'Slightly Dangerous' (M-G). Taking top money with excellent $20,500 plus $4,000 for extra showing at Earle Sunday (18). Last week 'Happy-Go-Lucky' (Par) satisfactory $18,200.

Earle (WB) (2,768; 35-75)—'Journey Into Fear' (RKO) with Hal McIntyre orch and Alan Mowbray on stage. Fairish $18,200. Last week 'Stranger In Town' (M-G) plus Xavier Cugat band landed better $23,000.

Fox (WB) (2,245; 35-75)—'Something Shout About' (Col). Rates some shouting with good $19,700. Last week 'Powers Girl' (UA) okay $17,500 plus $2,700 at Earle Sabbath showing.

Karlton (WB) (1,066; 35-75)—'Powers Girl' (UA) (2d run). Not bad at $5,200. Last week 'Arabian Nights' (U) fair $4,200.

Keith's (WB) (2,220; 35-75)—'Moon Is Down' (20th) (2d run) (2d wk) (5 days). Satisfactory $4,000. Last week Steinbeck's war drama grabbed fine $7,200.

Mastbaum (WB) (4,692; 35-75)—'Air Force' (WB) (3d wk). Winding up stay at this deluxer with neat $17,500 for eight days. Round two good for bright $20,800.

Stanley (WB) (2,916; 35-75)—'Hello, Frisco' (20th) (4th wk). Sensational $15,000 after hefty $16,800 last sesh.

Stanton (WB) (1,457; 35-75)—'Frankenstein Meets Wolf Man' (U). Chillers are killers at Stanton with bangup $14,200. Last week 'Silver Queen' (UA) snared good $9,500.

NATIONAL BOXOFFICE SURVEY

Few new pictures are daring the lull of pre-Easter week, result being that some 36 features are providing most of modest takings in theatres currently. Of new fare or comparatively fresh product, 'Amazing Mrs. Holliday' (U), 'Edge of Darkness' (WB), 'Desert Victory' (20th), 'Keeper of Flame' (M-G), 'Flight For Freedom' (RKO), 'Air Force' (WB), 'Hangmen Also Die' (UA), 'Frankenstein Meets Wolf Man' (U), 'Happy Go Lucky' (Par), 'Slightly Dangerous' (M-G), 'Something to Shout About' (Col), 'Moon Is Down' (20th), 'Human Comedy' (M-G), 'Hit Parade of 1943' (Rep) and 'It Ain't Hay' (U) shape up best in present session.

'Mrs. Holliday' looms brisk in San Francisco, on Detroit holdover, in Louisville (leader), neat $20,000 on Boston second sesh, Minneapolis, Portland and Omaha. 'Darkness' is splendid on its second N. Y. week. 'Victory' is sock $27,900 in N. Y., great in Chicago, sock in Philadelphia, but disappointing in Pittsburgh. 'Shadow' is pacing Montreal and Providence. 'Flight' looks fancy $110,000 at Radio City Music Hall, N. Y., and strong on Frisco holdover. 'Happy' is just that for exhibs in Frisco, where tops, and in Brooklyn, Buffalo and New York, last-named being big $37,000 for fourth session in big Paramount.

Horror combos currently are popular, and 'Frankenstein' is cashing in on this, being sock $29,000 in Detroit with 'Mr. Pitt' (20th), bangup in Philly, pacing Buffalo with big $17,000, solid $14,000 in Washington and lively in K.C. 'Hangmen' looks dandy $50,000 in N. Y. backed by band and stage layout and snappy in Buffalo. 'Dangerous' is leading K.C. and appears a great $24,500 in Philly. 'Shout About,' with flock of new bookings, is good in Wash. and Cincinnati, excellent in Louisville and trim $19,700 in Philly. 'Air Force' is great $25,000 on second Boston sesh and smart on K.C. holdover.

'Moon' shapes as nice $17,000 in two Denver spots, bright $44,000 in four L.A. theatres and solid on Chi. h.o. 'Comedy,' still soaring in N. Y. on seventh sesh, is bangup on Wash. second week. 'Hit Parade' rates sturdy at $7,000 in Brooklyn and average $24,000 in N.Y. with vaude. 'Hay' is pacemaker in Portland, with great $12,700, St. Louis and Indianapolis and a great $30,000 in Boston with a band.

From the keys: 'White Savage' (U), fine $20,000 in two L.A. spots for five-day holdover; 'Pride of Yankees' (RKO), trim $18,000 in Chi; 'Casablanca' (WB), great $23,000 for second Detroit week. 'Powers Girl' (UA), trim $39,500 in two Boston houses; 'Hard Way' (WB), stout $23,000 in Frisco; 'Desperadoes' (Col), socko in Minneapolis; 'Reap Wild Wind' (Par), fair $12,000 in St. Louis; 'Hello, Frisco' (20th), big $54,000 in fourth N. Y. sesh and huge $15,000 for fourth Philly frame; 'Andy Hardy's Double Life' (M-G), fine $17,500 in Chi and powerful in Minneapolis; 'Star Spangled Rhythm' (Par), lusty $18,000 for Chi seventh week; 'Saludos Amigos' (RKO), pacing Cincy.

Jergens-Winchell

Continued from page 3

item in his own column or release it to some other New York daily.

$25,000 Libel Suit to Bat

A motion for dismissal of the $25,000 libel action brought by Nikifor Grigorieff and Fedor Mansvetov was denied attorneys for Walter Winchell, Andrew Jergens Co. and NBC yesterday (Tuesday) by N. Y. Supreme Court Justice Charles B. McLaughlin. The court, holding that the complaint is for libel, ruled that a jury will have to pass on the facts.

The plaintiffs alleged that Winchell, in a broadcast over WJZ, had subjected them to public scorn and charged them with being unpatriotic and disloyal, he also charged them with pro-Nazi sympathies. They claim that their position as lecturers and writers was damaged.

That's AIR FORCE! So TERRIFIC—so TIMELY—so "WARNERS"!—that alert industrial executives make it part of their morale-building program!

13,000 tickets in one batch, bought by Tampa Shipbuilding Company! Another block snapped up by Hickok Electrical Instrument Company in Cleveland! Wherever Americans are working for victory, you'll find that AIR FORCE is doing SENSATIONAL BUSINESS!

When a picture's so BIG—so LONG-RUNNING—so tuned to the beat of America's Heart . . . YOU DON'T HAVE TO ASK WHO MADE IT!

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13,000 TICKETS to

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HOWARD HAWKS PRODUCTION

SELL MORE WAR BONDS!

WB to Stress Films' Cultural Stance In Its Selling of 'Mission to Moscow'

In merchandizing 'Mission to Moscow,' Warner Bros. hopes to prove that films, at last, have come of age. In other words, education and information, on an international basis, coupled with entertainment, should be achieved with a theme of this nature.

The Warnerites take the position that many an American can't savvy a French, Russian, or German language newspaper, but he does understand the cinematic art. Conversely, foreigners, even if knowing English, for instance, feel that the printed news report has its own peculiar significances to the respective countries, but not so in the case of pix.

Warnerites observe that when 'This Is the Army,' the Irving Berlin soldier musical, is finally screened, it will have, similarly, a tremendous impact on Yank goodwill abroad, especially as the Allies move into every one of the now Axis-occupied countries.

Should some Europeans figure, 'What's the difference, whether we're under the German army, or the Allied army, it's an army either way,' their attitude may change when they are exposed to a filmusical entertainment such as 'This Is the Army.' If they see a friendly, laughing bunch of soldier entertainers, it will have more favorable impact than any amount of military rules and tactical goodwilling.

Similarly, the Warner bunch believes that if 'Mission to Moscow' gets over, it will open up a new channel for other important documentaries—the Japanese, Chinese, Polish and other White Papers—and make the screen an informative-entertainment source, sans preachment. That was Harry M. Warner's basic idea in closing for the Joseph E. Davies book.

Based on the diary of Joseph E. Davies, former Ambassador to Moscow, WB has been in constant touch with Davies in making a picture that will be strictly according to Hoyle. Even a few technicalities that arose in scenes that had been shot were removed through reshooting although they were of very minor character, it is understood. During the past week, also, it was decided to add a scene, nature not disclosed, to reflect topical developments in the Russian situation. The ending, also a secret at the moment, is declared to be along very tricky lines.

While a prolog has been made, including Davies in an introductory, this may be switched to include only the former Russian Ambassador's voice rather than his personal appearance, it is understood. Picture will run between 110 and 120 minutes.

Press Club Preem

Charles Einfeld, chief of WB advertising and publicity, now east, left yesterday (Tuesday) for Washington to further discuss a special screening there with Davies, OWI officials and the National Press Club, where it will be held for newspapermen and Washingon dignitaries. He will be there until the end of the week, and if a screening is set, plan is to take tradepaper reps to Washington for the showing.

Meantime, witth additional material being shot on 'Moscow,' its opening at the Hollywood, N. Y., slated for today (Wednesday) has been set back to Thursday (29). While there may be a preview the night before (28) for newspaper people, fanfare of a special preem will be avoided. Prices at the Hollywood will not be upped.

Meantime, campaign against the 'Mission' by the New Leader mag and the Chicago Tribune is viewed in Warners as probably helping the picture rather than hurting it. WB will not start selling the film until after its N. Y. opening, nor will there be any trade screenings for exhibs prior to then. Intentions are to sell the picture singly.

WB Navy Short To Be Previewed By Brasshats

Special preview of 'Eagles of Navy,' Warner technicolor short on naval aviation, will be held tomorrow (Thursday) afternoon in the N. Y. homeoffice projection room under auspices of U. S. Naval Aviation department. High-ranking Navy men in N. Y. and Washington have been invited to the screening and a reception later at the Astor hotel.

The Navy Department is cooperating with Warner Bros. in showing the picture in the U. S.

B'way 'Brittany' Bally

Metro's 'Assignment in Brittany' got a novel sendoff this week for its New York premiere (21) at the Criterion. Monday (19) a large colored map of Europe was set up in the lobby, with a pretty model, dressed as a Breton, moving figured ships, planes and troops according to news that is flashed to the theatre every hour from local radio station WHN. Gal hands out maps with blurb on other side, and goes through spiel about European fracas, aided by passing service men, who giver her pointers.

'Brittany' is brought into stunt by alluding to the picture and also referring to that part of France as possible geographical spot for second front.

Nat'l Screen's Appeal For Higher Rentals; 3 Regional Powwows

Due to mounting overhead and added difficulties of operation due to war, National Screen Service is asking increased prices for trailers, etc. Although distributors have been getting higher rentals for some time and theatre grosses have zoomed throughout the country, NSS had been struggling along at pre-war levels.

Since the company has contracts with exhibitors, in most cases on a long-term basis, it will appeal to its accounts for additional rental revenue in the face of the terrific increase in costs of operation. Meantime, it has lent its efforts on a large scale in furthering war activities and through its exchanges has handled the distribution of many special trailers on drives and the like on a gratis basis or at below cost. The same has held true of special accessories in connection with war work.

Justification for higher rentals, basis on which National Screen will appeal to its contract accounts, is among matters under discussion at regional sales conventions, first of which was held in New York, Friday - Saturday (16-17), presided over by George F. Dembow, v.p. and general sales manager. Another regional will be held in Chicago, Friday-Saturday (23-24), while a third is scheduled for L. A., April 30-May 2.

The conventions, in addition to discussing current problems and policies, are in the nature of teeing off a sales drive which will start May 17 and extend over a period of 30 weeks. It will be known as the Herman Robbins Drive of 1943, as a testimonial to the president of NSS. A total of $40,000 in prizes to the men showing the best results on the drive will be awarded.

N. Y. HEARST DAILY'S PRO-PIX AD SERIES

N. Y. Journal-American is publishing a series of institutional advertisements explaining importance of the film business to the war effort. Series is being made available to the larger newspapers throughout the country through the collaboration of the Hays office Industry Service Bureau and the War Activities Committee. Journal-American is running the ads with the explanatory footnote that they are published by the paper in recognition of the fact that motion pictures are the first line of morale defense.

Ads to go in the Journal-American quote General Dwight Eisenhower, Major General Charles H. Bonesteel and a sergeant writing to his parents from 'somewhere in North Africa.' All link the vital purpose of motion pictures in wartime.

JACK CONNOR WITH METRO

Minneapolis, April 20.

Jack Connor, feature writer and outdoor editor of the Minneapolis Daily Times, has joined Metro as an exploiteer.

He has been assigned to work out of Des Moines, succeeding Louis Helborn, deceased.

Col.'s Radio Trailers

Troy, N. Y., April 20.

For the first time, in the Capital district at least, a film distributing company is sponsoring a commentator. Columbia Pictures is conducting an eight-week test campaign for 'The More the Merrier,' with Deac Rossell, of the WTRY staff, at the mike for a 15-period of comment-news Monday, Wednesday and Friday nights. Transcribed teaser announcements by Ken Carpenter are interspersed.

The first six weeks are being used as a buildup for the picture. The final two, it is understood, will plug the comedy dates.

Free Sunday Pix in 5 Can. Keys for Soldiers; No Sabbath Law Wedge

What may serve as a model for circuits in this country to follow is a policy being instituted by Famous Players-Canadian in five selected cities in which it operates, with a theatre in each to be set aside every Sunday which servicemen may attend free of charge. No civilians permitted.

The gratis shows will be presented at the request of Canada's Minister of National Defense, Hon. J. L. Ralston. Plans to go ahead with them were worked out at a recent session between J. J. Fitzgibbons, president of FP-C and other company executives; representatives of distributors serving Canada; unions and Brigadier James Mess, who went to Toronto, FP-C headquarters, from Ottawa as the Government's representative.

All operating expenses of the free Sunday shows will be paid for by Famous Players, while Canadian distributors have agreed to provide film free. The shows will not only be for Canadian servicemen but for U. S. soldiers who may be in the Dominion.

With the exception of the province of Quebec no regular Sunday shows are permitted and when military and civic leaders approved operation on Sunday for servicemen, a storm of protest arose among ministerial associations with the suggestion made by one religious group that the shows for troops were merely the thin edge of a wedge for Sunday shows throughout Canada after the war.

Fitzgibbons declares there is no foundation for such fears. Speaking for FP-C, he states the company is on record as opposing Sunday shows and had never at any time sought to introduce them in Canada.

FP-C inaugurates the free Sunday shows for servicemen on Sunday (25) in the Imperial, Toronto; Capitol, Halifax; Capitol, Edmonton; Capitol, Victoria, and the Capitol, Prince Rupert.

N. C.'s Sunday Bill

Charlotte, N. C., April 20.

A bill, which will legalize Sunday movies in South Carolina towns where military bases are located until six months after the war, was passed in the House April 13 and is awaiting the signature of Gov. Olin D. Johnston.

The House voted by a slim majority to concur with Senate amendments to the original measure. The Senate had eliminated the House provision which would have allowed servicemen to be admitted at lower prices than civilians.

Pa. Sunday Bill's Brushoff

Harrisburg, Pa., April 20.

With Pennsylvania legislators hurrying to adjourn by April 29, the deadline set by Governor Martin, legislation providing Sunday pix for soldiers appears likely to be lost in the shuffle. Too many administration measures require attention and the time is limited, leaders say.

New 'Lion's Roar'

April issue of 'Lion's Roar,' Metro's pictorial magazine for exhibitors and the trade, highlights 'Du Barry Was a Lady' and femme pulchritude running about 150 pages. It's a 'Fortune'-type mag layout, in size and photos.

Special art work in this edition includes three drawings by Howard Baer of Esquire, depicting an artist's conception of beauties appearing in 'Du Barry.'

Jack Gunderson at RKO

Jack Gunderson, formerly with Metro exploitation department, has joined Terry Turner's crew at RKO.

He will handle Seattle and Portland territories.

Keith's, Philly, to Goldman May 8; Other Theatre-Exchange Briefs

Philadelphia, April 20.

Keith's—one of Stanley-Warner's two 'subsequent run' houses in midtown Philly—got a last hour reprieve yesterday (Mon.) after it had been ordered shuttered by the management. If the closing order would have remained, it would have meant that it would have stayed dark until May 8—the date it will be taken over by William Goldman, indie exhib, who purchased the house a couple of months ago for $250,000. Under present orders, it will stay open until the expiration date of the Warner lease—May 7.

When Goldman takes over, it will leave Warners with only one 'subsequent runner'—the Karlton, which Goldman also has purchased. He

Warners' sudden change of mind in regard to the shuttering of the Keith's came after a letter was sent to them by William A. Gray, attorney for Goldman, demanding they remain open.

Goldman declared that Warners' lease forbade the closing of the theatre except in the summer months. Goldman intimated that Warners' attempt to keep the house dark for three weeks would cause the house to lose value. He also disclosed that Warners pays a rental plus a percentage of the gross over a certain figure.

Officials of Warners would not comment on Goldman's allegations.

When Goldman takes over the house Ben Kane, manager of the Strand, Pottstown, a Goldman house, will be manager.

takes possession June 1.

Keith's was at one time Philly's ace vauder — equivalent to New York's Palace. With the advent of talking pix the house was closed, then taken over in 1928 by RKO and refurbished into a deluxer. It was subsequently leased to Abe Sablosky and Charles Segall, local indies, and finally passed into the hands of Warners in late 1934.

Warners has recently leased the Shubert, onetime legiter, which had been reported as a spot to take the place of one of the vacated theatres. But thus far, Warners has given no indication what it plans to do with the Shubert. There have also been recurrent rumors that Warners was dickering for the Arcadia, a midtown indie. But this was vehemently denied by both Warners and operators of the Arcadia.

A committee of Catholic exhibs has been formed here to collect Rosary beads and crucifixes for Catholic chaplains in the armed services.

Manufacture of the articles has been cut down.

Indpls Nabes Tilt Prices

Indianapolis, April 20.

A slight tilt in boxoffice prices, matinee and night, will go into effect at Indianapolis nabes this week. Uppance is generally to 25 and 35, from previous 22 and 30.

Carl Niesse's Vogue was looted of $200 in cash and $75 in stamps the night of April 11 by thugs who evidently hid in theatre at closing time, broke into the office, cracked the safe with a hammer and sawed their way out the back door. Getting a new safe gave Niesse quite a headache.

Sally Sloan, assistant manager at Loew's, will leave Wednesday (21) to go into defense work, publicizing E awards in Detroit.

Herbert Ross is the new booker at Paramount, succeeding Mrs. Sally Dahn, resigned.

The local variety club will entertain Bob O'Donnell, national chief barker, with a noon luncheon for members and evening party for their wives May 7.

Interboro Adds One

The Blenheim, 1,900-seater, Bronx, N. Y., added to the Interboro Circuit this week, lease to run for 25 years. Theatre was built by and is still owned by the Benenson interests, I.R.B. Realty Co., and Charles Benenson, and has been under lease to Skouras which acquired the theatre when it took over the Fox-Metropolitan Circuit several years ago. Lessees intend to redecorate.

Ohio ITO's 'War Convention'

Columbus, April 20.

'War Convention' of the Independent Theatre Owners of Ohio will be held in the Deshler-Wallick hotel, Columbus, May 11 and 12. P. J. Wood, secretary, urged that every exhibitor attend to 'learn first hand some of the things which all of us face in the operation of our business.' He said that never in the history of the motion picture business has it been confronted with more perplexing problems.

Broders Partners in Det.

Detroit, April 20.

Broder Circuit here has been reorganized with Paul Broder, a brother, taken in as a partner by Jack Broder, who founded the chain. Circuit name is now—Jack and Paul Broder Theatres.

Closed for several months, Gaylord, Gaylord, Mich., has been reopened on a three-night a week policy by Walter Noa.

A third house has been added by Albert Hefferan in Grand Rapids. Operator of the Lynx and the Century he also has bought the Burton in suburban Burton Heights.

Cliff Gill to Frisco

Minneapolis, April 20.

Cliff Gill, 20th-Fox exploiteer out of Minneapolis, has been promoted to a similar post in San Francisco. Gill was advertising and publicity head of the Eddie Ruben Welworth theatre circuit before he joined Fox two years ago. Walter Hoffman has been sent here from New York to replace him.

House Buys Near St. Louis

St. Louis, April 20.

Clair and Don Sturgeon, who operated the 100-seater Werbner, Lewistown, Ill., for two years, purchased the Royal, 200-seater, Fulton, Ill.

Osage theatre building, Kirkwood, Mo., sold for a reported $40,000. Theatre is leased to Osage Amusement Co. This is the fifth theatre property in the St. Louis area to change hands in the past 60 days.

Mrs. Josie Lawson, owner of the 500-seater, Grand, Mount Olive, Ill., recently damaged by fire, will have house reconstructed.

Hoblitzelle Starts Dallas Drive

Dallas, April 20.

Karl Hoblitzelle, president of Interstate Theatres, Inc., launched the Dallas Society for Crippled Children's annual eastern seal camaign with a gift of $1,500.

The money is being used for a

(Continued on page 29)

GOV. DEWEY K.O.S LEGAL BINGO OUT OF NEW YORK

Albany, April 20.

The point made in 'Variety's' story on the surprising adoption by the Legislature of the Wilson bingo bill, that Governor Dewey might veto it as unconstitutional—the New York State Council of Churches (representing 'federated Protestantism') so contended at the public hearing and in a brief filed with Dewey—proved correct. 'This bill is clearly unconstitutional,' he wrote in the veto message. 'I could sign it and leave it for the courts to strike it down, but I would be shirking my duty should I ignore the clear mandate of the constitution and pass the responsibility to the courts.'

The Governor said the measure sought to make legal a form of gambling (prohibited by the state constitution) for the benefit of charitable, religious, civic, fraternal and veterans' organizations, volunteer fire departments and granges, all of them very worthy. 'I cannot in good conscience sign any bill which violates the constitution of the United States,' he continued.

20th Rushing 'Victory' For Widest Circulation

Making the picture available immediately, 20th-Fox is selling 'Desert Victory' mostly on a flat basis rather than demanding percentage. Company is making the terms liberal with a view not only giving the exhibitors a break but also with thought of getting as wide distribution on it as possible.

While playing singly at the Globe, N. Y., where it received unusual critical breaks, in the vast majority of instances 'Victory' will be included on double bills with the other picture, which also may be 20th, going in on percentage.

Salesmen for 20th are trying to make deals for two pictures on the one bill even though 'Victory' is being merchandised under separate contract.

Diplomatic Aura to Preview

Philadelphia, April 20.

A special showing of 'Desert Victory' was held Thursday night (15) in the WCAU auditorium for Army, Navy, Marine officers, civic officials and leaders of the British colony here as well as United Nations servicemen stationed here.

Host for the showing was L. W. Robinson, British consul-general here, who sent invitations on engraved consulate stationery. Every guest was introduced to the consul and his staff by Naval officers stationed at the door.

Warners, which sponsored the showing, also held a special screening at the Warner projection room the night before (Wed.) for press and radio reps.

"DESERT VICTORY*

is a great box-office attraction, more than measuring up to the unprecedented praise heaped upon it by the press, critics, radio and public!"

GLOBE THEATRE
Broadway-New York

PRODUCED BY THE FILM UNITS
OF THE BRITISH ARMY AND R.A.F.

*Released thru 20th CENTURY-FOX

Post-War Planning

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new order of things that will definitely follow.

'The motion picture for many years has been an educational medium without its actually being intoned as such. American films distributed in the far-flung markets of the world have portrayed our customs, habits, and ideals. At the close of this war the film should become the most potent instrument in re-educating the world to the new conceptions which will be based on democratic ideals.

'The educational film should reach its highest development in the post-war period and will probably be utilized as the universal medium through which the United Nations will break down the prejudices indoctrinated in foreign countries by the Axis powers.'

Speculating on what will happen after the peace, Golden reminded that the industry fell on lean years after the First World War, a condition which lasted until the arrival of sound pix in 1926.

Television As Competition

Among the post-war competition which the film industry must prepare to meet, Golden reminded, will be greatly improved television, which may emerge as a 'serious threat to motion pictures.' He warned also that a post-war depression would mean unemployment and that 'these unemployed are normally purchasers of tickets at the movies.'

'Then, too,' he continued, 'wages might decrease and reduced spending power would naturally result. Taxes, on the other hand, will probably maintain their high levels to meet the cost of this, the most expensive of all wars. Competitive amusements, such as horse and dog racing, football, baseball, which are curtailed to some extent because of war, will again divert many patrons from the movie theatre boxoffice.

'It will likely be difficult for the motion picture industry to adjust and reduce its own present high salaries and overheads to the post-war standards of economic values.'

Another likely headache for the industry, according to Golden, will be foreign distribution of films. Despite the fact that American firms will have on their shelves a backlog of several hundred films for foreign exhibition, and will undoubtedly have a field day for a while, the U.S. producers will inevitably run into increasing pressure from foreign Governments to protect and stimulate their domestic film industries.

Golden suggests, as a novel thought for study, the use of theatres built expressly for the showing of 16 instead of 35 mm. film. He hints this may well become an important post-war development, particularly since airplane transportation of 16 mm. is simpler and cheaper than transporting the bulkier 35 mm.

As an inkling of the importance of the film industry, Golden points to present boxoffice admissions in the U. S. as over 100,000,000 weekly, as compared with the pre-war 80,000,000. The industry's capital investment is set at nearly $2,500,000,000; with some 200,000 persons employed.

More Conservative in N. Y.

Foreign sales chiefs in N. Y. are acutely aware of post-war problems and possibilities, but currently feel that winning of World War II is far more pertinent than anything else. Hopes for a great upbeat in business in European countries and lands of the South Pacific, now in enemy hands, is tempered by a realization that it will not be easy sledding. Post-war reconstruction, high taxes and exchange difficulties are cited as real stumbling blocks to restoring normal biz.

Large backlog of product, now being accumulated by nearly every country, will be available for this foreign market with the cost of such productions already written off in most instances. However, foreign managers realize that any foreign country can absorb just so much product. Language problems, which include superimposing titles or dubbing in native tongues, also will add to the headache. Many foreign chiefs estimate that virtually all war pictures, too, will have to be written off in these new markets because nobody will want to see them. Instead the big demand will be for escapist fare.

Foreign department executives realize that many foreign nations will be broke and lacking in manpower after the war. This may well mean that only a small fraction of normal revenue can be taken out from distribution in these lands. New laws and restrictions are bound to result, the foreign chiefs aver.

Officials with majors having large theatre outlets, when questioned about television, simply cited what they are quietly doing to keep pace with sight-and broadcasting developments, now strictly in the laboratory experimental stages. At least two executives hinted that if anybody believes the picture business is going to be caught asleep on television after the war, they simply are not aware of what is going on behind the scenes.

Coe Sees Need to Unteach Hitler's Dupes by Films

Detroit, April 20.

In the post-war world, motion pictures will solve the problem of unteaching Hitler's dupes more quickly than any other method, Charles Francis Coe, executive assistant to Will H. Hays, said at a luncheon sponsored by the Optimist Club at the Hotel Book-Cadillac last week.

At the luncheon, attended by leaders of the film industry in Michigan, newspaper editors, club presidents, the mayor and other city officials, Coe attributed the present renascence of the American spirit to the pictures.

'Where is that soft generation of which we heard so much not so long ago—the college boys who ate goldfish by the score,' Coe said. 'They were in the foxholes of Bataan and the jungles of New Guinea beating the most ruthless and treacherous enemy which Asia has spawned. Events have proved the idea of a soft generation was a myth, and I submit that pictures more than words vivified the issues which this war has presented. Motion pictures have risen and risen mightily to this challenge...

'We shall need to deal in the post-war period with a generation made the victims of evil indoctrination almost from the cradle, a generation that will have to be re-educated to the paths of freedom and humaneness, when peace shall come.' He added that the film industry was preparing to do that. Recalling one of Hitler's first moves when he seized power in 1933 was to ban films, Coe continued, 'Any man who would destroy democracy must first destroy the motion picture industry.'

Opera, Ballet

Continued from page 1

for them to run about 10 minutes apiece. If the ballet unit is not used as a complete stage show, it would be condensed as an act, running 25 to 30 minutes.

Opera idea comes from the American Music Federation, with Ned Jakob, formerly in legit, said to have suggested it. Condensed versions of operas popularized by weekly network broadcasts are similarly said to have created a public for that type of entertainment. First opera to be tried in curtailed form will be 'Carmen.'

'Life With Mother'

Continued from page 1

the original production at the Empire, N. Y. Dorothy Stickney (Mrs. Lindsay) also plans to take her annual layoff from the part of Mrs. Day, with Muriel Kirkland slated to sub for her, but that will be later in the season.

Besides talking over the 'Life with Mother' script, Lindsay and Crouse will also look over the road companies of 'Life with Father' and 'Arsenic and Old Lace,' the latter being their own production. They will pick up the 'Arsenic' troupe, with Boris Karloff and the original leads, in San Francisco and accompany it to Los Angeles.

ROXY, DETROIT, STICKUP

Detroit, April 20.

Pix house thieves in this war-wealthy centre are now only taking part of the receipts.

An unidentified youth grabbed $50 from Marion Vector, cashier at the all-night Roxy, as she was checking up on the night's receipts. He ignored several hundred dollars in scooping out a fistful of the money she was counting.

Buying Combines

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Island, operated by Frank Moscato and Irving Pinsker, who head Island Theatre Circuit, formed the nucleus of the buying combine which has developed rapidly and now is buying for a total of 31 houses. Seymour Florin, for many years a salesman for 20th-Fox, and recently brought into Island to handle buying for the combine, has just brought in three houses to get to that total.

They are the Colony, Rockaway Point, L. I., operated by Joe Demeo; and the Lyceum, Red Hook, N. J., and Star, Rhinebeck, N. Y., both of which are controlled by Phil Eisenberg and Sid Cohen, partners.

Associated Theatres of N. J. has just added the National, Newark, to its rolls to bring the total in the combine to 22. Adolph Nussbaum operates this theatre. Associated is headed by Irving Dollinger, New Jersey independent, while Jack Meltzer is in charge of buying-booking. Like Florin, he also came from the selling ranks.

How They Operate

Combines differ as to the manner in which exhibitors are charged for the purchasing and booking service. Some charge a flat fee, while others take a percentage of the weekly cost of film and still others a percentage of the gross intake. Associated works on a percentage basis by charging 4% of the weekly film rental, while Island assesses a flat fee, depending on the importance of the theatre.

In addition to these buying combines, in the N. Y. area, what amounts to one of the strongest in the country is the Brandt Bros. circuit, which books up with indies in various ways, including partnership and pooling arrangements, in connection with doing the buying. Brandt chain, headed by Harry and Bill Brandt, now buys for 115 houses, including those the Brandts control themselves.

Michigan and Illinois

Cooperative Theatres of Michigan, a veteran buying machine, has around 100 theatres and is extremely powerful, but the Michigan Independent Exhibitors Assn., which came into existence a little while back, is not making as much headway as expected, it is reported. Among other things, it has strong competition from Cooperative.

The Jack Kirsch booking combine in the Chicago area has around 40 houses on its roster, while scattered others in various parts of the country, including New England, are smaller in size.

While Allied States Assn., powerful national exhibitor organization, is reported favoring support of combines as one means by which the indie may operate more economically, it is doubted in trade circles that it would foster a merging of various combines due to dangers of inviting anti-trust troubles.

Wage Rule Revise

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in a lump sum, spread out over the year or in any other fashion.

Restrict Wage Boosts

Hollywood, April 20.

A general tightening up of ban on wage and salary increases in the motion picture industry is seen as a result of President Roosevelt's 'hold-the-line' order on further increases. Company heads and attorneys decline to be quoted on subject, but indicated that order spoke for itself, as well as action of the War Labor Board in nixing voluntary offers of 10,000 employers in other industries to raise wages.

Demand of the Screen Office Employees Guild for a 7% increase is now before Producers. Demand was nixed on ground two-year contract did not contain a provision for reopening, but SOEG request has been endorsed by the Conference of Studio Unions, which represents more than 6,000 workers, including painters, machinists, cartoonists, set designers, white collars.

If pressure becomes too strong, Producers may suggest matter be taken to War Labor Board to determine whether approval would be given if a boost was agreed upon by the two parties.

General belief, however, is that there will be few general increases in the future, unless unions can make out a clear case of substandard wages or gross inequalities.

War On Clearance Looms

Continued from page 7

ter at its board meeting in N. Y., May 4-6, points out that distributors have a chance now to correct many ills of distribution but adds 'distributors are fearful, in my opinion, of setting up schedules that would possibly be carried beyond the duration though corrections would be healthy for all time to come.'

The MPTOA has always considered excessive clearance dangerous to the industry as a whole, declares Kuykendall, but he believes that exhibs have not made a fight against some present clearance because the arbitration rules are so set that it is too costly to exhibs and the rules are such that they, the exhibs, are thrown out on many pretexts.

Theatre operators contacted by 'Variety,' together with some sources in sales who speak off the record, bear out Kuykendall's contention concerning distribs and revision of clearance by expressing the opinion that if protection were shortened now it might be difficult to reestablish schedules after the war.

While the reduction of clearance, ranging up to 90 days in some cases, would speed playoff of pictures and more speedily give the distrib a return on his investment, the incentive to accomplish faster circulation is not sufficient palpably to offset the desire to maintain present schedules. Meantime, however, with pictures getting tremendous added playing time, they are often dated by the time they reach so-called last runs.

Myers' Position

Myers has the following to say officially concerning the clearance problem:

'I doubt if any concerted association steps to secure a reduction of existing clearance schedules are in prospect. Since the demise of UMPI there is no organized point of contact between the independent exhibitors and distributors. The solution of the problem calls for comprehensive discussions and there is no forum in which they can be held. It is doubtful if any element in the industry would risk such joint discussion in view of the asinine position taken by the Department of Justice in reference to UMPI. It is doubly doubtful if the independent exhibitors would have confidence in such discussions in view of the failure of two of the consenting companies to support the full UMPI program and the refusal of the non-consenting companies to have anything to do with the movement.

'Certainly much of the protection granted circuit theatres is and always has been unreasonable. The arbitrary manner in which clearance is granted is demonstrated by the wide variation in different sections of the country. Clearance in each competitive zone bears direct relation to the cupidity of the dominant chain in the zone. In too many cases the obvious purpose of the clearance is not to protect the prior run but to drain away as much business as possible from the subsequent run. Such clearance ignores the fact that there are patrons (especially children and old folks) who must attend the nearest theatre, if they go at all, and that the effect of withholding pictures from that house for too long a period is to dull the interest of the patrons in the movies with consequent loss to all concerned. Undoubtedly it would be good business for the distributors voluntarily to reduce such clearance, but it is difficult to see how that can be done without some concert of action.

'The trouble is that the clearance usually is written into the contracts of the prior runs, not the subsequent runs, and the distributors would have to account to the prior runs if the contract provisions were not observed. You will recall that arbitration awards are limited to fixing the maximum clearance 'which may be granted in licenses thereafter entered into . . .' It is only fair that we recognize the distributor's predicament. If he voluntarily reduces clearance without the protection of an award, he antagonizes the prior run. If he acts alone, without assurance that other distributors will do likewise, he may put himself in an unfavorable competitive position as regards the prior run. If he acts in concert with other distributors—well, you know the answer to that one.

Many War Shortages

'To the extent that they can act at all, distributors most certainly should take into account the picture shortage, the print shortage, the gasoline and rubber shortages and all other relevant factors growing out of the war. The Appeal Board In re: McLendon, No. 18, encouraged us to think it would take an enlightened view of the effect of the war on theatre competition. It said: 'If wartime control of automobile traffic results in the effectual limitation of this method of transportation, a different situation will be presented.' But in the recent case of In re: Sidney Theatre Corp., No. 61, the Board upheld clearance extending for 70 miles although, as shown by the opinion, the effect of gasoline rationing was before the Board. In the face of such decisions it is too much to hope that the distributors will act voluntarily to relieve the situation, especially where theatres affiliated with them are the beneficiaries of the clearance.

'It seems to me the only course left open to the independent exhibitors is to formulate and present to the Department of Justice proposals for amending the Consent Decree which, if adopted, will make it an effective instrument in re-adjusting clearance to wartime conditions. At the February meeting the Allied board directed that such a plan be drafted for its consideration at the next meeting to be held early in May. We can only hope that the Department this time will insist upon an effective settlement or else will proceed against the distributors for divorcement and dissolution. If the Department shows the same lack of consideration for the independent exhibitors that it did in 1940, the latter may carry their fight to Congress and to the country.'

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74 Days' Clearance Brings Beef in Mich.

Detroit, April 20.

Charging that his house has to wait 74 days after the first run, H. T. Reynolds, operator of the Family, Grand Rapids, Mich., is seeking a change in the clearance schedule, citing in his behalf the sluggishness with which pix move out through the Butterfield circuit in the town.

Reynolds' complaint cites that the Butterfield's chain first-runs have a 45-day clearance over its own second-runs and that still another week elapses before they move into the third-run. There is still another seven-day gap between the circuit's third and fourth-runs. The latter have a one-day margin over the Family, which Reynolds claims sets him back 74 days from the opening of pix in the town.

He asks that the maximum time between clearance at the first-run and arrival at his house be set at 28 days.

Detroit's 3-Day Confab

Detroit, April 20.

Because of a widened scope in its sessions this quarter, with particular attention to be focused on proposed changes in the consent decree, the national meeting of Allied's board of directors here early in May has been extended. Instead of the original May 4 one-day meeting, the directors will spread the important issues up for confab over through May 5 and 6 at the Hotel Book-Cadillac.

Of particular importance will be Abram F. Myers' report on the consent decree with recommendations for changes if it is to be kept in force.

700 Performers

Continued from page 4

salaries for paid performers, but that's just a starter, with the amount due to multiply as the requests for more offshore talent continue to mount. To meet the costs of the offshore operations, plus the increase in the number of units that will play army camps and navy bases in the U. S. next winter, the CSI execs are asking USO for a 1943-44 budget allotment in excess of $10,000,000. Latter figure compares with the $4,987,000 appropriated for the current fiscal year ending May 1. The exact amount CSI will receive has not been determined yet, with Phillips still huddling with the USO execs on the appropriation.

Meanwhile, it's planned to route into the onshore military posts next winter a total of 124 units—representing 20 in the larger Red circuit, 34 in the medium-sized White circuit and 70 tab units. This compared with a total of 81 units currently out for Camp Shows.

MARY O'HARA'S

MY

SMASH!

AT THE UTAH, SALT LAKE CITY!

ITS FIRST ENGAGEMENT!

FRIEND

FLICKA

20TH CENTURY-FOX SMASH!

CAPITOL, N. Y.

Ozzie Nelson Orch (15) with Harriet Hilliard, Bernie Jones; Eunice Healey, Harris & Shore, Jackie Miles; 'Hangmen Also Die' (UA), reviewed in 'Variety,' March 24, 1943.

Acts accompanying Ozzie Nelson's orchestra and Harriet Hilliard prove the bulk of the value of this show. Jackie Miles' comedy and the clever eccentric dancing of Harris & Shore make up the better part of what really can be enjoyed, with tapstress Eunice Healey doing able filler work in the initial few minutes.

Nelson's orchestra and Miss Hilliard do very little to enhance the entertainment worth of the proceedings. Band, composed of six brass, four sax, four rhythm, is a weak, uninspired combination (fair enough musically) that never awakens interest, and Nelson's directing and gag-punching is in the same groove.

Miss Hilliard, introed by Nelson with her assistance from back-stage (to point up the pair's association with Red Skelton's radio show. She does various characterizations done by her as Skelton's foil) begins with a n.s.g. interpretation of 'Why Don't You Do Right,' which is too rangy for her voice, followed by duet with Nelson of 'Why Don't You Fall in Love,' then a production number (talk-sing 'C'mon Get Up') which has become standard with them. It all lays pretty flat. Production, too, lacks inspiration though it's smartly planned for only 47 minutes running time.

Miss Healey, who has been around a long time, gets over nicely several neatly executed routines, which don't get much help from the band. She's shapely and the combination is satisfying.

Harris & Shore, who were in the previous show here for one day, but yanked to fit into this layout, offer a remarkably effective series of eccentric routines. Their comical lifts and turns, made so by the particular cleverness of the femme half, made a hit with this audience.

Miles, young comic who has been getting more and more attention lately (he's now at La Martinique nitery, N. Y.) is perhaps one of the best gag-punchers around. His style of delivery, which underplays everything so that it connects with double force, is excellent and so is most of his material. He doesn't use some of his best things here either, particularly the resume of the show to a fresh arrival (a stooge).

Biz good. *Wood.*

Court Square, Springfield

Springfield, Mass., April 15.
Murtah Sisters (3), Roger Williams & Co., Caesar & Rosita, Renee & Jim, Andrew Visocchi, Paul Mix & Olive, Bert Green Orch; 'Tramp, Tramp, Tramp' (Col.).

Moderately entertaining bill is highlighted this week by Murtah trio, billed as 'Radio's Queens of Song,' but who dropped that tag in favor of the 'local girls' angle when management discovered they were almost natives. The girls recently in Earl Carroll's tab 'Vanities,' specialize in satirizing grand opera and swing and go over big.

Williams scores easily with his one-man band act, imitating various instruments with his vocal chords. Trains and autos also offer him further ground for his specialty. He is assisted by a girl accordionist.

Andrew Visocchi with his Italian, Irish and Scotch accordion medleys warmed up the house for an encore in polka rhythm. The third accordionist on the bill is Olive. Her partner, Paul Mix. Keeps the bill from going squeeze box screwy by doubling in fancy lariat twirling and singing Western tunes with partner.

Caesar and Rosita open fast with a rhumba, noteworthy for the gal's twitchy bustla that acts more as though it came out of burley than out of Latin-America. It's a ladder routine for Renee and Jim, the latter doubling as a baggy-pants foil for his trim partner. Entire bill fails to hang together, chiefly because of lack of humor. Business fair. *Dono.*

ORPHEUM, L. A.

Los Angeles, April [illegible]
Bonnie Baker, Henny Youngman, 3 Rhythm Rockets, Mata & Hari, Ray Riggs, Al Lyons House Orch (15); 'Silver Skates' (Mono).

Well-rounded bill at the Orpheum this week has headliner Bonnie Baker pacing show with her vocaling of old favorites. Miss Baker gave patrons seven tunes at opening show and could have stayed on for seven more.

Songstress does her stint quietly and easily with emphasis on voice instead of hand and body gestures used by so many other femme singers in trying to sell a tune. Miss Baker doesn't require any tricks other than her adolescent-toned vocal chords to punch over a number. Crowd went for 'Taking a Chance On Love,' 'I Dream of Bill,' 'My Resistence Is Low,' 'That's Right,' 'You'd Be Surprised,' 'Oh Johnny' and 'At That Restless Age.'

Henny Youngman's line of chatter and murdering of several songs had matinee house in an uproar. Good for strong laughs is his cry, 'They're married' after telling any girl-boy gag.

Three Rhythm Rockets, Negro hoofers, close the show, dropping of curtain being the only way the crowd would let them get off stage. Boys, all larger than usual terpers, know their rhythms, have catchy routines and sell turn with flash appeal. Mata and Hari, comic interpretive dancers, are holdovers from last week's bill. Their idea of a couple of old-school acrobats is sock stuff. Ray Riggs, harmonica expert and vocal imitator of trumpet, guitar and bass viol, mixes up playing of four mouth organs for 'Sweet Sue,' does his vocal mimicry on 'Grandma Don't 'Low No Trumpet Playin' in Here,' and then works in bass viol bit while playing two harmonics. It's click material.

Orch led by Al Lyons features three violins, three trumpet, two trombone, four sax, piano, bass and drums. His arrangement and presentation of 'Brazil,' show opener, is top form, and 'Black Magic,' which follows, is also swell playing. *Brog.*

ADAMS, NEWARK

Newark, April 17.
Louis Prima Orch (15) with Lily Ann Carol, Sonny Berman, Leon Prima, Howard Paysee Dancers (4), Canfield Smith, James Barton; 'Omaha Trail' (M-G).

From curtain to close, this layout is strictly a Louis Prima show-stopper, maestro mopping up early and often. Prima's sock assets include his articulate trumpet tooting, his effervescent scat singing, and an undulating style of leading a band that's strictly from Dixie.

Opening with their theme 'Way Down Yonder in New Orleans,' orch seques into 'I Love You Truly,' and 'Velvet Moon,' with Leon Prima getting in some hot licks on the trumpet solo part. Louis Prima takes over with a bangup version of 'White Cliffs of Dover,' and then intros Lily Ann Carol, who socks across 'Man I Love' and 'Craziest Dream.' Teams up with Prima in 'I Can't Give You Anything But Love,' and finales with 'I Got It Bad' and 'This Love of Mine.' Canary has a gifted pair of pipes and her intonation is right on the beam. She's a looker, too.

Standout number is Prima's trumpet challenge routine with Sonny Berman. Number starts out as 'I'm in the Mood for Love' and winds up as an alternate two-way trumpet 'conversation' that hits the top of the laugh register. It's a completely boffo novelty bit. Band fades on Prima's number, 'Sing, Sing, Sing.'

Regular acts rate only moderately this week. The Howard Paysee Dancers, two boy-two girl combo switch from ballroom routine to jitterbug stuff and go over fairly well. Turn is well costumed but not any too novel.

Canfield Smith's ventro single falls down on the dialog end. Persiflage is silly without being funny, and Smith doesn't help much by flashing a deadpan personality and allowing his alter ego to take all the play. Permitting the dummy to sing two numbers is also pretty much of a time waster.

James Barton was clicko the last time he played Newark, but the 'Mad Dog' story and the rest of the familiar routine is too well-known here for a reprise. All Barton needs to rate solidly is a new repertoire. He's still an inimitable yarn-spinner. *Jona.*

KEITH'S, INDPLS.

Indianapolis, April 17.
Buster West & Lucille Page, the Burvedells (2), Tung Pin Soo & Co. (2), Jimmy Costello, 3 Duffields, 4 Canestrellys, Ed Resener House Orch; 'Keep 'Em Laughin' (Ind.).

Keith's celebrates its first anniversary as a vaude house under present operation with one of its best bills of the season. Buster West and Lucille Page, playing the town for the first time in several years, look as good as ever in a click act that merits its headline honors. West gets plenty of laughs with his trick sailor's shuffle and Lucille keeps 'em interested with her supple acrobatic stuff. The lady has developed an eccentric comedy style [illegible] ner's lina in their hillbilly closing routine.

The Four Canestrellys give the show a solid finish with their spectacular work on unsupported ladders.

Jimmy Costello, who m.c.'s the show smoothly, jollies 'em up with a glib line of jokes and gags topped by his singing imitations of Bing Crosby, Morton Downey, Harry Richman, Eddie Cantor and Jimmy Durante. The Three Duffiald Sisters harmonize smartly with a pleasing southern accent on 'Deep in the Heart of Texas,' 'Why Don't You Do Right' and a smart novelty number. A touch of light magic is provided by Tung Pin Soo whose Chinese paper tearing routine, coming out with a 'Keep 'Em Flying' emblem, gets a good hand. The Burvedell girls open the show with some snappy work on the xylophone, with a lively bit of dancing to 'Dinah' for a punch. Biz was above average when caught. *Corb.*

MUSIC HALL, N. Y.

Richard Leibert and Harry Campbell at organ, Music Hall Symph Orch conducted by Erno Rapee (Frank Nowicki and Jules Silver, associate conductors); 'Glory of Easter' with Dorothy Shawn, soloist, and Music Hall Ensemble; 'Easter Parade,' produced by Leon Leonidoff; settings by Bruno Maine, costumes designed by Willa Van and Marco Montedoro (executed by H. Rogget), lighting effects by Eugene Braun, choreography by Florence Rogge, lyrics by Al Stillman; features Marie Grimaldi, Louise Fornara, Alma Lee, Dania Krupska, Belle Kelman, Dorothy Cutler, Muriel Gray, Clarice Goldner, Music Hall's Corps de Ballet, June Forrest, Albert Gifford, Choral Ensemble, Hollywood Blondes (3), Rockettes (dances by Gene Snyder); 'Flight from Freedom' (RKO), reviewed in 'Variety' Feb. 3, 1943.

The Music Hall has resorted to a tried-and-true formula for the current stage show, and the results bespeak its success. Paced by its annual Easter spectacle, 'Glory of Easter,' the Rockefeller showcase has one of its more entertaining layouts, and all this without the benefit of a name.

Despite the marquee deficiency, there's been a considerable expenditure on the current presentation, with the two-part Easter show being produced by Leon Leonidoff with his customary awareness for pace and novelty. Settings and costumes are also right out of the top drawer.

Rubinstein's 'Kamenoi Ostrow' is the dominant theme of the religious spectacle, in which Dorothy Shawn is the song soloist and Erno Rapee's symphony orch provides the background. It's impressive, as always, in its austerity, remaining one of the Music Hall's outstanding presentations.

'Easter Parade' is the second part of the show, and it's divided in three segments. 'Victory Garden' is the first subdivision and, with excellent choreography by Florence Rogge and lyrics by Al Stillman, features the ballet group as individual vegetables. It's a highly amusing bit, being particularly distinctive for the costuming.

'On the Avenue' is the second portion of the 'Parade' series, and, of course, it wouldn't be complete without Irving Berlin's 'Easter Parade' and 'Blue Skies,' both of which are featured by the choral ensemble in a scene that's presumably in front of New York's St. Patrick's Cathedral on Easter Sunday. June Forrest and Albert Gifford are the featured vocalists in 'Avenue.'

The third and last part of 'Avenue' is 'Blue Skies,' being headed by the Hollywood Blondes in some spectacular three-way rollerskating.

One of the unique bits concerns the Rockettes. Latter depart from their usually straight precision kicking in an 'Assembly Line' number that sees them costumed as defense workers. It's a novel dance conception by Gene Snyder.

Biz at the last catching opening night (Thursday) was just fair. *Kahn.*

MARYLAND, BALTO.

Baltimore, April 17.
Stan Kenton Orch (15) with Red Harris and Dolly Mitchell, Rex Weber (2), Al & Connie Fanton, Little Tough Guys (2); 'Mysterious Doctor' (Ind.).

Kenton's fullsome organization buttressed by a seven-man brass section blows them right out in this intimate house and the result of the entire session, minus spots allocated to Rex Weber and the Little Tough Guys, is a somewhat ear splitting experience. There's a piano on the stage but it's used only rarely when Kenton himself chooses to pitch in; otherwise it's all orchestral and in a swingy groove. Change of pace in selection of numbers would help point stint to better returns. Kenton is an unassuming maestro and straightforward m.c., handling intros very nicely.

Opening band number is a good working out of 'Tabu' which brings on the sax section of five to punch out 'Manhattan Serenade' in tricky arrangement and all right. Makes spot for Al and Connie Fanton, youthful boy and girl dance team [illegible] stuff to strong response.

Band's male vocalist, Red Dorris, gives out next with 'Black Magic' and 'Don't Get Around,' both in the accepted groove and followed by a swingaroo announced as original and titled 'Eager Beaver.' Latter shows up the aggregation smartly and proves a lilting bit or instrumentation.

Two Little Tough Guys clown about in character and mix in a spot of vocalizing, winding up in a rhumba travesty which is good for an audible series of bends. Make good spot for Dolly Mitchell, band's femme vocalist to give out with 'Get Me Some Money', and 'Salt Lake City Blues.' Gal is a looker and handles a jive vocal to the hilt.

A bit of comedy is interpolated here with Kenton attempting a vocal of 'St. James Infirmary Blues' against the heckling of his combo. Gets some laughs and is a pleasing bit. It brings on Weber whose skillful handling of vocals in tight lipped dead pan is still a good novelty and a twist on the old ventriloquist gag.

In closing number by band Kenton gives out on the ivories to good effect and a strong curtain.

Biz just fair. *Burm.*

OLYMPIA, MIAMI

Miami, April 14.
Block & Sully, Lorraine DeWood, Don Tannen, The Ballatores, Jimmy Leeds, Harry Reser Orch; 'The Hard Way' (WB).

Tops in good vaude is reached this week at the Olympia by a flock of excellent acts that earned more than generous applause from the stubholders. Jesse Block not only m.c.'s this fast moving show, but winds it up with his wife, Eve Sully, whamming over their sock routine of gags and songs.

A high spot is Don Tannen, who when caught took down the lion's share of the applause with his songs, gags, impersonations ventriloquism and stimulating moods.

The solo song spot brings on the luscious looking Lorraine DeWood. Her songs don't need to be tops to gain audience approval. It's a pleasure just to look at her.

The Ballatores, dance team, put over some outstanding lifts and whirls that win them lots of palm-thumping.

Jimmy Leeds delivers a clever harmonica routine for good applause.

Biz good. *Lamr.*

ORIENTAL, CHI

Chicago, April 16.
Louis Jordan Orch (5), June Havoc, Archie Robbins & Stan Ross, The Imaginators (3), Martells & Mignon (3); 'Life Begins at 8:30' (20th).

June Havoc is competing with herself this week, appearing here in person and on the screen in 'Hello, Frisco, Hello' down the street. She has plenty of competition on the stage bill, too, with Louis Jordan and his orchestra and the Imaginators, trio of clever youngsters. Archie Robbins is the m.c., dropping a quip here and there before each act is introed, and later does his own act further down on the bill.

Martells and Mignon, two men and a gal, give the bill a fast start with excellent adagio routines. Left to sound applause.

The Imaginators whammed over a hit with their pantomimic gestures to phono records in which they do takeoffs of Mary Martin, Bing Crosby, Jack Teagarden, Andrews Sisters and the Merry Macs. An easy hit.

June Havoc does only fairly well with a routine consisting of the singing of 'Got to Have You' and 'Why Don't You Do Right?' and an impression of Marlene Dietrich singing 'See What Boys in Backroom Will Have.' Mild applause.

Archie Robbins jokes and gives impressions of a jitterbug and chanteuse but act reaches its most entertaining point when, joined by Stan Ross, they do several impressions of well knowns, Robbins furnishing the voice and Ross synchronizing the action. Took several bows.

Louis Jordan orch dishes out a line of jive that had the audience clamoring for more. From the opening 'Knock Me a Kiss' to 'The Outskirts of Town' and 'Ration Blues' among others, and flashy drumming of Eddie Bird, which closes the show, the customers were with him all the way. Big hit. *Morg.*

RKO BOSTON

Boston, April 15.
Sonny Dunham Orch (14), Paul Winick & Edna, Jane Frazee, Stepin Fetchit, Borrah Minnevitch Rascals; 'It Ain't Hay' (U).

Quite a layout on paper, but it doesn't register too heavily with the customers, of which there were plenty at opening.

The Dunham band, purveying substantial jive featuring Dunham's high-flying trumpet stuff, just misses going big with the audience mainly because its arrangements vary in no particular from all the other bands. A little more individuality would [illegible] got precision, drive and everything else. Dunham m.c.'s the show capably, and conducts the band through 'Blue Skies,' 'Memories of You,' and 'Gypsy Love Song.'

Vocalists with the band are Dorothy Claire, who puts over 'Why Don't You Do Right' and 'Murder,' and Don Darcy, who croons 'Black Magic' and 'As Time Goes By,' both in a melting sotto voce sans expression.

Paul Winick and Edna, a pair who dance with the best, lead off the specialties and take a nice welcome. Stepin Fetchit, whose routine as the 'laziest man in the world' can be described only as metaphysical and wholly unreal, baffles everybody in the screwiest act ever devised. Jane Frazee, a personable kid who can sing, is hampered by uninspired material, but the audience took to her looks and charm. The Minnevitch Rascals wind up the layout with their standard routine for big results. *Elie.*

STATE, N. Y.

Willie Howard, Joe Marsala Orch, with Adele Girard, Pritchard & Lord, Danny Rogers; 'Hit Parade of 1943' (Rep).

For a five-act stage show the performance is overtime or was Sunday afternoon when the second show found the house filling up steadily.

Willie Howard is the chief attraction outside of the film and it is assumed he wasn't requested to cut, although that could have been been done with benefit to the steller laugh-maker. He is using three skits from last year's 'Crazy With the Heat' legit revue and getting all there is out of them.

There are several comedians on the stage and in night spots who can get away with murder and Howard is one of them. Shades of the Palace, where he went on and clicked with regularity along with brother Gene, he never would have been allowed to use the same material without a scrubbing brush. However, the answer is that the house howled, but so much of the material is strictly for tolerant adults that kids are likely to ask what their elders are laughing about.

Skits from 'Heat' are 'Professor Agony' a prod at John J. Anthony's marital advise radio program, a recruiting interlude which perhaps is the bluest, and the butcher boy skit now called 'The Black Market.' Virtually the same material was used after the revue quit the 44th Street and was turned into a unit and then played the State.

Show is unit-like with Joe Marsala's orchestra opening and finishing the stage section. Clarinetist-leader is a personable fellow and his outfit, billed as best known in radio, is a first showing in the ace Loew spot. As it shapes up for a house unit, some of his sections are too long. Looks like a mistake for the bandsmen to sit immobile through the extended Howard butcher boy routine, for one thing.

Marsala band is somewhat different in that the hot outfit includes a harpist, Adele Girard. It's okay for so hard working a dance duo as Pritchard and Lord to work in front of the band and about right for Danny Rogers, introduced by Marsala as a first time on Broadway. He's a new comedian though essentially a hoofer. Some of Rogers gags are flat because used before. Lad, who describes himself as being 'a Major Bowes loser,' is also on too long. He should cut down on the use of the word 'stinks' when gags don't click. Yet the customers liked him.

Band carries two harps, one on the platform and another toted in for Miss Girard's musical specialty near the foots. That's unusual, too. Musician is a brunette beauty and so is the girl working in Howard's butcher boy scene. *Ibee.*

EARLE, WASH.

Washington, April 16.
Ina Ray Hutton Orch, with Stuart Foster, Walter Nillson, Dorothy Keller, Jo. Lombardi House Band; 'Something to Shout About' (Col).

It's volatile Ina Ray Hutton who is pulling in the Holy Week customers in good proportions. Band's routine is a judicious mingling of swing and sweet melody. Dorothy Keller is a trim little hoofer who has the faculty of making her steps look different, and she's a swell little dancing saleslady. Miss Hutton is the most energetic baton waver to frolic across tha Earle stage in some time. She still bounces and, with her stunning, backless gown, gives the customers an eyeful as well as an earful. Stuart Foster with 'So Nice to Come Home To' and 'As Time Goes By' clicked solidly. He's also back for a duet with the leader, 'Angry,' in which the band goes in for phosphorescent production, and the lights turn Miss Hutton into a dusky chanteuse.

The band's guitarist gets a break with 'China Boy,' and there is a trick arrangement of 'Dark Eyes' that emphasizes harmonics. 'Hallelujah' is the closing number of a 30-minute show that is filled very profitably from an audience standpoint. Attendance second show Friday light. *Arke.*

CHICAGO, CHI

Chicago, April 17.
Gracie Barrie's Orch (15) with Jimmy Palmer, Tim Herbert, June Fraser & Roberts Sisters (3), Bob Whaling & Yvette; 'Reunion in France' (M-G).

When Dick Stabile turned his orchestra over to Gracie Barrie, following his enlistment in the armed forces, it bordered along brassy hot lines, being built around Stabile's sax prowess. During the band's engagement at the Blackhawk Cafe it was toned down considerably, and now is a sweet swing outfit, which better fits Miss Barrie's personality as a leader.

Band's part of the bill includes the theme song done by Miss Barrie, 'I'm Taking Over While My Man's Away,' and then into 'Don't Get Around Much Anymore,' featuring Bill Mustard, trombonist. Jimmy Palmer, who has replaced Paul Warner as the out-

(Continued on page 24)

WPB WARNS EXHIBS ON FIRES

CITES SCARCITY OF MATERIALS

Washington, April 20.

Because film theatre fires have quadrupled in the past four months, theatre operators were warned Friday (16) by the War Production Board's Service Equipment Division to take all possible precautions against fire hazards. Due to the shortage of materials, theatres cannot obtain everything they need for rebuilding.

'Fires,' said the division's report, 'have been damaging or completely destroying motion picture theatres at an alarmingly increasing rate. In the past four months, there have been 43 fires reported to the Amusement Section, compared to 10 fires reported in the preceding four months.

'Reconstruction of theatres destroyed by fire is very doubtful under present circumstances. This puts the burden of responsibility as to whether or not present theatre plants are to be maintained for the duration flatly on the shoulders of the theatre exhibitor or operator.'

WPB's Reasons

WPB gave the following reasons why there is little chance to reconstruct burntout film houses:

1. The shortage of building materials necessary for reconstruction is becoming critical.

2. Very often remaining theatre facilities in a given community may be sufficient to handle local patronage through longer operating hours or shorter programs, making reconstruction of a damaged theatre inadvisable.

3. The manufacture of motion picture projection, sound and practically all other equipment has been stopped, and existing stocks must be conserved to assure operations of present theatres.

'The shift of trained manpower,' said the Service Equipment Division, 'has had an effect on these fires. Inexperienced projectionists or custodians of stage property must assume a portion of the responsibility for fires due to carelessness and inadequate precautions.

'Some exhibitors maintain that a shortage of repair parts for their projection and sound equipment results in development of unavoidable fire hazards. This is not true. Provision has been made for assuring availability of necessary repair and maintenance parts.

Up to Exhibs, Operators

'It is up to the exhibitors and operators to keep their projection and sound equipment in perfect repair at all times, preventing such fire hazards as worn projector parts, absence of fireproof storage cabinets, etc.' The division repeated its nine rules of fire prevention, originally issued last Dec. 2. Particular emphasis was laid on the necessity for regular inspections by local fire marshals. The nine rules:

1. Pull the main entrance switch at the conclusion of each day's operation. One employee should be delegated to this task.

2. Do not permit an accumulation of inflammable rubbish in store rooms, poster rooms, boiler or furnace rooms.

3. Appliance cords for vacuum cleaners, work lights and other portable equipment should be inspected daily and, if found defective, should be repaired immediately.

4. Smoking in a projection booth should not be permitted under any circumstances.

5. At the conclusion of each day's run, all films should be removed from the projector magazine or rewinder and placed in the film storage cabinet. Trailers and ad films should never be left exposed when not in use.

6. The use of electric or other types of portable heaters should be avoided at all times when handling films.

7. The operation of porthole shutters should be frequently tested to see that the shutters slide freely in the grooves. The entire porthole shutter system should be properly fused to insure that shutters will close instanteously in case of fire.

8. Have local fire officials make regular inspections of the theatre from the roof to the basement. Their recommendations for fire prevention should be followed implicitly.

9. Faulty electrical contacts and switchboard connections are responsible for the majority of theatre fires. The entire electrical system should be checked frequently and electrical contacts carefully tightened to eliminate this fire hazard.

Wave of Pyromania Hits Pitt Theatre And the Metro-Goldwyn Exchange

Pittsburgh, April 20.

Wave of pyromania among the juves here last week hit a theatre and a film exchange. Management of Grant in Millvale had to dismiss several hundred patrons when a fire in rear of theatre flamed from under the stage and up the proscenium arches. Place filled with smoke and decorations were destroyed to extent of $500 damage. Manager Floyd Bender said origin had been traced to gang of kids who had been responsible for several recent blazes in the neighborhood.

Youngsters set fire to large pile of wood and paper in vacant lot adjacent to RKO office on Film Row, and for a time it threatened to spread to the exchange. Rubbish had been thrown from second story windows by workmen who were remodeling the property for new MGM exchange, but by the time firemen arrived, Harold Tinker, shipper at RKO, had the fire under control.

No evidence, however, could be found against young vandals in minor fires at Barry downtown and Kenyon on the Northside. Barry blaze, in a rubbish container in the boiler room, was extinguished by sprinkler system while Kenyon escaped any damage in flames which damaged bowling alleys in the basement to the tune of around $2,500.

FILM STOCKS UP

Paramount's New High, Best in Five Years—Others, Too

Picture company stocks came into the foreground in Wall street trading this week, with Monday's session being marked by Paramount common and preferred soaring to new highs for not only 1943, but for the last five or six years. All film shares were strong, but the only other startling feature was the advance of more than a point by Loew's common. Continued excellent theatre business is back of the optimistic attitude toward picture stocks.

Fact that Paramount is calling in all remaining preferred shares next month (and at a comparatively small expense) is reported back of the continued strength in Par common. Common went to $25.25 while the preferred climbed $2.50 to $174. As in recent trading both Par and 20th-Fox also are being picked up by some traders on their post-war television prospects, both companies keeping abreast of latest television developments not only via the electronic, but also Scophony methods.

Universal common certificates, too, showed marked stamina, climbing back up to $17.50, which is close to the highest point reached. Columbia Pictures also was firm, being only $1 away from best 1943 price. Warner Bros. common also edged up to within fractions of year's peak, while preferred jumped $1.50. RKO preferred rose to $84.87½ or near year's top. Common was firm at near its old high.

Campus Date-Rationing Cues Par to Musical

Hollywood, April 20.

Paramount plucks a film theme out of the newspapers in 'You Can't Ration Love,' a college musical scripted by Anne Wigton for production by Michael Kraike.

Picture is based on a report that co-eds of the University of California at Berkeley are rationing dates.

Nolan's Reformation

Hollywood, April 20.

Lloyd Nolan, long-time baddie on the screen, goes straight in the title role of 'Hank Johnson's Brother,' a high budget western to be produced by Harry Sherman for United Artists release.

Picture is based on a mag story authored and screenplayed by Jerald Schnitzer.

Par's Song Title Pix

Hollywood, April 20.

Republic's custom of turning song titles into pictures has shifted to Paramount, where Johnny Mercer's ditty, 'And the Angels Sing,' has been purchased as the title and theme of a musical co-starring Dorothy Lamour, Betty Hutton and Fred MacMurray.

George Marshall will direct the E. D. Leshin production, starting around May 1, with Johnny Burke and Jimmy Van Heusen writing the songs.

Kaufman, Rosselli, Zevin Trials Put Off In Film Racket Case

Trial of Isadore Zevin, former secretary to George E. Browne, ex-head of the IATSE, was postponed until May 5 by N. Y. Federal Judge John W. Clancy. Zevin is under indictment alleging perjury before a Federal grand jury. The adjournment was granted at the request of assistant U. S. attorney Boris Kostelanetz.

The alleged perjury committed by Zevin, according to Kostelanetz, was when the grand jury had questioned Browne's former $100-a-week bookkeeper about the disposal of the special fund of more than $1,500,000 assessed against members of the union.

The Government plans to call Zevin as a witness when they prosecute Louis Kaufman, business agent of Local 244 of the Motion Picture Operators Union of Newark, and John Rosselli, West Coast agent of the Chicago mob. Six others waiting hearings in Chicago for their removal to New York for trial are held in $100,000 bail.

Both Zevin and Browne, as well as William Bioff, former personal representative of Browne's, were not named in the indictments but were called confederates by U. S. Attorney Mathias F. Correa. Browne and Bioff, it is known, have testified before the grand jury probing racketeering within the motion picture industry.

Trial of Rosselli, scheduled for Monday (19), has been postponed to May 10. At the same time trial of Kaufman was also set over to that date.

Kaufman, previously indicted for extortion under another indictment, is out on $25,000 bail. Formerly bailed at $10,000, when the later charges were brought against him in the IA roundup, it was raised to $25,000.

Film Racket Hearing In Chi Today (Wed.)

Chicago, April 20.

The removal hearing, last week, of six alleged gangsters wanted in New York to face trial on charges of being mixed up in the motion picture shakedown case, has been continued until tomorrow (21) by U. S. Commissioner Edwin K. Walker, awaiting the arrival of a lawyer from New York and because they have been unable to locate Ralph Capone to identify a witness.

Defendants are Paul Ricca, Philip D'Andrea, Ralph Pierce, Louis Campagna, Charles Gioe and Francis Maritote, alias Frank Diamond. All were associates of Frank Nitti, who shot and killed himself a few hours after he was indicted in New York.

Bob Riskin's Staffers

Robert Riskin, chief of the Overseas Motion Picture Bureau, has upped Joe Krumgold, formerly scenario editor, to post of assistant in charge of production.

Phil Dunne, formerly with the office of the Coordinator of Inter-American Affairs, has joined the OMPB as a producer-writer, and Harry Kasiner, ex-United Artists, has become an aide to Riskin.

Pitt Theatres Stymied for Managers, Shortage Keeps 'Em on Job 18 Hrs.; Ads for Feminine Assts. Are Floppo

Pittsburgh, April 20.

Biggest headache theatres have ever had here is the managerial problem, with shortage so acute these days managers in many cases are working as high as 18 hours a day, seven days a week. Circuits have been running want ads continuously seeking femme assistants but have been getting precious few applications. In gals that have been hired, turnover is something terrific. They only last anywhere from two to five days and then pull out to take war jobs at higher wages.

District managers are actually house managers these days. Used to be they'd only visit the spots to check up every once in a while but now they're really looking after the spots under their supervision, what with personnel shifting so fast from day to day they don't know who's running the theatre from one minute to the next.

In most cases, too, what femmes have been hired are not proving at all satisfactorily, but chains are putting up with them just the same because they have no alternative. Circuit heads are holding regular classes, as frequently as twice weekly, for the gal assistants to instruct them in the bare essentials but these are producing little more than a series of headaches and fool questions.

As far as the cashier problem is concerned, that's practically out of the question. They're harder to find than a $20 gold piece. Half the time the manager himself is in there passing out the pasteboards, or the assistant manager, if the theatre is lucky enough to have one.

It's well-known that dozens of downtown managers haven't had a day off since the first of the year, and theatres are seriously considering going in for the 'way over-age class that they never would consider before but will be only too glad to get now as long as the boys don't have to have a wheelchair to get around.

Good News

Philadelphia, April 20.

Harry Waxmann, head of the Atlantic Theatres chain, Atlantic City, was in town last week for a preview of Universal's 'Next of Kin.' He called the Hollywood, one of his theatres, to find out how business was.

'To heck with business,' said the manager of the house, jubilantly. 'I got some real good news for you. The doorman's been deferred.'

So. Calif. Variety Club To Fete Bob O'Donnell; Harris Honor Also Set

Los Angeles, April 20.

Southern California Variety Club, Tent 25, is tossing a dinner and show April 26 for Bob O'Donnell, new Chief Barker. Another honored guest will be John Harris, former Chief Barker and now Big Boss.

On his swing around the country O'Donnell is aiding the War Activities Committee in its drive for the collection of scrap metals.

O'Donnell Takes Over

Dallas, April 20.

R. J. O'Donnell, national chief barker of the Variety Clubs of America, formally took over the reins of the organization at a meeting of the spectacular philanthropic organization of this area Saturday (17). John H. Harris of Pittsburgh, founder of Variety Club, and its Chief Barker since its creation, was to be here for the formal transfer of records.

O'Donnell stopped plans which had gone forward for a banquet in his honor, the plates to cost $2.50 each with reservations made for 400 persons. He said wartime conditions called him to call off the banquet. With the labor shortage, as well as food shortage, the hotel where the meal was to be served, took his action as good news.

Mpls. Fetes Chief

Minneapolis, April 20.

Bob O'Donnell, national chief barker of the Variety clubs, will be guest of honor at a dinner to be given for him here by the local chapter May 5, it has been announced by Bill Elson, chief barker.

The chapter here has changed its name from Twin City Variety club to Variety Club of the Northwest because its membership includes many showmen outside of Minneapolis and St. Paul who are taking an active part in its many war and charity drives in cooperation with the War Activities committee.

New charity activities are considerable and will be made public at the May 5 O'Donnell dinner meeting, Elson says. Because of improved economic conditions the Milk Fund project, which provided milk free to needy families, no longer is a major activity.

Getting Warmed Up

Hollywood, April 20.

Hopalong Cassidy is in the saddle again on his 50th chase of lawbreaking varmints in the California hills.

Bill Boyd reached the half-century mark in pursuit of rustlers when he started thataway in 'Riders of the Deadline,' a Harry Sherman production for United Artists release.

CRESCENT AND GRIFFITH

Former Appeals and D. of J. Talks Consent for Griffith

Coincident with steps taken by United Artists at Nashville in the Crescent Amusement case, so far as the anti-trust decision there affects UA, it was reported in Washington this week that proposals have been made for a settlement of the case pending against the Griffith circuit, which operates in the southwest.

Overtures toward a decree between the Department of Justice and the Griffith Interests were made previously but it was decided to await the outcome of the government anti-trust action against Crescent, which recently was ordered to break up various interlocking groups of theatres in Tennessee, Alabama and Kentucky.

The discussions now under way in connection with the Griffith case are said to embrace a decree covering around 300 theatres in Texas, Oklahoma and Missouri.

Appearing in Nashville Monday (19) for UA, of which he is president and counsel, Edwin C. Raftery made a counter-proposal to the decree entered there against it and Crescent, as well as amendments to the findings of fact and conclusions of law as contained in Judge Elmer Davies' adverse decision.

While other distribs were not affected by the decision, UA was involved in 'illegally combining' with exhibitor defendants in Rogersville, Tenn., and Athens, Ala., towns tied into the Crescent setup.

Raftery, in arguing the case for UA, cited cases to support the contention that UA cannot be enjoined from acts that are 'past and gone,' at the same time taking the position that the court should have no fear of renewal of the acts.

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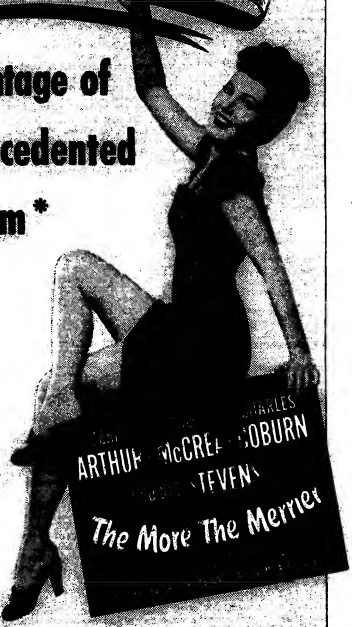

AKRON, OHIO, Palace
ALBANY, N. Y., Palace
ALBUQUERQUE, N. M., Sunshine
ALLENTOWN, PA., Colonial
ALTOONA, PA., Capitol
AMARILLO, TEXAS, Paramount
APPLETON, WISC., Rio
ASHEVILLE, N. C., Imperial
ATLANTA, GA., Rialto
ATLANTIC CITY, N. J., Warner & Stanley
AUSTIN, TEXAS, Paramount

BOSTON, Loew's Orpheum & State
BUFFALO, N. Y., Lafayette
BALTIMORE, MD., Hippodrome
BELOIT, WISC., Majestic
BETHLEHEM, PA., Boyd
BLOOMINGTON, ILL., Irving
BLUEFIELD, W. VA., Granada
BOISE, IDAHO, Roxy
BRIDGEPORT, CONN., Loew's Poli
BURLINGTON, IOWA, Palace

CANTON, OHIO, Palace
CEDAR RAPIDS, IOWA, RKO Iowa
CHARLESTON, S. C., Gloria
CHARLESTON, W. VA., Warner & Virginia
CHARLOTTE, N. C., Carolina
CHICAGO, ILL., State-Lake
CHILLICOTHE, OHIO, Warner's Sherman
CINCINNATI, OHIO, RKO Albee
CLEVELAND, OHIO, RKO Hippodrome
CLARKSBURG, W. VA., Robinson-Grand
CLINTON, IOWA, Capitol
COLORADO SPRINGS, COLO., Chief
COLUMBIA, MO., Uptown
COLUMBIA, S. C., Palmetto
COLUMBUS, OHIO, Loew's Ohio

DALLAS, TEXAS, Palace
DANVILLE, ILL., Fischer
DANVILLE, W. VA., Capitol
DAVENPORT, IOWA, RKO Orpheum
DAYTON, OHIO, RKO Keiths
DECATUR, ILL., Lincoln

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DETROIT, MICH., Fox
DUBUQUE, IOWA, RKO Grand
DULUTH, MINN., Granada
DURHAM, N. C., Centre
EAST LIVERPOOL, OHIO, State
EASTON, PA., Boyd
EL PASO, TEXAS, Ellanay
ERIE, PA., Colonial
EVANSVILLE, IND., Grand
FALL RIVER, MASS., State
FARGO, N. D., Fargo
FAYETTEVILLE, N. C., Colony
FT. SMITH, ARK., Joie
FT. WAYNE, IND., Grand
FITCHBURG, MASS., Fitchburg
FORT WORTH, TEXAS, Worth
GALESBURG, ILL., Orpheum
GALVESTON, TEXAS, Martin
GRAND ISLAND, NEB., Capitol
GREEN BAY, WISC., Orpheum
GREENSBORO, N. C., Carolina
HARRISBURG, PA., Colonial
HARTFORD, CONN., E. M. Loew
HASTINGS, NEB., Rivoli
HAVERHILL, MASS., Lafayette
HIGH POINT, N. C., Center
HUNTINGTON, W. VA., Palace
HOT SPRINGS, ARK., Paramount
HOUSTON, TEXAS, Metropolitan
HUTCHINSON, KAN., Fox
IDAHO FALLS, IDAHO, Rio
INDIANAPOLIS, IND., Loew's Palace
JEFFERSON CITY, MO., Capitol
JOHNSTON, PA., Embassy
JOPLIN, MO., Paramount
KANSAS CITY, MO., Loew's Midland
KENOSHA, WISC., Kenosha
LA CROSSE, WISC., Hollywood
LAFAYETTE, IND., Lafayette
LANCASTER, PA., Capitol
LAWRENCE, MASS., Palace
LAWTON, OKLA., Ritz
LEAVENWORTH, KAN., Hollywood
LEXINGTON, KY., Schine's Kentucky
LIMA, OHIO, Quilna
LINCOLN, NEB., Varsity
LOS ANGELES, Hill Street & Pantages
LOUISVILLE, KY., State
LOWELL, MASS., Keith's
MASON CITY, IOWA, Cecil
MARSHALLTOWN, IOWA, RKO Strand
MADISON, WISC., Orpheum & Madison
MANSFIELD, OHIO, Madison
MANCHESTER, N. H., Strand
MANITOWOC, WISC., Capitol
MATTOON, ILL., Time
MEMPHIS, TENN., Malco
MIAMI, FLA., Capitol & Miami
MILWAUKEE, WISC., Palace
MINNEAPOLIS, MINN.,
MUNCIE, IND., Rivoli
NASHVILLE, TENN., Loew's Vendome
NEWPORT NEWS, VA., Palace
NEWARK, OHIO, New Arcade
NEW BEDFORD, CONN., State
NEW HAVEN, CONN., Loew's Poli
NEW ORLEANS, LA., RKO Orpheum
NORFOLK, VA., Newport & Colley
OGDEN, UTAH, Egyptian
OKLAHOMA CITY, OKLA., State
OMAHA, NEB., RKO Brandeis
OSHKOSH, WISC., Oshkosh
PARKERSBURG, W. VA., Hiehle
PEORIA, ILL., Madison
PHILADELPHIA, PA.,
PITTSBURGH, PA., J. P. Harris
PORTLAND, ME., Strand
PORTLAND, ORE., Paramount & Playhouse
PORTSMOUTH, OHIO, Warner's Columbia
PORTSMOUTH, VA., Gates
PUEBLO, COLO., Chief
RACINE, WISC., Venetian
READING, PA., Embassy
RICHMOND, IND., Tivoli or State
RICHMOND, VA., Byrd & State
ROCHESTER, MINN., Chateau
ROCHESTER, N. Y., Loew's Rochester
SALINA, KAN., Watson
SALT LAKE CITY, UTAH, Centre
SAN ANTONIO, TEXAS, Majestic
SANDUSKY, OHIO, State
SAN FRANCISCO, CALIF., Orpheum
SEATTLE, WASH., Liberty
SHEBOYGAN, WISC., Sheboygan
SIOUX CITY, IOWA, RKO Orpheum
SIOUX FALLS, S. D., Hollywood
SPRINGFIELD, ILL., Senate
SPRINGFIELD, MASS., Bijou
SPRINGFIELD, OHIO, Warner's Regent
ST. JOSEPH, MO., Missouri
ST. LOUIS, MO., Loew's State
ST. PAUL, MINN.,
SOUTH BEND, IND., Colfax
SUPERIOR, WISC., Beacon
SYRACUSE, N. Y., Loew's State
TERRE HAUTE, IND., Orpheum
TOLEDO, OHIO, Rivoli
TOPEKA, KAN., Grand
TULSA, OKLA., Orpheum
TWIN FALLS, IDAHO, Roxy
UTICA, N. Y., Olympic
WASHINGTON, Earle & Ambassador
WATERLOO, IOWA, RKO Orpheum
WAUKESHA, WISC., Park
WICHITA, KAN., Miller
WICHITA FALLS, TEXAS, Wichita
WINSTON-SALEM, N. C., Carolina
WHEELING, W. VA., Court
WORCESTER, MASS., Loew's Poli
YORK, PA., Strand
YOUNGSTOWN, OHIO, Palace
ZANESVILLE, OHIO, Liberty

PLAYDATES ALREADY SET... NATIONAL RELEASE DATE MAY 13

network stations... top-rating, established programs!
-selling!

COLUMBIA PICTURES

House Reviews

Continued from page 20

CHICAGO, CHI

fit's romantic singer, drew plaudits for his singing of 'It Started All Over Again' and 'Easter Parade,' and he bowed off a hit.

Miss Barrie does a medley which includes lyrics on Hitler, Musso and Tojo; 'As Time Goes By,' backed by a clarinet quintet, and an (doie, 'I Gotta Get Hot,' and joins in the band's version of 'Take It Again' to garner heavy applause.

Jane Fraser and Roberts Sisters in a variety of tap dancing on three raised platforms work up plenty of audience enthusiasm.

Bob Whaling and Yvette score with bicycle work. The breakaway trick got laughs, and the pair drew gasps with their high unicycle work. Entertaining throughout, the pair left to solid applause.

Tim Herbert (Herman Timberg, Jr.) is a one-man show with chatter, eccentric dancing and impressions of Kaltenborn, Charles Boyer and others. A solid hit. *Morg.*

APOLLO, N. Y.

Una Mae Carlisle Orch (11); Herman Autrie, Neal & Hutchin, Willie Bryant, Harold Cromer, 'Alfred Banks, Musical Madcaps (8); 'The Ape Man' (Mono).

This week's 90-minute show is packed with sock acts. Una Mae Carlisle is featured, along with Willie Bryant, but it turns that eight screwball musicians, known as the Musical Madcaps, who wind up the bill, cop major honors.

Boys, dolled up in miniature derbys and shoe string ties, beat it out with a washboard, bass, fiddle, piano, guitar, drum, kazoo combination, led by a squeaky-voiced character, Little Pinky, who evokes constant laughter via a checkerboard zoot suit and droll dancing. They're all over the place and their unchecked antics, helped along by a good baritone, who doubles from the kazoo, turn such tunes as 'Rhythm of the Band,' 'Too Old To Dream,' 'Have You Seen Liza Lou' and a hoaxed-up song built around the 'B.O.' radio plug, into surefire returns.

Miss Carlisle comes out midway in the show to take over the band that is led by a standout trumpeter, Herman Autrie. The composer songstress swings from the piano and sells her own compositions. Starts off with 'Oh, I'm Evil,' then does medley of 'I See a Million People,' and 'Walking By the River,' and winds up with a boogie woogie piano solo that has the customers yelling for more. Willie Bryant, m.c., ties show together in easy fashion, and clicks with an impersonation of a working girl who lives above her means. Although good for laughs, length could be cut.

Neal and Hutchin are a smooth mixed dancing pair, male sporting a white tail coat, top hat, etc., and femme clothed in short white satin affair revealing her shapely gams. They go through standard routines, but draw palm-thumping in solo bits. Harold Cromer, dancer, is a vivacious stepper with plenty on the ball, but here does carbons of Bill Bailey and Moke (Moke & Poke). Alfred Banks, ventriloquist, goes through routine with Snags, a dummy, but suffers due to a faulty delivery. Also gags are not too fresh.

Biz good opening night, Friday (16).

EMBASSY, N. Y.

(NEWSREELS)

Much meritorious newsreel material is on display here this week. It includes plenty of war action on faraway fronts as well as some clips in the lighter vein. In addition to a brief session with Lew Lehr and a monkey act, one of the most amusing items is from Fox-Movietone showing colored soldiers drilling in a jitterbug manner. It's not an act but the manner in which the troop supplements training at one of the American camps.

Show tees off with a collection of shots captured from the Germans. They picture a recent meeting between Hitler and Mussolini as well as retreat of Nazis in two different parts of Russia. The hardships of war and what the Nazis are going through on the eastern front are graphically told by the enemy films. Tied to this clip, released by Par, is one detailing the Allied advance in Tunisia, while topping is one from News of Day also dealing with the offensive against Rommel, bombing of Soiusse, etc.

A highly interesting contribution by Pathe, photoed aboard a Navy hospital ship in enemy waters, shows badly wounded men under treatment, while another, from Fox-Movietone, pays a visit to some wounded fliers at Staten Island, with brief comments anent their aerial combat experiences. To these clips as well as others on the bill the newsreel companies attach an appeal to the public to buy bonds.

The bond campaign is initiated by President Roosevelt at a session with the White House staff, with some of the members purchasing bonds from F.D.R. Worked into the clip are background shots from Guadalcanal and steps toward the rehabilitation of wounded. Roosevelt is caught in one of his lighter, humey moods.

H. V. Kaltenborn, who gets tiresome at times, expatiates on a couple questions submitted him, while the other regular weekly feature, Ringside Chat, has Carey Longmire discussing Japan's 1,000-year plot to rule the world. Longmire's commentary is intensely interesting.

In addition to a Government short, 'Right of Way,' filling out is an F-M Magic Carpet short dealing with India. *Char.*

CAPITOL, WASH.

Washington, April 15.

Ray Kinney, Fitz & Carol, Cy Reeves, Arrens & Broderick, Meymo Holt, Aloha Maids, the Rhythm Rockets, Sam Jack Kaufman's House Orch, Art Brown; 'Harrigan's Kid' (M-G).

Ray Kinney and his entertainers get the credit for a $3,000 opening day since the screen feature lacks pulling power. Gene Ford gives the musicians full rein with almost an hour of fun, nicely staged and presented with machine gun tempo.

Maestro Kinney has good specialists and he lets them cut a South Sea rug to their heart's content. Arrens and Broderick with their trick piano playing and eccentric vocalizing had the opening audience in a hilarious mood. It's horseplay but this crowd liked it. Cy Reeves has an up-to-date monolog on rationing and mixes in some easy going dances with his jokes. Fitz and Carol in sailor suit and jitterbug makeup score solidly with comedy dancing. Meymo Holt and the Aloha Maids in cellophane skirts and undulating hips do hulas and war rhythms. The band's contribution is a nice blend of Hawaiian rhythms and medley of swing.

To get volume and combined instrumentation the Kaufman house orch joins with Kinney's Polynesians for some rhythmic diversion. This 'Salute to Hawaii' is one of the best shows to play here in months and the sweater girls and zoot suiters from the high schools and colleges were out in force to give it welcome. *Arke.*

TOWER, K. C.

Kansas City, April 16.

The Taylor Family (5), Magic Flyers (2), Dave Tannen, Barrett & Smith, Georgia Scott, Tower Orch with Jack Parks & Marilyn Ballinger; 'Sherlock Holmes Secret Weapon' (U) and 'Quiet Please, Murder' (20th).

Offering a distinct change of pace from murder themes of dual screen billing, Tower stage show this week gets off to a good start as the house orch swings out with pop 'Brazil,' and Marilyn Ballinger, pretty vocalist, takes two choruses on a front mike.

Dave Tannen, mimic, doubles as m.c. and first brings on the Magic Flyers, roller skating duo. Pair does usual stunts. Highlight of act comes when girl empties glass of soda on floor through a straw as she is being whirled head downward by partner. Second spot goes to Barrett & Smith, team in 'Gay Nineties' costumes, who have a routine of gags, mugging and hoofing.

Dave Tannen is on third with two bits of mimicry. First is of rube at county fair eating his fill of hot dogs. Next is takeoff on a Russian dancer, the better of the two impressions. His m.c.'ing is okay, except that his delivery is too slow. Nice blonde, Georgia Scott, is the 'Discovery Night' winner this week. She sings 'Black Magic' acceptably.

Closing goes to the Taylor Family, three girls and two boys, oldest of whom is not more than 14. Kids go through their routine with plenty of enthusiasm. All show a nice sense of timing. Their act is the standout of the show. Off after three hows. Good biz opening night. *Earl.*

STANLEY, PITT

Pittsburgh, April 16.

Mitchell Ayres Orch (15), Andrews Sisters (3), Masters & Rollins, Jesse & James, Ruth McCullough, Johnny Bond, Dick Dyer, Marty Olson; 'Harrigan's Kid' (M-G).

WB deluxer is going back this year to old idea of putting best foot forward for Holy Week instead of retrenching. Picture, 'Harrigan's Kid' (M-G), is typical product for the pre-Easter session, but there's b.o. dynamite at the other end of the bill in the Andrews Sisters.

Naturally they close the show, and smash they clocked at opener Friday could have been detected blocks away. Repertory is almost exclusively polka-minded, 'Pennsylvania Polka,' 'Strip Polka' and 'Navy Comes Through,' which is also in polka time, in addition to 'Five by Five.' Close with the 'Strip' and it's solid, with Patti carrying the load and as usual sparking everything the trio does. La Verne and Maxene improving each visit in stage-presence and showmanship. Gals are nattily attired in tailored, pink suits and there isn't a minute of their 15 or thereabouts that isn't red hot and rich in vocal vitamins.

Threesome gets crack musical support from the Mitchell Ayres band, which also scores nicely on its own. Made up of five saxes, four trumpets, two trombones, drums, bass, violin and piano, outfit is long on novelty numbers and musical entertainment. Ayres has a comely femme vocalist in Ruth McCullough, who shows versatility with 'Heard That Song Before' and 'Why Don't You Do Right,' and another specialist who clicks is Johnny Bond, comedy trumpeter, with 'Opened Up the Trunk.'

Jesse & James are a couple of crack colored hoofers who bang out some complicated routines with an airy nonchalance. Boys are a notch or two above usual male dance team. Johnny Masters and Rowena Rollins emphasize facial and body grotesqueries too much, but mob ate up everything they had to offer. *Cohen.*

Willkie's Book

Continued from page 1

National Bank withdrawing from 20th-Fox, it is considered likely that Willkie may bow out as chairman of the board of directors in due course.

Joseph M. Schenck, who has again taken up the reins at 20th, is considered likely to reassume his former official dominance in the administration of 20th, of which he was board chairman.

'One World,' meantime, has become the hottest book on the market, hanging up a new record with some 250,000 copies sold during the first five days of its appearance on the bookstalls and 370,000 already printed.

Book's entry into the top ranks of best-sellers has focused attention of several major film companies on film rights, with 20th figured having the inside track on a deal.

The book is being published in two editions, a paper bound one selling for $1, and a board covered edition selling for $2. Publishing house is working on a round the clock schedule to keep up the supply, printing from four sets of plates. Book is having the fastest sale of any Simon & Schuster publication, even breaking 'Trader Horn,' 'Believe It Or Not,' and 'The Cross Word Puzzle Books' records.

Council on Books in Wartime is expected to give 'One World' an even added push when it announces it next month as the new 'Imperative.' Previous two 'imperatives' of the Council were 'Into the Valley,' by John Hersey and 'They Were Expendable,' by W. L. White. The Willkie book will also form part of a summer book-dividend of the Book-of-the-Month Club, in a volume to include Herbert Hoover, Henry Wallace and other bigwigs.

Paper situation is now being worked out by Essandess on the printing of the book. Thought at first that the large scale print order on 'One World' would cut into other books on the publishers' list, but M. Lincoln Schuster says the base is high enough to take care of everything they have. In addition, they are using a special lightweight paper, smaller margins and double columns (in the $1 edition) thus permitting more words per page and less pages per volume.

Willkie's royalties go to Russian, British and China Relief; also to American Red Cross.

'Patriots'

Continued from page 1

Kennedy declared that Kingsley had just won the Critics Award, and has so been 'magnificently rewarded.' He read to the House Kingsley's explanation of how the play came to be written.

'Four years ago,' wrote Kingsley to Kennedy, 'when this study was first begun, I knew very little about Jefferson or the other great men of our early history. I had just come back from Europe. I had seen democracy vilified and spat upon. I determined to find out the meaning of democracy for myself—to find it out from the men who made it, who pledged—and frequently paid—their fortunes and their lives to preserve it.

'The Patriots was the result of this attempt to cleave through post-World War No. 1 skepticism on the one hand and Fourth of July Fustian on the other; to rediscover in all its purity the American faith.'

'Rate Stars Essential'

Continued from page 1

shorts reach many millions of people who go to theatres because of the drawing power of big star names in the feature attractions. With those names removed, millions fewer will attend pictures each week; hence the government messages will reach a smaller audience.

2. The best 'good neighbor' motion picture propaganda comes not from outright propaganda pix, but from entertainment subjects. It is important that this type of good will, so thoroughly demonstrated by CIAA, be carried forward. Therefore, big name American stars, who draw the foreign audiences, must be kept at home to make films.

No Draft Dodging

'No motion picture star went into pictures to avoid the draft,' said Costello. 'Obviously those whose services would be considered valuable enough to rate deferment have been in the business for years. There has been no rush to the studios as there has been to certain other industries, to duck the draft boards. A star is not made overnight.

'People are drawn to the film houses by big names. If these names are to be withdrawn, government propaganda films put out by OWI and other agencies will reach far fewer people, because nobody is going to pay money at the boxoffice just to look at government shorts. The boxoffice will suffer and so will the efforts of government propagandists.'

Discussing American propaganda in European neutral countries, he said: 'How better can we counteract the propaganda of the Axis than by films, demonstrating by their very subject matter our own free way of life.

'We should condition the public mind by handling this idea properly. This should be done so that the public will clamor for deferment for men like Mickey Rooney and Kay Kyser, instead of subjecting them to the type of unfavorable publicity they have recently had.'

Costello pointed out that many stars have been eager to get into the Army since it is tougher for those who stay out than for those who go into uniform.

'The man in uniform,' he said, 'will return to a receptive audience, which is fair enough. But if a star is more valuable in civilian life for purposes of propaganda, morale, or as a drawing card, the public should be conditioned to see him in this light.'

Britain and Russia's Ideas

He cited the well-known examples of Britain, Russia and other nations which yanked their stars out of uniform and sent them back to the film studios to make pictures because of the importance of films on the home front.

The Hollywood Congressman, who is chairman of the house committee investigating draft deferments of government employees, explained there is no conflict between his position on picture stars and his stand on government employees. He said he is seeking 'essential' status for only a limited number of top boxoffice figures, but that many of those classified 'essential' by their government bureau chiefs are not really essential.

Equity Powwow On Work-or-Fight Edict

The War Manpower Commission's 'work or fight' mandate has become an increasingly vexsome problem for people who are among the show business classifications that have not been ruled 'essential' to the war effort. Situation was the subject of a special meeting held at Equity yesterday (Tues.).

The council appointed a special Equity committee, comprising Philip Loeb, Bert Lytell, Walter Greaza, Ilka Chase and Aline MacMahon, with Paul Dullzell as ex-officio member, to meet with similar groups representing the other talent unions affiliated with the Associated Actors and Artistes of America, to formulate a program whereby the entertainment industry may contribute a 'wider and more vital' part in the war. The first confab on the subject will be held Saturday (24) and the program, when formulated, will be submitted to the Government.

The question now arises as to whether show people could best serve the war effort in jobs which demand workers of considerable mechanical skill, or whether they should remain occupied in morale-building theatricals.

There have been a number of professionals who already have turned to war-work employment, and for more than a year the American Theatre Wing has maintained a department for players desiring to take war jobs. From that source 850 professionals have been started towards 'essential' jobs, that number coming from talent and stage unions. Some 375 took training courses and at least 275 secured jobs either after training or through having past experience. Another 200 have taken tests to determine their aptitude toward such employment.

Necessity of having the professional to carry on in war-work efforts outside of the uniformed forces and war plants was demonstrated by the recent benefit show at Madison Square Garden, when over $250,000 was raised for the Red Cross. It's pointed out that only people of the theatrical field could have made such a patriotic spectacle possible. That show, like all other professional entertainments, required experience and skill of show people.

An Equity leader states:

'There are many things which the theatre could do better than any other agency, things which have never been explored, scarcely been discussed...there is no better way to teach many lessons to the public than by dramatic presentation. It is hoped that the Government will realize that soon and turn to the theatre for ideas, personnel and material for that program...it will not turn in vain...

'The theatre must be permitted to continue if it is to furnish such assistance...If the theatre is essential to this war effort, then it must be treated as an essential industry by the government...we ask not as a privilege but as a right to serve the Government and the people of this country.'

Replacements Studied By Hollywood Groups

Hollywood, April 20.

Film industry's Labor-Management Committee will go into a huddle tomorrow (Wed) with Bert Harnish, area director for the War Manpower Commission, to discuss replacement schedules for men given temporary draft deferments as essential workers.

At a preliminary meeting it was indicated that any deferments in the film industry will be temporary, based on the time necessary to replace the essential worker with a man of non-draft age. These deferments usually run from three to nine months, depending on the time required to train a replacement.

Part-Time Defense Jobs

Two hundred film actors now have the opportunity to work at the Lockheed-Vega aircraft plant through a split-shift setup arranged by the Screen Actors Guild and the company. There are 100 jobs open and each job is to be filled by two men, one working from 4-8 p.m., the other from 8:30-12:30 a.m. However, if one teammate is tied up with picture work, his partner must complete the full shift.

The Guild is now canvassing its membership to fill the first 100 jobs. If the parttime plan works out, other defense jobs on the same basis will be open to SAG members.

Hospital Shows

Continued from page 1

'work or fight' edict could be broadly construed.

Since entertainment is widely acknowledged to be a necessity both for the war and the home front, the D. C. solons will be asked to emphasize this.

In other words, if a Kay Kyser is deferred it's inconceivable that he be asked to take a defense job; but there are a host of lesser people, not of the Broadway or Hollywood calibre, who could still do a good entertainment job, once deferred by their draft boards. The theatre organizations on their own, of course, don't ask for deferments, but if a player is rejected for some deficiency, or because of corollary dependents, or some other acceptable reason, Lytell, et al., would like Washington to frankly state they can continue their present jobs and not be beset by any spectre of possibly shirking their war duties.

Fancy $100 Par Value Bond Offer For Carman, Philly; Heretofore $35

Philadelphia, April 20.

The Carman, de luxe vaudfilmer in North Philly, now operating under a Federal court receivership, will soon pass into other hands. Bondholders of the house, reported built at a cost of $800,000, last week received letters from a bondholders' protective committee that they had entered an agreement with Frances E. Morrow, whereby she would purchase the bonds at par value ($100). Since the bonds had been quoted at $35, it is certain that the bondholders would take up the offer pronto.

Miss Morrow was revealed to be an employe of Albert M. Greenfield & Co., large real estate firm here, and obviously is acting for someone. She refused to reveal her backer's name.

Her connection with Greenfield at first led to the belief that she was 'fronting' for Stanley-Warner, since Greenfield is reported to have a large interest in the circuit and frequently makes deals for Warners.

Ted Schlanger, Philly head of the Warner circuit, however, denied that the chain was interested in the Carman.

'We are positively not interested in the house and never have been,' said Schlanger.

The Carman was built in boom times, and for a time enjoyed prosperity. When business became bad the courts ordered it placed in receivership about a year ago.

In its letter to the bondholders (there are about 3,000 first mortgage bonds outstanding), the protective committee praised the handling of the house under the receivership, pointing out that when their group was formed, bonds were selling at $35. Now they were offered $100 less 5% brokers' commission.

DU MAURIER, LLEWELLYN BOOKS MULLED FOR PIX

Two literary properties attracting attention of all major film companies this week are 'Hungry Hill,' by Daphne du Maurier, and 'None but the Lonely Heart,' by Richard Llewellyn ('How Green Was My Valley'). Doubleday is to publish 'Hill' and MacMillan's will publish 'Heart.'

'God Strikes Back,' drama dealing with the tragedy of a Greek family living under the horrible conditions beset upon them by the Nazis, written by Nico Laides (Paul Nord), purchased by 20th Century-Fox. The play was produced by Laides, under his pen name, Paul Nord, and was presented at the Concert Theatre, N. Y., last February.

Other Story Buys

Hollywood, April 20.

Louise Rousseau sold 'Records for Romance' to PRC.

Warners bought 'God Is My Co-Pilot,' aviation yarn by Col. Robert Lee Scott.

Metro bought 'Truth on Demand —the Diary of An Army Nurse,' by Victoria Wolf.

Erskine Caldwell is writing the screen play for Ensign Gaye's story, 'Torpedo Squadron 8,' which will be produced by 20th Century-Fox next season in Technicolor.

Charles L. Leonard sold his adventure novel, 'The Fenatic of Fez,' to RKO.

Warners acquired film rights to the new Upton Sinclair novel, 'Handbook For Jealousy.'

Columbia purchased 'Washington, I Love You,' by Ruth McKenny.

Plan $350,000 Theatre Chain Tax in Florida

Tallahassee, Fla., April 20.

Tax burden of Florida theatres would be increased nearly $350,000 annually under a chain theatre tax bill proposed in state legislature here Friday (16). Starting at $150 for one theatre, the scale of proposed license fees would increase to $300 for each theatre in circuits of five or more; then graduate up to $1,500 on each in chains of 50 or more.

Various other tax proposals, including a measure providing for a 3% general sales tax, have been introduced since the legislators started sitting, April 6. Governor Spessard L. Holland has urged enactment of a paper-pack cigarette tax for the next two years to replace $3,500,000 revenue lost when gasoline rationing caused suspension of horse racing last winter.

Nix June Knight's Try To Quash Mate's Divorce Try

Memphis, April 20.

Efforts of June Knight, former Metro star, to block her husband's divorce proceedings in an Arkansas court have come a cropper.

Erstwhile dancing star of stage and screen had filed a motion in chancery court at Little Rock to quash the suit for divorce brought by Arthur Arden Cameron, Texas oil magnate, on the ground that her own divorce petition is pending in Houston, Texas.

Last Tuesday (13), Chancellor Frank Dodge of Little Rock upheld a demurrer to her motion entered by Cameron's attorneys, contending that Miss Knight had not established a legal residence in Texas when she brought action Nov. 24, 1942. Miss Knight's Texas suit charges 'indignities' and seeks $4,000 monthly alimony, $10,000 attorney fees and half of community property.

FAMOUS CAN. NETTED $1,276,719 IN 1942

Montreal, April 20.

Famous Players Canadian Corp., Ltd., reports consolidated net profit of $1,276,719 for the fiscal year ended Jan. 2, 1943, versus net of $1,122,511 in previous year which ended Dec. 31, 1941. This was equal to $2.96 per share on 430,524 shares of capital stock, compared with $2.83 per share the previous year. Profit from operations before providing for depreciation, etc., totaled $3,791,711 against $3,035,851. Other income brought total to $4,055,527 against $3,279,907.

Surplus Jan. 2, 1943, stood at $5,420,576 as compared with $4,773,449. Dividends paid were $645,786 against $430,524.

In the balance sheet current assets are shown at $2,956,477 and current liabilities at $636,786, indicating net working capital of $2,319,691. This compares with current assets of $2,957,753, liabilities of $1,291,379 and net working capital of $1,666,374. Balance sheet also shows total assets at $16,623,318 against $16,966,138. Fixed assets are carried at $10,609,400, after deducting depreciation reserves of $9,648,065 compared with assets of $11,026,034 after depreciation reserves of $8,985,210 last year.

St. Louis Post-Dispatch Plugs Anti-Dual Drive

St. Louis, April 20.

While exhibitors in the St. Louis area are drafting a resolution by theatres in St. Louis and adjacent St. Louis County, the Post-Dispatch (Pulitzer) has editorialized on the situation.

A staunch supporter of the single feature policy, the Post-Dispatch said, 'Some 95% of St. Louis theatre operators agreed last November to eliminate double feature movie programs by June 1. New methods are being considered to put the plan into effect, and it develops there is some disagreement. One group wants all theatres to start with single bills at the same time, while another thinks the first-run houses should begin the program with certain pictures, and the neighborhood houses should follow suit.

'There is a possibility that this difference of opinion will create a deadlock and the whole plan fall through. Double bills were introduced in time of depression to attract customers. Are there some doubts as to how the public will take their elimination? This is essentially a form of wartime rationing of many products willingly, and there is no reason to expect a revolt over this, and there are a great many people, those who find the present marathon program tedious, who would eagerly welcome the change.

Inc. for Sullivans

Sacramento, April 20.

Lloyd Bacon, Sam Jaffe and Noel Singer filed papers here for the incorporation of U.S.S. Sullivans, Inc., a producing company designed to make a picture based on the lives of the five Sullivan boys who died when the destroyer Juneau was sunk in the South Pacific.

Filming will start in July with release aimed at Navy Day, Oct. 27. Distribution deal is being negotiated with a major outfit.

PROS AND CONS ON GAS

Some Get More Stay-at-Home Fans, Others Hurt Heavily

St. Louis, April 20.

Local film row observers have found a mixed reaction in the biz of flicker houses in Eastern Missouri and Southern Illinois since the gasoline rationing policy became effective. Many of the cinemas in the smaller communities report upped biz because their patrons, a large percentage of whom are farmers, are patronizing the local flicker houses rather than use gasoline to visit the larger towns which was the custom before the gas ration cards were issued.

On the other hand, towns with populations from 2,500 to 5,000 have sloughed off from 25% to 33%, and the flicker. house owners are planning to ask for reduced film rentals to cut their nut.

In the communities that are without war defense plants biz also has dropped off through a combo of the gas rationing, induction of young men into the armed forces, migration of workers end their families to defense plants and many young women joining the SPARS, WAACS, WAVES, etc.

Where war plants are operating biz is on the upbeat and midnight shows for these workers are being held by nabes and the indies alike. Outside of St. Louis theatres that have benefited by defense plants or being located near training camps are located in Springfield, Peoria and Decatur, Ill., and Lebanon, Waynesville, Neosho and Rolla, Mo.

Twin Cities' New Indie Exhib Org

Minneapolis, April 20.

With the fate of Northwest Allied in doubt, Twin City independent exhibitors have launched a new organization, North Central Allied Independent Theatres, Inc. Donald Guttman, Dickerman circuit general manager and former Northwest Allied Minneapolis governor, who resigned his post because of opposition to his policy of roundtable discussions to settle differences with distributors, was nemed president. Other officers of the new body are Paul Manns end A. A. Kaplan, circuit owners, vice-presidents; Henry Green, circuit owner, secretary, and Bill Volk, circuit owner treasurer.

The organization will take in more ground than Northwest Allied, which confined its operations to Minnesota. Membership, it's announced, will be open to any exhibitor serviced out of Minneapolis, which means North and South Dakota and western Wisconsin as well as Minnesota.

Whether the organization will affiliate with national Allied States or eny other national association will be decided by the directors' board, comprising the officers.

Pacent Electric Vs. WB Again in Appeals Court

Decision was reserved by the Appellate Division of the N. Y. Supreme Court, on an appeal by Warner Bros. Pictures, Inc. and others from an order dismissing their motion for dismissal of $225,000 damage action by Louis Gerard Pacent, assignee of Pacent Electric Co., Inc.

The action involves an alleged agreement entered into in September, 1929, under which Pacent Electric agreed to engage in research and development of a superior motion picture sound reproducer and to manufacture such reproducer. The defendants, including the Vitaphone Corp., Stanley Co. of America, Warner Bros. Theatres and Warner Bros. Pictures, it is alleged, agreed to order 100 of the new sound reproducer and then failed to do so, resulting in damages to Pacent of $225,000.

Ink Flies at Disney

Hollywood, April 20.

Four one-reel cartoons were certified at the Walt Disney studio last week and 13 more remaining in the series promised for RKO distribution are in various stages of production in spite of demands on the studio production facilities for Army and Navy training films.

Approximately 77% of the footage required by the RKO release schedule has been animated and 10 of the 13 remaining cartoons are in the process of scoring.

Another Bill to K.O. Block-Booking And Blind-Selling in D. C. Hopper

Washington, April 20.

A bill to prohibit block-buying and blind-selling to the extent that distributors could offer no more than one picture at a time and then under severe restrictions, has been introduced in Congress by Rep. Francis D. Culkin (R.), of New York, and referred to the House Committee on Interstate and Foreign Commerce. It is similar in texture to one which Rep. Culkin brought forth a year ago and which died in the same committee.

Representative from N. Y. stating that he reintroduced the bill as result of many letters of protest from exhibitors, added:

'Since the advent of the war there has been a letting down of moral standards of pictures. This has been watched.' The Culkin bill, not unlike the old weekly measure in some respects, would bar all pictures 2,000 feet or over in length from going into interstate commerce when more than one at a time is sold and would make it unlawful for distributors to release in blocks of two or more any films beyond that length.

In making it unlawful to transport films in interstate commerce under block when longer than 2,000 feet, pointed out the railroads would be liable if acting as carriers.

Neely Road Company

Culkin bill, reminiscent of the one former Senator Matthew Neely sought to pass, would also make it unlawful for a distributor to sell a picture over 2,000 feet in length unless the exhibitor, at or before the time of buying, is given an accurate synopsis of the contents of the film sold.

'Such synopsis,' says the measure, 'shall be made part of the lease and shall include (a) a general outline of the story and description of the principal characters and (b) a statement describing the manner of treatment of dialog concerning scenes depicting vice, crime or are suggestive of sexual passion.'

In offering his bill, Rep. Culkin charged that block-booking and blind-selling operate as unreasonable restraint upon the freedom of an exhibitor to select and release for exhibition as he may desire and tends to create a monopoly in the production, distribution and exhibition of film.

Penalties for violation would be a fine not to exceed $5,000 or imprisonment of one year or both.

In order to give distributors an opportunity to readjust their production schedules and prepare for one-picture selling, the Culkin act would not become effective until one year after passage.

Loses Kaufman and Hart Suit, Latter Get 5G Costs

Awards totaling $5,198 were made in N. Y. federal court on Friday (16) by Judge Clarence G. Galston to attorneys for George S. Kaufman and Moss Hart and others for winning the plagiarism action involving their play, 'The Man Who Came to Dinner.' The suit was brought by Vincent McConnor author of 'The Murder Issue,' who had alleged that the plot of his play had been pirated by Kaufman and Hart. Latter's play is based on the life of the late Alexander Woollcott.

Judge Galston had dismissed the complaint after three days of trial, holding McConnor liable for costs and counsel fees.

SOPEG-PAR ACCORD SEEN AS IMMINENT

Agreement between the Screen Office & Professional Employees Guild, Local 109, N. Y., with Paramount covering white-collar workers in Par's homeoffice and music subsidiaries (Par and Famous Music) is reported imminent following meetings during the past week at which valuable headway was made.

Meantime, Par on Friday (16) gave raises to 76 employees in the $100 maximum group, bringing their salaries up to the equivalent of 15% more than earned on Jan. 1, 1941, in accordance with the 'Little Steel' formula. Increase allowances takes into account as salary the weekly bonuses paid by Par, which will be continued not only for those getting up to $100, but also for those making between $100 to $200. This amounts to 10% on the first $100 of salary and 5% on the second. While blanket application was made to the War Labor Board for raises, bringing the $100 group up to 15%, taking in account the weekly bonuses, eny similar stepping up of salary for employees earning over $100 is expected to be on an individual basis.

Under the SOPEG contract nearing the signing stage the only hope for additional money for its members in Par, in view of the 15% upping, can come only through job reclassifications. This will follow signaturing of the agreement and will probably take several months to complete.

Meantime, SOPEG is planning to open negotiations on wage scale alone under two-year contracts signed last July with Loew's, RKO, 20th-Fox and Columbia covering homeoffice white-collarites. Request for commencement of negotiations is expected to be made in a month or so. Since union members in these companies in most cases are now getting 15% more than on Jan. 1, 1941, the new negotiations for the second year of the contracts will importantly concern classifications and an effort to stabilize jobs as well as salaries.

Last week the Republic h.o. membership of SOPEG approved a two-year contract with that company, while at present negotiations are on with the N.Y. Metro, 20th and United Artists exchanges in which SOPEG won elections as collective bargaining agency for 'front-of-office' help.

Film Classics, New Co., In Likely G-B Distrib Deal

A new distributing corporation, Film Classics, Inc., formed over the weekend in New York, not only has taken over distribution rights to some 36 features of Gaumont-British formerly handled in U. S. by 20th-Fox, but likely will result in getting additional G-B product. George A. Hirliman, president of Regal Productions, Inc., and Irvin Shapiro, veteran distributor of many foreign language films in U. S., are the managing directors of the new company. Shapiro is former president of World Pictures Corp., which handled many French-made features in the U. S.

Purpose of company is to continue distributing better-type pictures produced independently in U. S. and also abroad, many of which originally were distributed by major companies. Hirliman goes to the Coast shortly on another product deal end Shapiro plans setting up exchanges in principal key cities. Bert A. Mayers, attorney for Classics, said the new company was financed privately by some of his clients.

N. Y. INDIES ELECTED TO THEATRE AUTHORITY

Newest addition to membership in Theatre Authority is the Independent Theatre Owners Assn., of which Harry Brandt is president, it was announced yesterday (Tuesday) by Alan Corelli, exec secretary of the TA. Brandt has been elected a director on the TA, with Max Cohen named as alternate.

Election of the New York indie theatres' association into membership brings to 17 the number of groups currently affiliated with TA. Latter is sanctioned by all entertainment unions for the purpose of regulating benefits. A percentage of the receipts from benefits is collected by TA and distributed to theatrical charities.

John Balaban Ordered By M.D. to Vacation

Chicago, April 20.

John Balaban, head of Balaban & Katz, has been ordered to take a long vacation by his physician.

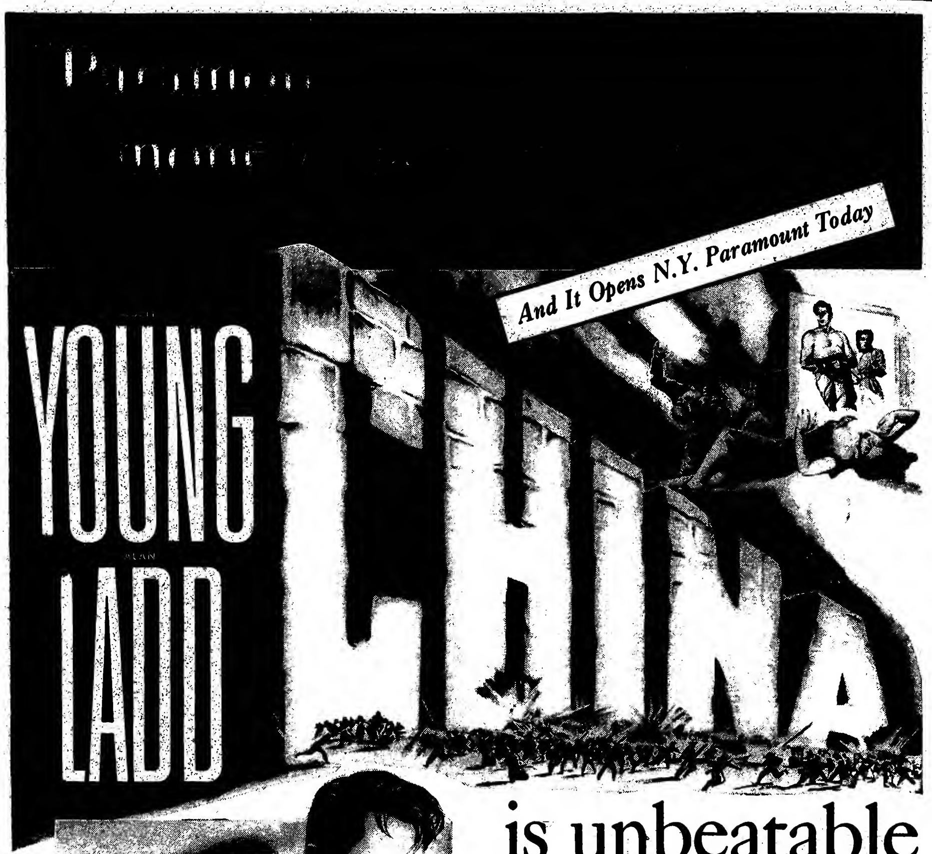
He left for Rochester, Minn., last week for a checkup at the Mayo Bros. Clinic and goes from there to California for an extended rest.

Exhib Also Farmer

Ottawa, April 20.

Paul Nathanson, v.p. of Odeon Theatre, owns Maple Crest Farm, one of Dominion's famous pure-bred livestock farms, at Maple, Ontario, neer Toronto

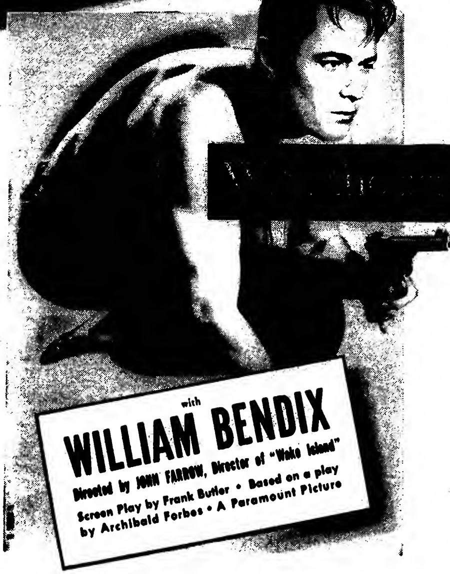
Nethanson's farm of 540 ecres is not only a breeders' showplace but produces financially.



is unbeatable

for thrills—for action—for importance and for split-second timeliness . . . .

[redacted] blasting the Japs for what they do to women . . . In the BIG production we've been pointing him for in "This Gun for Hire", "Glass Key" and record-breaking "Lucky Jordan"! . . . .



TRADE PAPER PREVIEW CONSENSUS

Paramount Is First

to bring you a truly great story of the torture of this valiant land and its defenseless womanhood—and what a Yankee Ladd did about it!

Resorts On Spot

Continued from page 1

also are in a spot for young people as guests, what with the boys in the service, so they're now ballyhooing 'catering to the entire family; special conveniences for mothers and little children,' etc. Heretofore the en famille trade was discouraged in favor of the peppier young blood.

Maine Outlook Bleak

Portland, Me., April 20.

Summer business predictions were revised downward by Maine hotel and recreational interests after receiving a double-barreled blow Thursday (15) in announcements that the Boston & Maine and Maine Central Railroads will not operate the Bar Harbor Express and the East Wind during the coming season, and that no extra gasoline will be made available in the east coast area this year for vacations.

Referring to the developments as 'a very serious setback,' Guy P. Butler, executive secretary of the Maine Hotel Assn., estimated hotel and resort business, which was about 50% off normalcy last season, would be cut about 25% from last year's volume.

Ernest F. Greaton, executive secretary of the State Development Commission, said some resorts would be 'pretty near crippled' and some probably would not open at all. The damage might ease to some extent, he added, if railroads are permitted to put extra coaches on regular trains.

While conceding the action would create a serious inconvenience for summer visitors, particularly those who come for a week or two, Charles W. Ricker of Poland Spring, president of the Maine Hotel Assn., expressed the view that people coming for a month or more still would come by regular train.

Loss of the special train service was generally regarded by hotelmen as an even worse blow than news of the gasoline ban.

It was announced by a spokesman for the Boston and Maine and Maine Central railroads that the ODT policy, as explained by V. V. Boatner, director of the Division of Railway Transport, in a letter to J. J. Pelly, president of the Assn. of American Railroads, would prevent operation this summer of the Bar Harbor Express between Philadelphia, New York, Portland and Bar Harbor; the East Wind between Washington, New York, Portland and Bangor; a new proposed daytime White Mountain coach between New York, Springfield, Mass., White River Junction, Littleton, Bethlehem and Whitefield, N. H., and several other services operated last summer.

Theatre Television

Continued from page 1

ready to enter the field at about the same time as the major film companies, after the war. With the majors likely using equipment provided by television companies in which they hold interests, RCA and G. E. would aim largely for the independent theatres.

Both 20th-Fox and Paramount currently are avidly interested in every phase of theatre television while RKO, now that RCA has indicated a desire to get rid of its RKO holdings, seems likely to join the procession. Warner Bros., already experimenting on the Coast, and Metro, which never has been backward on new development, also are understood to be glimpsing possible future of television in the post-war era. Such lineup appears to supply the answer to what the film industry is going to do about television and possible competition from home television.

Both Par and 20th-Fox are tied in with Scophony of America, reportedly because of its large screen and economic potentialities. Both still hold a patent stake in the electronic method, too. Paramount also has interests in other setups, including its subsidiary, Dumont, Television Productions (with Hollywood headquarters) and Intermediate Film method.

Intermediate System

The Intermediate Film system is sounding out the feasibilities of film reproduction in theatres in recent lab experiments. These have reached a point, it is understood, where possibly soon the company will be able to throw the normal-sized motion picture on a theatre screen. Only then it will be a televized public event such as a prize fight in Madison Square Garden. This development, while admittedly in the laboratory stages and still requiring much refinement, is merely indicative of behind-scenes strides being taken in television during the war. When the 'bugs' are ironed out, it is hoped that this television setup will prove the answer to the theatre problem of spotting the televized public event (ballgames, races, big public gatherings, etc.) on a theatre program.

The idea of trying to convert a television event to film is not new. It was tried with unsatisfactory results at the German Olympics in 1936. Subsequently, it was experimented with by Baird Television, but reported disappointing. Par's tests have reached the stage where the big difficulty is to obtain a perfect image. Understood that thus far the company has been able to get a positive film on a televized event within 90 seconds after being received by the television set.

Once it is developed to perfection, it would be possible to project the average television event on any theatre screen, where proper equipment is available, almost simultaneously with actually enacted scene. Scophony claims it can do this now without the necessity of using film because of the arc-light method of projecting. Television experts admit that the intermediate film method is most desirable for theatres because of ability to hold back for opportune screentime, and re-projecting possibilities.

2-A-Day Vaude

Continued from page 1

ing May 9, and the National, Washington, two weeks, starting May 17.

Unusual feature of the deal is that Marcus Heiman, former vaude tycoon and now head of the legit booking office, is personally underwriting the financing of the vaudeville show, with Miller and Jackson sharing in the profits. Heiman, when partnered with John Finn years ago in Chicago, operated the Western Vaudeville Circuit. Later, through a merger with the Kohl & Castle and Martin Beck interests, this chain became the Junior Orpheum segment of the Orpheum Circuit, which eventually figured in an amalgamation with Keith-Albee.

10 or More Weeks

Heiman frankly states that the straight vaudeville venture is purely experimental in the first dates. Should it click, as it has in Detroit, it will be given further UBO time as a fill-in between legit shows. He sees no reason why a straight vaude layout cannot be booked solid for 10 or more weeks on the road as a stop-gap between travelling legiters.

There hasn't been a straight-vaudeville circuit, as such, since the late '20s, when sound pictures knocked the props from under vaudeville and the depression years flattened it completely. The UBO experiment is the first attempt by an organized group at a comeback, although straight vaudeville for the past year has proven extremely profitable in some instances.

Notable variety successes included the first Clifford C. Fischer-Shuberts 'Priorities' (Lou Holtz-Phil Baker-Willie Howard), Fred F. Finklehoffe's 'Show Time' (George Jessel-Jack Haley-Ella Logan-The DeMarcos), and 'Big Time,' headlined by Ed Wynn and currently being presented by Finklehoffe and Paul Small on the Coast.

The show Bill Miller and Jackson will put into the UBO houses will include Think-a-Drink Hoffman, Susan Miller, Three Sailors, Salici Puppets, Dorothy Stone & Charles Collins, Maysy & Brach, Kim Loo Sisters (3), Sid Marion & Cliff (Sherlie) Hall, and Ray Cavanaugh as musical director. J. C. Flippen was m.c. of this show until today (Wed.) and Miller, who booked the Duffy vauder, is now trying to get Flippen to return for the Buffalo and D. C. dates.

The UBO, present legit billing, incidentally, was originally a bigtime vaudeville corporation booking Keith-Albee variety shows.

Paige for Cummings

Hollywood, April 20.

Top male role in 'Fired Wife' goes to Robert Paige, taking over the spot originally assigned to Robert Cummings, who has abandoned the film business for the duration to become a flight commander in the Civilian Air Patrol.

Paige has played lower budget pictures for two years on the Universal lot. His first 'A' picture calls for top spots with Diana Barrymore and Louise Albritton. Picture will be directed by Charles Lamont, with Alex Gottlieb producing.

RKO-Radio Tieup

Continued from page 1

$75,000 to $100,000 per picture, depending on coverage.

Terms of the deal are that RKO undertakes to deliver and stations to sponsor or present three RKO pictures annually to their audiences, as in the case of the 33-city preem for 'Hitler's Children' via WLW, Cincinnati. Stations concerned will have the right to reject any of the pictures submitted by RKO for their sponsorship, with RKO having the option of submitting another film in place of any rejected.

Since stations concerned have scheduled sponsorship for a maximum of three pictures annually, RKO has exclusive exploitation facilities of this type. Regular commercial time for other film companies would, of course, remain available.

First of the sponsorship deals has been set for station WLW on May 7 with 'This Land of Mine.' It will cover a 44-city preem. The second sponsorship arrangement is with the Texas Quality net on May 19 for 'Bombardier.' Among others with whom RKO has a similar undertaking are Michigan network, the Minnesota Radio net, station WCAU, Philly, and WGN, Chi. Other similar tieups are also being set.

Radio station sponsorship, as distinct from regular time purchases, provide for special shows and extra announcements for RKO product. Pictures are thus given full station backing.

Idea for concentrated selling of films in designated areas via radio was germinated by Terry Turner and S. Barret McCormick when 'Hitler's Children' was preemed Jan. 14. Station WLW undertook to sponsor the film because it was based on the book ('Education for Death') by Gregor Zeimer, the station's ace news commentator who goes into 78% of the homes reached by WLW. It was also an experiment to prove radio's potency in selling films.

The WLW tieup cost RKO $500—for the initial newspaper tieup ad. No other costs were involved. Radio sponsorship took hold so strongly in case of 'Children' that RKO exploitation department continued throughout the country, paying for the time in other situations.

Terry Turner, RKO exploitation department head, would not confirm or deny the reports of the current negotiations with regional nets for exclusive sponsorship. S. Barret McCormick, head of advertising, exploitation and publicity for RKO is on the Coast and could not be reached.

Air Victory Pix

Continued from page 7

the newsreelers in N. Y. can't understand is why their photogs could not have gone up in the fortresses, with capacity of eight or more men, while Parrer flew in a much smaller plane. They see no excuse for this 'grounding' rule, since all newsreels are fully censored several times before being released.

English, Yanks Combine For No. African Stuff

Washington, April 20.

Combat camera units of the Army Air Corps have shot 50,000 feet of film among the world's battlefronts in the past couple of weeks, the best of which will soon be shown to the American public as newsreel clips.

Most sensational stuff was made over the Mareth Line as the British 8th Army cracked Rommel's Afrika Korps there, prior to its drive north in Tunisia. Other stuff which will make the nation's screens will include the bombing of Messina, Sicily, and portions of Burma by American flyers.

One cameraman, Technical Sergeant James Bray, ex-newsreel photog, won special mention for shooting down a Messerschmidt-109 while on a filming reconnaissance flight. Bray let go his camera and went to work with a machine gun. After downing the Hun plane, he went to work again with his camera.

The fact that an American cameraman was taking pictures of the Mareth Line action, on all-British show, lends some substance to reports here that Americans and British were combining on a documentary of the battle for Tunisia.

Inside Stuff—Pictures

Because of growing number of troops stationed in and about Pittsburgh, Harris theatres in that district have been forced to abandon its past policy of free admission to all men in uniform. When the no charge for service men was started, none of the other chains or indies went along with the Harrises, merely giving cutrates, despite the fact that town was singularly empty of khaki and blue except that worn by boys home on furlough. However, with recent coming of thousands of air cadets to Pitt universities, in addition to establishment of Camp Shenengo nearby, which pours thousands into Smoky City over weekend, policy was proving terribly costly of late. Now Harris theatres, like the others, distribute only 50 free tickets daily through the Variety Club Canteen and has scaled its reduced admissions for soldiers and sailors in accordance with the rest of the downtown houses.

Washington (D. C.) theatre managers had the stopwatch on the four-minute War Bond speakers and held them to 240 seconds exactly. Audience reaction in all cases was favorable, chiefly because the orators were well trained and had definite stage personality. Reception reverses the verdict made by Liberty Loan speakers in World War I when long-winded spouters drove patrons to the rest rooms.

Wilson, who opens at the Greenwich Village Inn, N. Y., Friday (23) on a personal, has been getting offers on the strength of his good impression in the film. The new Casablanca nitery (site of the old Ruby Foo's, East 54th street, N. Y.) figured it had a natural in Wilson, as a debut attraction, until discovering that the actor's pianology in the film was faked, although his singing isn't. Wilson's role has to do with the plugging of the theme song, 'As Time Goes By,' which has revived that 1933 tune into a 1943 hit.

Two new 16 mm. films on aluminum have just been released for distribution by the Bureau of Mines of the Interior Department. Although the factuals were made primarily to facilitate training of war workers and Army technical personnel, they are also available for general release.

This brings to five the aluminum series prepared by the Bureau of Mines.

British Information Service, which has successfully launched 'Desert Victory,' distributed by 20th Century-Fox, and 'Next of Kin,' with Universal, has three other feature-length films lined up for showings in this country, although dates have not been set. Columbia will handle 'Merchant Seaman' and Paramount has 'Letter From Ireland.' Still tentative is 'Coastal Command,' which would be distributed by RKO.

Stating that selected short subjects, made available by the picture business, now are being used for the instruction of more than 6,000,000 elementary and high school students, Will Hays, head of the Motion Picture Producers & Distributors Assn., in his annual report last week, claimed that the effectiveness of pedagogic films has reached a new high point. He cited that the visual education program of the MPPDA had resulted in more than 5,000 local schools availing themselves of the services supplied by the association more or less regularly. Hays said the industry was prepared to cooperate with the nation's educators in realization of plans looking toward the increased usefulness of films in education.

Whether a studio can refuse employment to a member of the Screen Actors Guild without a Guild trial is a question now under consideration by the SAG board of directors. Question was raised by Mike Lally, stunt man, who claimed that a major casting director has advised Central Casting to exclude him from future calls on the charge that the player had refused a call back. Lally declared that he had been released from the call when he advised the casting office that he would not appear in a Nazi uniform. Problem before the SAG board is whether an actor can be thrown out of work without a hearing.

Metro's 'Whistling in Brooklyn,' which has been taking sequences at Ebbetts Field, home of the Brooklyn Baseball Dodgers, has had anything but good breaks since going into production. When director Sylvan Simon brought Red Skelton, its star, from Hollywood, he expected to run up against a bunch of ballplayers hard to get along with, but found out that the weather was more temperamental than the team. For the first two weeks of shooting, rain or clouds stopped camera operations frequently, and the weather, too, has been abnormally cool.

Flood of letters commenting on Donald O'Connor's work in pictures during the past six months is prompting Universal to make 'Mister Big,' the initial starring vehicle for the juvenile. Picture originally was called 'School for Jive,' but the decision to re-title as 'Mister Big' and elevate O'Connor to star category come after film had been previewed on Coast. Youngster has figured importantly in some four recent U features including 'It Comes Up Love' and 'Johnny Comes Marching Home.'

Election of Murray Silverstone, v.p., in charge of foreign distribution for 20th-Fox, and renaming of Joseph M. Schenck to the 20th board of directors, is expected following the company's annual stockholders' meeting scheduled May 18.

Routine monthly meeting of directors was held last Thursday (15) but no action on new directors was announced. Directors voted to reduce the size of the directorate from 14 to 13. No action was taken on dividends.

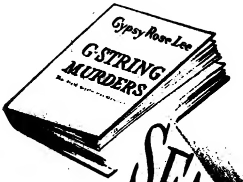
Still photos showing prop palm trees, miniature ships and other optical illusions in film production are out, under an edict by the Industry Service Bureau. Studio publicity directors have been ordered to desist from sending out stills which might cause disillusion among the film customers. Idea is that the exposure of trick shots on the screen will cause the audience to grow cynical and detract from the dramatic value of the picture.

An exchange manager in a key city reported last week divorcing his wife, after more than 25 years of marriage. Insists that any trouble he's experienced domestically, or otherwise, has been of his own making, and that the little woman had nothing to do with it. There were no fights at home or in the office, he says, just a plain case of the two people agreeing to disagree.

William Cagney established some sort of record for economy in the production of 'McLeod's Folly' by building a village street set on the Goldwyn lot out of second-hand lumber and old materials at a cost of $235. Original shooting schedule called for 10 nights on the back lot of the Pathe studio in Culver City, which would have involved high transportation costs.

Warner Bros. is commended for the role given Dooley Wilson in 'Casablanca' in a letter sent by Alfred A. Duckett, theatrical editor of N. Y. Age and Ohio Express, to 150 Negro weekly newspapers in U. S. Slant taken by Duckett points up the fact that the Negro press has no cause for protest about the way in which Hollywood has presented him on the screen.

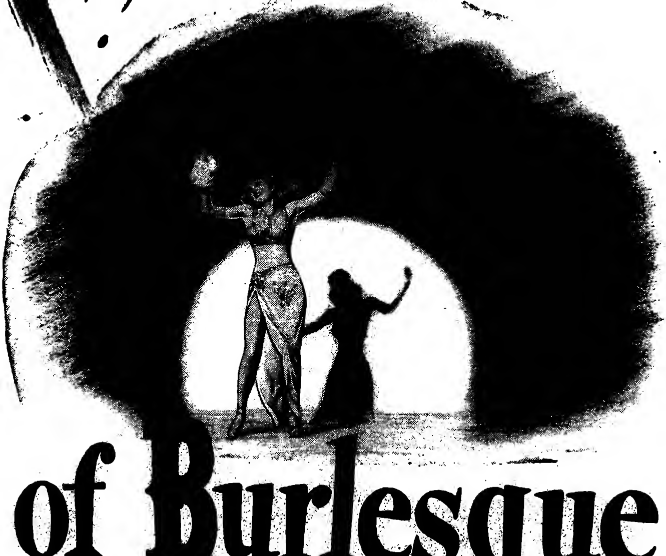
Lack of gas and rubber for transportation caused a 450-foot river to spout on the back lot at 20th-Fox for the picture, 'Song of Bernadette.' Studio figured originally to use location spots hundreds of miles away but was prevented by transportation restrictions. Backyard river will be fed by two reservoirs with a combined capacity of 145,000 gallons.



SENSATIONAL!

We said it! You knew it! It is!

Sensational . . . because it's from *Sensational* Gypsy Rose Lee's *Sensational* best-seller, "G-String Murders". . . because *Sensational* Stanwyck gives her most *Sensational* performance . . . especially in the romantic clinches with Stromberg's *Sensational* new find, Michael O'Shea . . . and it all adds up to *Sensational* *United Artists Showmanship!*



Hunt Stromberg's

Lady of Burlesque

BARBARA STANWYCK in "Lady of Burlesque" with MICHAEL O'SHEA and J. Edward Bromberg • Gloria Dickson • Victoria Faust • Janis Carter • Charles Dingle Marion Martin • Pinky Lee • Eddie Gordon • Frank Conroy • Iris Adrian • Frank Fenton • Directed by WILLIAM A. WELLMAN • A Hunt Stromberg Production • Screen Play by James Gunn

Enlist Today in the Second War Loan Bond Drive!

TODAY the best theatre strategy is a UNITED ARTISTS FRONT!

Uncle Sam's Callboard

Continued from page 4

gagement at the Earle theatre here, he'll be inducted by the Army.

Theodore Lohmeyer, Avalon theatre manager here, reports to Camp Lee, Va., next week. He's the son of Harry Lohmeyer, Washington district manager for Warners.

Richard R. Rogan, assistant to the director of the films division of the Coordinator of Inter-American Affairs, is leaving his post this week to become an ensign in the Navy. Rogan, former Los Angeles lawyer, was once an Hollywood extra. His interest in pix led him to CIAA about two years ago.

WHO's Ensign

Des Moines, April 20.

Gene Godt, formerly with the newsroom of station WHO, becomes an ensign April 27.

Lt. Smith to the Colors

E. J. Smith, Jr., manager of sales contract department at RKO, who holds a commission as first lieutenant in the Army reserve, called to active duty. He reports for duty Monday (26) with the Anti-Aircraft division of the Coast Artillery at Fort Eustis, Va. Farewell luncheon tendered him by RKO h.o. associates today (Wednesday).

Arthur I. Weinberg, son of Louis Weinberg, circuit sales manager of Columbia Picts, graduated April 7 at Quantico, Va., as a second lieutenant in Marine Corps.

Lt. Humphrey Doulens

Humphrey Doulens, with the Army Air Forces at Miami, has completed officers' candidate school and been commissioned a 2nd lieutenant.

He was formerly with Columbia Concerts Corp.

E. J. Smith, Jr., manager of RKO's contract department, reports for duty with the Coast Artillery April 26, having received his first lieutenancy.

He's being hosted at a farewell luncheon by RKO associates today (Wednesday).

Hollywood's Assortment

Hollywood, April 20.

Herb Drake, press agent, navy.

Bob Ford, film librarian, army.

Albert Van Schmus, assistant film director, army.

Damian O'Flynn, screen actor, army.

Nathaniel Elliott, screen cartoonist, army.

John Bright, screen writer, Navy.

Joseph Lynch, studio projectionist, Navy.

David Chandler, studio press agent, Merchant Marine.

Lloyd Perryman, screen actor, Army.

Ray Marcus, assistant film director, Army.

Memphis Gabber in Air Force

Memphis, April 20.

Clarence Howard Price, former announcer for WNBQ here, has begun recruit drill for Army Air Forces at Keesler Field, Miss.

Vt. Usher An Air Hero

Boston, April 20.

Sgt. Frederick Christmas, 23, former usher at the M. and P. Grand, Rutland, Vt., was a member of the Flying Fortress crew awarded Silver Star medals recently for sinking a Jap cruiser and destroyer. The award was made by Lt. Gen. George C. Kenney, commander of the Allied Air Force in the Southwest Pacific.

Peter Scully, known on the screen as Peter Sullivan, son of John Scully, New England manager of Universal, who was reported missing in action, now said to be in a German prison camp.

Eddie Guest, Jr., An Ensign

Detroit, April 20.

Edgar A. Guest, Jr., WJR newscaster and staff member of the Detroit Free Press, commissioned an ensign in the Navy. He's son of Edgar A. Guest, syndicate poet.

Daniel McCarthy, RKO salesman in the Grand Rapids, Army.

Nat Goldstaff, Jr., son of Graystone operator, commissioned lieutenant in the Army.

Eddie Webb, trumpeter with the Benny Resh orch at the Bowery, Army.

Parading from Pitt

Pittsburgh, April 20.

Jerry Wallace, banjoist with Slim Bryant's Georgia Wildcats on KDKA, marines.

Sammy Shayer, songwriter and owner with his sister, Dixie, of Acme Music Publishing house in N. Y., navy.

Jimmy Kalos, relief manager for Harris, circuit, army.

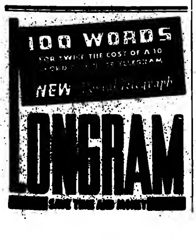
Nick Hyman, former asst. mgr. of WB's Schenley, air cadet at Mt. Berry, Ga.

F. D. Moore, Jr., son of WB exchange manager, commissioned an ensign after course at Columbia U.

Ken Woodward, Jr., son of manager of Clinton theatre in Huntington, army.

Max Adkins, ex-conductor at Stanley, and Carmen Rummo, his former piano player, both in Ft. Meade, Md., band.

Maurice Druker, WAC public relations chairman for the Memphis territory, Army. Todd Ferguson of nitery replaces him. In Washington, Dan Terrell, city publicity chairman, off to foreign shores for OWI. Area Chairman Frank LaFalce has named Hardie Meakin, RKO Keith's, to bat for Terrell.



GORDON RELEASES 2 MORE PLAYS TO CAMPS

In response to requests from the Army Special Services, Max Gordon has released the rights to his current hit, 'The Doughgirls,' and his recent production, 'Men in Shadow,' for performance in soldier shows in the camps. 'Doughgirls' is currently at the Lyceum, N. Y., and a second company is on tour. 'Men in Shadow,' a London import, recently closed after a brief engagement at the Morosco, N. Y.

Although Gordon is a member of the Committee on Scripts for Soldier and Sailor Shows, of the Writers' War Board, the requests for the performance rights to the two plays did not come through that source, but were direct from the Army. Many requests for plays and sketches for camp use come direct to the committee. And, despite the fact that the Navy does not sponsor performances by its personnel, the committee also fills any requests it receives from sailors for scripts for their own performance.

Dorothy (Mrs. Richard) Rodgers is chairman of the committee, which has offices at 122 East 42d street, New York. Tom Harrington, director of radio of Young & Rubicam, last week joined the committee.

Yank Soldiers as Nazi Film Extras Gets Beef

Hollywood, April 20.

The Screen Players Protective Committee filed a protest with the Truman Senate Investigating Committee over the alleged cuff use by Columbia Pictures of U. S. soldiers as Nazi troopers. The committee claimed that such practice deprives regular extras of work.

It was also pointed out that this action was a violation of Army regulations forbidding an enlisted man to swap his uniform for other clothes or costume.

D.C. Meet to Decide On Capra Pic's Public Run

Washington, April 20.

The meeting to determine whether the Frank Capra production, 'Prelude to War,' shall be released publicly, is now scheduled to take place here on Thursday (22). Meeting was on the agenda last week, but was cancelled at the 11th hour.

The Army, which is pressing for public screenings, is so anxious to get the picture out on the road that it is willing to supply the necessary print stock from its raw film quota. War Activities Committee has been cold to the deal because it would scramble existing exhibition schedules.

Disney Inkers Take Life for War Effort

Hollywood, April 20.

Walt Disney, who made a fortune out of ink, is going in for muscular drama in a big way these days, with five live action troupes working in various parts of the world, chiefly on Government pictures.

One company is working in Brazil, getting footage for 'The Amazon Awakening,' a good-neighbor picture. Others are busy on Navy training and aircraft factory films in the north, south and west.

STAGE DOOR CANTEEN OPENS IN HUB MAY 15

Boston, April 20.

After months of discussion, Boston is finally going to get its Stage Door Canteen. Located in the premises of the Copley theatre and donated by the Messrs. Shubert, the Canteen opens its doors May 15.

The first public business meeting was held Saturday (17) in the Shubert theatre prior to the matinee of 'The Three Sisters,' and was opened by Mrs. Malcolm Bradley French, long the idea's sparkplug here, and long identified with the Charlotte Cushman Club for showgirls.

About 500 people turned out for the meeting, which was devoted mostly to a discussion of the plans for the operation of the Canteen, the latest in the chain now functioning in New York, Philadelphia, Washington, Cleveland and San Francisco under the sponsorship of the American Theatre Wing.

The speakers included prominent Bostonians as well as ranking officers of the armed forces and guests of honor from New York. Among them were Selena Royle, Mrs. Martin Beck, Mrs. Lawrence Langner, William Feinberg, Solly Pernick and Kermit Bloomgarten, all connected with the Theatre Wing, and members of the casts of 'The Three Sisters,' 'Claudia,' 'Cry Havoc' and 'Ghost Train,' currently playing in the Hub.

Frisco Canteen to Open

San Francisco, April 20.

San Francisco's Stage Door Canteen will be opened by the American Theatre Wing next Thursday (29) in the city's Native Sons Hall. The formal opening will be preceded by a 'Package Party' on Wednesday (28), the price of admission being a container of food.

Canteen is the result of three-months planning by Brock Pemberton, who has been in Frisco all that time as representative of the Board of the American Theatre Wing. Ina Claire is the honorary chairman of the new canteen, which has the co-operation and support of all branches of show biz.

See 38½G Gross For 'Die' 1-Timer in Philly

Philadelphia, April 20.

A sellout is expected for the religious pageant, 'We Will Never Die,' at Convention Hall Thursday (22), with virtually all of the 12,500 seats reported purchased by yesterday (19). With a $11 top, a gross of $38,500 is anticipated. In addition, the committee, sparked by Ben Hecht and Billy Rose, raised $15,000 at a luncheon of leading Philly Jews at the Warwick Hotel last Thursday.

The money, it was explained, would be used to make up the deficit incurred at the showing of 'Die' at Constitution Hall, Washington, last Monday (12), at which no admission was charged. Invited to the Capital showing were members of Congress, Cabinet officials, foreign diplomats, and Government biggies.

Taking the leading parts in the Philly showing will be Claude Rains, Edward Arnold, Luther Adler and Sylvia Sidney.

New Duffus Aide

Washington, April 20.

Carlton Duffus, chief of theatrical and film promotion and live talent shows for the Treasury Department war bond drives, has added Jules Alberti, ex-Treasury radio division, to his staff. Alberti will handle talent bookings and routings for the bond drive, including movements of all celebrities, film names and war heroes, as well as a number of radio shows engaged in pushing the bond sales.

Burton Davis, ex-New York World-Telegram staffer, who has been on the road with the Jap sub used in the bond campaign, is being called into Washington by Duffus to handle public relations for his office.

Theatres—Exchanges

Continued from page 16

teacher who will instruct the youngsters in overcoming physical handicaps.

Cornelius Webb, for several years assistant manager of the Village, appointed manager of the Melrose and Lawn by Paul Scott, director of Interstate's North Dallas suburbans. Webb replaces Joe Jackson, who returns to his old spot as manager of Varsity. Jackson recently returned to Dallas after receiving an honorable medical discharge from the Army.

Pitt's Granada Deal

Pittsburgh, April 20.

Harry Hendel, veteran Pittsburgh exhib., is now the sole owner of New Granada theatre on Hill district, which is also connected with Hill City Ballroom, big dancery featuring name colored orchestras. He has purchased the interests of his former partner, the late Nathan Rosen, from latter's widow, with Mrs. Rosen departing for Miami Beach to make her future home.

George Ball has been upped to chief booker's berth at 20th-Fox, where he succeeds Joe Davidson, transferred to company's Des Moines office in a similar capacity.

Harris circuit closing William Penn theatre on Northside for couple of weeks to do a complete remodeling job. When it reopens, name will be changed to the Harris Northside.

Carl Sherred has been transferred from Elkins, W. Va., to Ellwood City, Pa., by the Manos chain. Dr. Constantine Kostakos, son-in-law of Mike Manos and a partner with the circuit executive in the ownerships of the two Elkins houses, is now managing those spots alone.

Eddie Golden, who operated old Idle Hour theatre here on Diamond street for many years and later a UA salesman in Indianapolis, has been added to the Metro sales staff in Kansas City.

M-G moved exchange headquarters here yesterday (Monday) from building it had occupied for last 15 years to more spacious quarters at 1623 Boulevard of the Allies, on Film Row.

New assistant to Kay Lockhart, confidential secretary to John J. Maloney, central division sales manager for M-G, is Cecelia Cook, and Col's new assistant shipper is Howard Taylor, who has replaced Stanley Jack Lange, now in uniform.

Lamantia Upped in N. O.

New Orleans, April 20.

J. R. Lamantia, assistant branch manager for RKO in New Orleans, has been placed in complete charge of that exchange.

He succeeds Page Baker, 18 years with RKO, who has resigned to go into another business.

Gould in Interstate Publicity

Fort Worth, April 20.

Dan Gould, Jr., manager of the Bowie theatre since its opening in February, 1941, has been made publicity director for Interstate Theatres' Fort Worth theatres. Billie Tranthan Williams, succeeds Gould at the Bowie. Gould replaces Bob O'Donohue, resigned.

Reopening Old Theatre

Yarmouth, N. S., April 20.

The Strand here, closed to films for about 15 years, and used as a dancehall, is being returned to its original use soon.

The Yarmouth Amus. Co., operating the local Capitol, seating 1,325, owns the Strand, seating 507, and has been reconditioning it.

Soph's Camp Tour

Philadelphia, April 20.

Sophie Tucker, who wound up a month's stay at Jack Lynch's here tonight (Tues.), will make an extensive tour of Army camps and probably overseas bases following the completion of two more dates.

She is booked for two weeks in Beverly Hills Country Club, Cincinnati, and one week at the Bowery, Detroit. After a short rest, Miss Tucker will start her Army assignment. She is awaiting her orders from Abe Lastfogel, she said.

New York Theatres

3rd WEEK
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT And His Orchestra • Ethel WATERS Super Songstress of the Century
Also
THE BERRY BROS. • Bob DUPONT
Buy War Bonds STRAND B'way & 47th St.

12th WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

RADIO CITY MUSIC HALL
"FLIGHT FOR FREEDOM"
Spectacular Stage Productions

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

LOEW'S State TIMES SQ.
THURS., APR. 22
On Screen
Joan CRAWFORD
"REUNION IN FRANCE"
with Philip DORN
John WAYNE
In Person
Benny RUBIN
Dixon COSTELLO
Adrian ROLLINI TRIO
Stepin FETCHIT

Alice FAYE • John PAYNE
Jack OAKIE • Lynn BARI
'Hello, FRISCO, Hello'
A 20th CENTURY-FOX PICTURE IN TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th ST.

"HAPPY GO LUCKY"
A Paramount Picture
IN PERSON
LES BROWN
AND HIS ORCHESTRA
GIL LAMB
THE 4 KING SISTERS
PARAMOUNT—Times Square

RKO PALACE B'WAY & 47th St
Starts Tomorrow!
Bud ABBOTT • Lou COSTELLO
"IT AIN'T HAY"
"YOUNG MR. PITT"
Starring ROBERT DONAT

2nd WEEK
ON SCREEN
"HANGMEN ALSO DIE"
Starring Brian DONLEVY
Capitol BROADWAY at 51st STREET
IN PERSON
OZZIE NELSON and Orchestra
Harriet HILLIARD
Jackie MILES
Others

"Brilliant—A Hit"—Anderson, Journal-Amer.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
A Musical Ice-Travaganza
STARS ON ICE
CENTER THEATRE Rockefeller Center
CO. 5-5474
America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—Mats. Today, Sat. Sun. No Mon. Perf.—Mail Orders Promptly Filled

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
Buy War Bonds
ASTOR Continuous Popular Prices B'way and 45th St.

NBC, CBS Will Be Bone Dry at NAB Confab in Accord with War Mood; Blue, MBS to Host Small Groups

Neither NBC nor Columbia will toss a cocktail party during the War Conference of the National Association of Broadcasters, which opens at the Palmer House, Chicago, Monday (26). It will be the first time in eight years that these webs hadn't held open house for the delegates to an NAB convention. The omission will be in keeping with the association's preference that all such social events be foregone in recognition of the serious spirit of the nation at war.

The hosting that the Blue and Mutual Networks have slated will be confined to small groups. Mutual is giving a cocktail party Monday to the press exclusively for the prime purpose of introducing its new president, Miller McClintock, while the Blue will have cocktails served at the close of an affiliates' meeting the same afternoon. Mutual's affiliates meeting will be held Monday evening (26). CBS confers with its own affiliates Tuesday (27), while for NBC's affiliates the meeting will extend for two days, Thursday (29) and Friday (30).

Following are the lists of persons that each of the networks will have on hand in Chicago during the run of the convention:

BLUE

Mark Woods	Clarke Snyder
Edgar Kobak	O. M. Schloss
Keith Kiggins	George H. Milne
Fred M. Thrower	Murray B. Grabhorn
Phillips Carlin	Kevin B. Sweeney
Robert D. Swezey	Don E. Gilman
John H. Norton, Jr.	

CBS

William S. Paley	E. W. Buckalew
Paul W. Kesten	Frank Stanton
Joseph H. Ream	H. V. Akerberg
Howard S. Meighan	William C. Gittinger
Thomas D. Connolly	D. W. Thornburgh
Edwin King Cohan	J. G. Gude
Wm. A. Schudt, Jr.	James M. Seward
Howard Lane	Jan C. Schimek
Earl Gammons	Douglas Coulter
Merle Jones	John J. Karol
Harold E. Fellows	George Crandall
A. D. Willard, Jr.	Chas. E. Midgley, Jr.
Carl Burkland	Arthur Hull Hayes
Austin E. Joscelyn	

MUTUAL

Miller McClintock	Robert A. Schmid
Alfred J. McCosker	John R. Latham
Theo. C. Streibert	Lester Gottlieb
Fred Weber	

NBC

Niles Trammell	Frank Chizzini
Frank E. Mullen	Clarence Menser
A. L. Ashby	Judith C. Waller
Sherman D. Gregory	Vernon H. Pribble
C. Lloyd Egner	James M. Gaines
Frank M. Russell	Harry C. Kopf
S. H. Hickox, Jr.	A. W. Kaney
Joseph A. McDonald	J. H. MacPherson
Paul McCluer	John E. Elwood
Jules Herbuveaux	Clarence Moore
Wells B. Parsons	Jennings Pierce

Coast Delegates to Chi Meeting

Hollywood, April 20.

All networks will have Coast reps at the War Conference of National Association of Broadcasters in Chicago beginning April 26. NBC will be represented by Jennings Pierce, station relations, and Frank 'Bud' Berend, sales manager; Don Gilman is the Blue network delegate; Donald W. Thornburgh sits in for CBS, and Lewis Allen Weiss will be on deck for Don Lee-Mutual.

Among the indies will be Harry Maizlish, KFWB; W. L. Gleason, KPRO, Riverside, and Robert Reynolds, KMPC, Beverly Hills. Jerry King and C. P. 'Chick' MacGregor are the transcription attendees. On

(Continued on page 36)

Premieres

(April 21-May 2)

April 26

'The Better Half,' husbands-vs.-wives quiz, with Tom Slater; 8:30-9 p.m., Mondays; WOR-Mutual; Berkeley blades (Consolidated Razor Blade); Grey agency.

April 28

'Take-a-Card,' quiz, with Wally Butterworth, Honey Johnson, James Wallington; 8:30-9 p.m., Wednesdays; WOR-Mutual; Hinds cream (Lehn & Fink); Esty agency.

April 30

'The Parker Family,' comedy-drama; 8:15-8:30 p.m., Fridays; WJZ-Blue; Mum deodorant (Bristol-Myers); Pedlar & Ryan agency.

'Sherlock Holmes,' mystery drama, with Basil Rathbone, Nigel Bruce, written by Edith Meiser, directed by Glenn Heisch; 8:30-9 p.m., Fridays; WOR-Mutual; Petri wine; Erwin-Wasey agency.

Asks Congress Study OWI, CIAA Radio Material

Washington, April 20.

Transcriptions cut by the Office of War Information and Coordinator of Inter-American Affairs, copies of scripts used for DX and standard wave broadcasts to U. S. forces and for foreign consumption would have to be filed for study by Congress according to the propaganda resolution introduced in the Senate, Monday (19), by Senator Robert A. Taft (Ohio Rep.). Authorized representatives of U. S. radio, press and magazines would be consulted in the proposed Congressional survey of this material, some of which Taft calls communistic, fascistic and idiotic.

All film and printed matter turned out by the OWI and CIAA for the same markets would be accorded similar treatment. This would include prints of films made under contract for the Government by private studios, such as the Walt Disney cartoons for the CIAA. The only exception would be for matter involving military security.

Wilson with BBC

Robert S. Wilson, formerly publicity and news head of WQXR, New York, and previously with WNEW, New York, has joined the New York office of British Broadcasting Corp. as publicity director.

He is assisted by Eleanor Laurence.

If Your

VARIETY

IS LATE ON THE NEWSSTANDS

it is because of transportation conditions beyond control, as we all know.

For the duration, why not enter a subscription and have your copy of 'Variety' delivered directly to your home or office, instead of risking newsstand delivery delays.

'Variety' regularly for the next 52 weeks, $10 per annum; Canada and Foreign $1 extra.

VARIETY

154 West 46th Street, New York

HOLLYWOOD 1708 North Vine Street — CHICAGO Woods Theatre Bldg.

LONDON, 8 St. Martin's Place, Trafalgar Square

CORWIN'S VACATION

Writer-Director Going to Coast, Plans New CBS Series in Fall

Norman Corwin goes to the Coast within the next week or so, and from there will go somewhere in the southwest for an extended vacation. He intends returning to New York in the late summer and has a series in mind for CBS in the fall.

Contrary to report, he's currently on vacation from CBS, not leave of absence. And although he plans confabs with his agent while on the Coast, he has no intention of doing anything for pictures.

Propagandist Hunt Tips Off U. S. DX Is Not Effective

Washington, April 20.

Disclosure by OWI chief Elmer Davis that the Army has requested 300 propagandists, mostly for radio work, to operate with the Army in North Africa, is the strongest tipoff so far that shortwave broadcasts from this country have not been very effective.

The men with the Army in North Africa will operate Army-controlled standard band stations with power enough to carry all over occupied Europe and into the Axis countries. They will reach audiences hundreds of times the size of those who have been able to pick up the shortwave stuff sent out of this country by OWI.

Only 35 of the crew are now in Africa, with another 20 en route. Although OWI has been combing the field for several months for enough men to fill the quota, Davis admitted to his press conference Wednesday (14) that great difficulty was being encountered in getting people. Jobs pay from $2,600 to $6,500, with young men particularly desired because of the strenuous nature of the work. Operations in North Africa are in charge of Oliver H. P. Garrett, one-time New York World staffer, who has done a good deal of independent writing since those days. The North African staff will be composed of writers and broadcasters, the latter, of course, with a knowledge of foreign languages.

BILL DAY LEAVING B&B FOR F. C.&B. AGENCY

Bill Day, at one time copy chief for the J. Walter Thompson agency, aligns himself May 1 with the Foote, Cone & Belding agency as a v.p. and director.

Day has just resigned from Benton & Bowles to take the new post.

Robert P. Crane, who opened the Coast office of Lord & Thomas in 1917, but has been in retirement for several years, has joined the Los Angeles staff of the agency's successor, Foote, Cone & Belding.

He will service the Sunkist account.

Durstine, Prof. Lynd AFRA, Blue Arbiters

Prof. Robert S. Lynd, of Columbia University, and Roy S. Durstine, head of the agency of that name, have been chosen by the American Federation of Radio Artists and the Blue network, respectively, as their arbiters in the forthcoming American Arbitration Assn. hearing on the case involving the 'Your True Story' program. The third member of the panel has not yet been selected.

The hearing will probably take place next week. The dispute is over the question of whether 'Your True Story' broadcast by the Blue in cooperation with True Story mag, should be regarded as a sustainer or a commercial. It is now classed as the latter, but AFRA claims it should be rated a commercial.

Hussey on Baseball

Boston, April 20.

Tom Hussey will report the play-by-play accounts of the Red Sox and Braves home games this coming season, to be broadcast over WNAC-Yankee net, replacing Jim Britt, net's sports director, now a U. S. Navy lieutenant.

Hussey was Britt's aide for several seasons.

No Halt to Govt. Dept. Chiseling

Washington, April 20.

Beefs are still coming into OWI from advertisers and ad agencies that government departments are chiseling for extra time on the big air programs. This, despite the fact that the Federal offices agreed to siphon all requests through OWI and take only their share of the available time.

Some government agencies take all OWI can get them and then go around the back door to put pressure on the agencies and national advertisers for something extra.

OWI reports that few of the complaints result from the activities of headquarters offices in Washington. In general, the chiseling is done out in the field by regional government officials, despite all of the pressure which has been put on them to behave. OWI believes a crackdown will be necessary, unless the chiseling stops.

Beginning May 10, OWI domestic radio branch will cut the number of spot announcements for locals from the present 16-12 daily radio to 12-9. That is, locals which have been carrying 16 spot announcements under their agreement with the government will be required to handle only 12. Net affiliates, which have handled 12 daily will be reduced to only 9.

This bite out of the local packet is not permanent, it was emphasized here. OWI will continue as long as possible on this basis, but cannot guarantee when war requirements will force the number of spots back to where they are at present.

High Military Personage, Fly, Price, Davis, Paley, Et Al., to Address NAB

Washington, April 20.

The National Association of Broadcasters will highlight its roster of speakers at the April 26-29 War Conference in Chicago with a high military officer, whose name the War Department prefers to keep under wraps for the time being. The military man will talk at the Thursday (29) luncheon. Among the other speakers will be James L. Fly, chairman of the Federal Communications Commission; Byron Price, director of the Office of Censorship; Elmer Davis, William S. Paley and representatives of various Government agencies.

Following is the agenda as furnished by the NAB, with interpolations of other industry gatherings:

MONDAY, APRIL 26

Pre-Conference Gathering

Morning Session

9:00—Registration.
10:30—Sales Managers' Committee.
10:30—Accounting Committee.
10:30—Blue Affiliates Meeting.
10:30—Mutual Executive Meeting.

Afternoon Session

12:30—American Federation of Musicians' Steering Committee.
2:00—NAB Bureau of Copyrights.
2:00—Public Relations Committee.
2:00—Research Committee.
2:00—Engineering Committee.
2:30—Code Committee.
2:30—Mutual Board of Directors and Shareholders.
2:30—Blue Affiliates Resume.
3:00—Retail Promotion Committee.
3:00—Labor Wage and Hour Committees.
4:00—BMI Board of Directors.
7:00—NAB Board of Directors (past and present) Supper.
6:30—Mutual Affiliates Meeting.

TUESDAY, APRIL 27

Morning Session

7:30—Staff Breakfast.
8:30—Registration.
8:30—C. E. Hooper, Inc., Breakfast.

10:30—General Session: War Manpower Commission and Materials. Speakers: Lawrence A. Appley, WMC Executive Director; Almon Roth, Wage Stabilization and Manpower Director, War Labor Board; Lindsay Wellington, North American Manager, BBC, and Lieutenant-Commander Patrick H. Winston, Assistant Executive, Selective Service System.

President's Report.
Secretary-Treasurer's Report.
Committee Appointments.
MANPOWER.
1—Needs of the Army.
2—Needs of Industry.
3—Selective Service.
4—How to Meet the Need.

Afternoon Session

12:45—Luncheon. Elmer Davis, Director, Office of War Information, speaker.

2:30—General Session: War and Materials. Speakers—Frank McIntosh, assistant director, WPB radio division; Army, Col. R. Ernest Dupuy, chief, news division, Public Relations; Col. E. J. F. Glavin, 1st Army Command, 1st Corps Area, New York; Lt. Col. Edward M. Kirby, radio division, Army Public Relations; Capt. Frank F. Pellegrin, radio division, Army Public Relations; Lt.-Com. Morgan Reichner, Navy Public Relations, Washington, and Lieut. Holman Faust, Navy Public Relations, Chicago; Morris Weiss, WPB special consultant, Labor Production.

4:30—Clear Channel Stations Meeting.
6:30—Program Managers' Executive Committee Dinner.
6:30—Small Stations Problems Committee.
7:00—CBS Advisory Committee.
8:30—Program Managers' Round-Table.

WEDNESDAY, APRIL 28

Morning Session

7:30—Staff Breakfast.
8:30—Breakfast Round-Table.

1—Manpower and Selective Service—Lt.-Col. Ernest M. Culligan, WMC, and Lt.-Com. Patrick H. Winston, speakers.

2—Foreign Language—Arthur Simon, WPEN, Philadelphia, chairman of the Foreign-Language War Time Control Committee; Lee Falk, Director of Censorship, Foreign Division, and Robert Richards, Radio Division, Office of Censorship.

3—Tubes, Equipment, Batteries, Receiving Sets—Frank McIntosh.

4—Music Matters.

5—Radio Management Club of Chicago—Sales and Program Managers.

10:30—General Session—Radio Problems and the War. Speakers: Byron Price, Director, Office of Censorship; Don Stauffer, Chief, OWI radio branch; Andrew Dudley, chief, OWI campaigns section; William S. Paley, CBS president, and Dr. James R. Angell, Public Service Counsellor of NBC.

1—Censorship.
2—Government and Programs.

Afternoon Session

12:45—Luncheon.
James Lawrence Fly.

2:30—General Session—Sales Problems During War Time. Speakers: Lewis H. Avery, director, broadcast advertising, NAB; Sheldon R. Coons, advertising consultant, and Paul Morency, WTIC, Hartford, Conn., chairman, Retail Promotion Plan Committee.

1—Retail Promotion Committee Plan.
2—Petrillo Recording Ban.

NAB ANNUAL MEETING

1—Election of Directors-at-Large.
2—Vote of By-Laws Changes.
7:30—'Desert Victory' film exhibition.

8:30—'Sales, a Wartime Necessity,' Lewis H. Avery, Helen Kennedy, Kroger Grocery and Baking Company, Cincinnati, and John A. Garber, Strawbridge & Clothier, Philadelphia, speakers.

8:30—NAB Association of Women Directors, Mrs. Dorothy Lewis, NAB Coordinator of Listener Activity; Willard D. Egolf, NAB Assistant to the President, and Ruth Chilton, WSYR, Syracuse, President, AWD.

THURSDAY, APRIL 29

Morning Session

7:30—Staff Breakfast.
8:30—Breakfast Round-Tables.

1—Censorship—J. Harold Ryan, assistant director, Office of Censorship, and Gene Carr, assistant, radio division, Office of Censorship, speakers.

2—Manpower — Women — 48-hour week, Wage Stabilization, William M. Newton, BBC middle-western representative, speaker.

3—Office of War Information—Don Stauffer, Philip H. Cohen, and Richard Connor, OWI.

4—Sales Managers Audience Measurement—Carlos Franco, vice-president, Young & Rubicam, Inc.

5—The Recording Ban.

6—Legislation and Taxation—Alger B. Chapman, lawyer, Alvord & Alvord, Washington, D. C., speaker.

10:30—General Session—Role of Advertising in Wartime.

1—Recommended Standards for Coverage Map—Roger Clipp, WFIL, Philadelphia, chairman, NAB Research Committee; John M. Outler, Jr., WSB, Atlanta, chairman, NAB sales managers' executive committee, and John Hymes, Foote, Cone & Belding, speakers.

2—The Small Stations Problems—Marshall Pengra, KRNR, Roseburg, Ore., speaker. Panel: Chester La Roche, chairman, Advertising Council; William Lewis, assistant director, Plans and Production, OWI, and James Woodruff, WATL, Atlanta, chairman of Small Stations Problems Steering Committee.

Afternoon Session

12:45—Luncheon.

Military Speaker—Name withheld for military security.

Resolutions and Adjournment of Conference.

2:30—Meeting of new NAB Board of Directors.

LOCALS' SHOWMANSHIP EBBS

Whodunits, Quizzes Head Escapist Scripts Offered Nets by Outsiders

Escapist material, with quiz shows and whodunits heading the list, has taken precedence over war themes in unsolicited scripts submitted by freelancers, network script execs report.

A year ago this time, grim war realism was the fashion with many writers trying to break into radio. Dorothy Kemble, the Blue continuity editor, says that it is not unusual to find two and sometimes three quiz ideas in the daily mail, whereas last year's average was two or three a week.

There is an entirely different picture when it comes to actual production. Today approximately 50% of the net sustainers (including news broadcasts) are devoted wholly or in part to the war effort. This is especially true, NBC script supervisor points out, of one-shot programs, which prior to the war were primarily escapist.

CBS and Mutual generally confirm the Blue and NBC statements. CBS adds that its script department has been flooded with a rash of chillers, and Mutual points to its current crop of whodunits as evidence of an escapist trend. War scripts, however, continue to be submitted. Not so much front-line as home-front stories make up the bulk of the war stuff, a CBS production official reports.

Miss Kemble makes a special request to potential writers of war scripts. She asks them to obtain full clearance from the Office of Censorship's radio division for their stories. Many writers are particularly careful in obtaining an army and navy o.k. for material which includes military or naval information, but fail to get the civilian censor's approval.

A script must meet certain morale-building requirements, Miss Kemble explains, of which the civilian censorship office is the sole and final judge. As an example of the violation of the morale angle, the network script chief mentions the dramatization used during the first war bond drive. It was a skillfully done story portraying the hardships and dangers experienced by merchant marine seamen. But the screams of torpedoed sailors perishing in flaming oil-covered waters were so realistic that, although bond sales soared, enlistments in the merchant marine dropped.

B-S-H Giving New Faces A Break

Air Features, Inc., the program producing office of Blackett-Sample-Hummert, already the most active among the agencies for auditioning and using new talent, is steadily developing its work in that regard. During 1942 it auditioned a total of 556 actor applicants, of whom 235 were judged worthy of being used and 106 were actually cast in programs.

Since setting up its auditioning procedure in December, 1938, Air Features has steadily increased the percentage of acceptable actors actually used from 22% to 45%. Latter was the figure for 1942, based on 106 performers cast from the 235 found satisfactory in auditions. The 556 applicants were heard in 50 audition sessions.

FOUR COMICS ON R.&R. DISC AS SUMMER SUB

Hollywood, April 20.

A comedy show was auditioned last week by Ruthrauff & Ryan as summer replacement for Lifebuoy's Bob Burns.

On the test platter produced by Nate Tufts are comics Fred Brady, Lou Lubin, Artie Auerbach and Joe Di Rita. Shirley Mitchell and Spike Jones' novelty crew provide the music. Howard Harris and Sid Zelinka wrote the audition script.

Harry Maizlish Carts 2 Package Shows East

Hollywood, April 20.

Harry Maizlish, manager of KFWB, L. A., heads east Friday (23) with two recorded packages for client inspection.

They are Kay Francis in a daytime strip, and 'Let's Play Post Office,' a quizzer with Harry Von Zell, June Clyde and a musical group. 'Postoffice' is an Eddie Cantor idea.

Band Remotes Cut to 2 Hrs. Wkly. on NBC

Amount of time devoted by NBC to the picking up of remote dance bands for full network relay is now down to two hours a week. The network may occasionally insert one of these bands into the 11:15-11:30 p.m. periods, but the subsequent half-hour is filled exclusively with studio-built programs. NBC, like CBS, has found that nowadays the listening graph doesn't take a sharp dive until after midnight. CBS has limited its own dance band pickup to six half hours a week as far as the full network is concerned.

Columbia has two objectives in assigning the 11:30-midnight stretch to house-built variety and dramatic shows. It (1) augments the listening audience during that period and (2) keeps a show simmering on the fire in the event a prospective sponsor shows up.

SOUP FIRM, KELLOGG SHARE 'BREAKFAST'

The Blue Network has sold the first quarter hour, 11-11:15 a.m. of the daily 'Breakfast at Sardi's' program to Minute Man Soup. Kellogg contracted for the successive quarter-hour some time ago. Both sponsorships take effect May 3 and involve the Monday through Friday strip.

Compton did the closing last week for the dehydrated soup, while Kenyon & Eckhardt placed the Kellogg order. 'Breakfast' rates with the Coopertive Analysis of Broadcasting's daytime reports as 10th in ratings percentage and 15th in the list of the most popular daytime programs.

The 11-11:15 period could previously have been sold to Blackett-Sample-Hummert but Kellogg had a clause in its Blue contract giving it the right to pass on a prospect for the spot. B-S-H's candidate was a proprietary drug, and Kellogg shook its noggin.

Crider Sets Coast Trip For Talks With Danker

Wickcliffe W. Crider, director of radio publicity for the J. Walter Thompson agency, leaves for Hollywood Sunday (25) for a conference with Danny Danker, chief of agency's Hollywood office, and to engage a p.a. to concentrate on Thompson's Coast shows. Also to visit radio editors in the Pacific areas.

On the way out Crider will spend a couple days at the National Assn. of Broadcasters' war conference in Chicago.

Laurie's Guester

Philadelphia, April 20.

Joe Laurie, Jr., star of 'Can You Top This' and 'Variety' columnist, will be guest on WCAU's CBS show, '95 Minutes from Broadway,' next Monday night (26), conducted by Powers Gouraud.

NEW PROGRAMS AT A NEW LOW

By BEN BODEC

Time buyers for advertising agencies give it as their opinion that the availability of sponsorable local programs has reached a new low. The buyers report that the chances of obtaining locally built shows with commercial possibilities are getting progressively worse. They have come to the conclusion that stations in general have abandoned all initiative and enterprise in producing entertainment programs centered around an idea.

The situation, say the time buyers, has reached the point where, upon inquiring for a good local program, they receive the same answers. The programs uniformly submitted are (1) a network originated news or commentator stanza, which can't be guaranteed because network sponsorship would oust the local advertiser on 30 days notice, (2) a women's participating session and (3) a morning musical clock. The buyers state that it is rare for them to hear about a live program that the station itself has built.

The agency people recall that it was not so long ago when they could go into a town and buy a worthwhile local show and later on record the program for spotting on several other station.. The buyers admit that the latter feature of such operations has been stymied by the American Federation of Musicians' shutdown on recording, but they don't think that this angle can be held responsible for the paucity of entertainment production among local stations.

The lack of ready-made shows, point out the agency buyers, has left them no alternative but to think henceforth in terms of minute announcements and chainbreaks when it comes to planning or recommending spot campaigns. The buyers express themselves as somewhat puzzled by the low state of local showmanship.

They don't know whether to attribute it to too much dependence on network supply, to the paring down of local station production personnel by the urgencies of war, or to the local broadcasters' lapsing into a state of indifference. In any event the agency people don't think it reflects a healthy condition for the industry.

N. Y. World-Tele Reacts To Advertiser Pressure By Dropping 'Best Bets'

The N. Y. World-Telegram last week dropped its 'Best Bets' box in the radio section rather than have to contend with continuous pressure from advertisers who thought their programs ought to be included in this listing.

The 'Bets' had been the idea of the Tele's radio editor, Harriet Van Horne, but practically every one of the paper's advertisers which had a show on the air argued that its program was as good as those listed in the box and thus certainly deserved inclusion. Other New York newspapers which carry similar boxes have from time to time been subject to similar pressure, but that hasn't precipitated them into dropping the feature.

CHESTERFIELD EYES CBS TUES. P.M. NICHE

Columbia has Chesterfield giving some consideration to moving into the Tuesday 9:30-10 p.m. period with a program.

The niche is opposite 'Fibber McGee and Molly.'

Portland, Ore.—Helen Dysor Burt has joined the continuity staff of KGW and KEX.

Swing and Socony Near Parting, As Gabber Chills Sponsor's Reps

Washington, April 20.

Raymond Gram Swing's sponsor, Socony, is reported to be on the verge of dropping him for a weekly half-hour program. If and when the break between the account and the commentator does occur, it will be primarily due to Swing's alleged refusal to meet with Socony's reps for discussions about his broadcasts.

The strained relations reached a critical point last week, when Swing, according to reports in local broadcast circles, administered what was described as a snub to Richard Compton, head of the agency which handles the Standard Oil, N. Y. account. Compton called on Swing at the latter's hotel here and suggested that they get together for a talk following that evening's broadcast. Swing is reported as informing Compton that he would be too busy to see him. Compton, it is said, came away with the impression that Swing was loath to have anything to do with his sponsor or the latter's agents, and that he (Swing) was not to be bothered with business contacts.

Swing went on the Blue for Socony last September with a schedule of four quarter-hours a week. The sale to Socony was actually made by NBC, which signed the commentator to a 52-week guarantee last summer.

Before aligning himself with NBC, Swing spent five years on Mutual. During the last six months of his stay with Mutual, Swing and his then sponsor, White Owl Cigars, maintained anything but cordial relations, and the same relationship applied to himself and the agency on the cigar account, J. Walter Thompson. The long pent-up bitterness which had existed on the two sides flowed out into the public prints following the announcement of the commentator's tieup with NBC.

Rupert Hughes, Lochner New NBC Commentators

Hollywood, April 20.

NBC is launching two new commentators here during the next two weeks.

They are Rupert Hughes, biographer, and Louis Lochner, former chief of the Associated Press Berlin bureau.

AFRA Putting Up Barrier to New CBS Talent Pacts

Without waiting for settlement of its dispute with CBS over the network's new exclusive employment contracts, the American Federation of Radio Artists has issued instructions to its members that in future such deals must be approved by the union before they may be signatured. The action was taken at AFRA's national board meeting last week.

After existence of the new type of contract was revealed, CBS and AFRA officials conferred and agreed that no more such pacts would be signed until some agreement could be reached. However, AFRA executives subsequently learned that more of their members had already signed the deals, although previous to the meeting with CBS. The union then issued the new ruling.

AFRA's objection to the new contracts is that they give the network a substantial share (in some cases 50%) of the artist's income from outside sources. CBS officials claim the pacts are fair to both parties and are necessary to the network to protect itself against talent raiding. Further huddles between the AFRA and CBS officials will probably be held, but no actual date for one has been set.

MULL GUEST MAESTROS FOR COLGATE PROGRAM

The Ted Bates agency is now figuring on a guest-leader policy for the 34-piece dance band it proposes to use with Barry Wood for Colgate-Palmolive-Peet. There would also be a mixed vocal quartet, the Double Daters. Show was recorded yesterday (Tuesday) for audition and will be submitted to C-P-P in a week or so.

Original idea was to use Raymond Scott as batoner for the program, but CBS refused to release him to the Blue network, on which C-P-P intends spotting the new stanza Saturday nights.

Rathbone-Bruce Back With 'Holmes' for Petri

Petri Wine Co. returns 'Sherlock Holmes' to the air Friday, April 30, with Basil Rathbone and Nigel Bruce again in the lead parts. The network will be Mutual and the time, 8:30-8:55 p.m. EWT. The hookup will consist of 56 stations. Edith Meiser has the scripting assignment and Erwin-Wasey, of San Francisco, is the agency.

The advent of 'Holmes' gives Mutual three weekly whodunits, the others being 'Bulldog Drummond' and 'Nick Carter.'

Bert Prager 1-A

Bert Prager, radio director of the Donahue & Coe agency, has been classified 1-A by his local board, and is slated for Army induction about May 19. He had already submitted his resignation, to become effective when a successor could be found, and was set for another job. He is married and has a child.

Pond's Seeks Lure For Working Girls

Pond's Face Cream is prepared to buy a network hookup if it can find the right program. Its preference is for a film gossip personality, and the market to which it wants to direct the appeal is that of the working girl. Meanwhile Pond is launching a spot announcement campaign via the electrical transcription route. J. Walter Thompson is the agency.

Vick Knight Resigns Biow Post; Gives Ill Health as Reason

Hollywood, April 20.

Vick Knight resigned today (Tuesday) as executive producer for the Milton Biow agency. He said the parting was amicable and that his physical condition requires a long rest. He declined to divulge his future plans but he recently turned down a director deal with Columbia Pictures.

Knight was recently made v.p. by Biow. His aide here, John Ryder, is temporarily taking over production supervision of the 'Take It or Leave It' and Ginny Simms programs.

Knight was slated to visit New York later this week to look over show and talent availabilities. On his shopping list was to be a new entry for Eversharp to augment the Phil Baker quizzer, and a pair for Philip Morris. Understood that 'Playhouse's' days are numbered, while a quiz-money giveaway show, headed by Ted Husing, may replace 'Crime Doctor.'

There is a strong possibility that the Eversharp bid will go to Pat O'Brien in a new dramatic series. During Knight's New York sojourn his two programs here, 'Johnny Presents Ginny Simms' and 'Take It or Leave It' will be handled by Harry Spears and John Ryder, respectively.

From the Production Centres

IN NEW YORK CITY . . .

Raymond Clapper is now on a two-month tour of Stockholm, London and North Africa . . . Bob Hawk and Elsa Maxwell will co-emcee the New York Newspaper Guild's annual ball at the Astor April 30....Ira Marion, a Blue staff scripter, is now writing 'Little Blue Playhouse,' while Frank Dahm, freelancer, is doing 'Sea Hound,' formerly handled by Marion

Rodney Erickson, formerly with CBS, has joined the radio department of Foote, Cone & Belding....Jack Smart has returned to the 'Snow Village' cast following a stint with 'Dancing in the Streets,' Vinton Freedley's musical now being rewritten prior to its Broadway debut. Doro Merande was written out of 'Village' to go into John Golden's 'Home Front'... WQXR is given a three-page plug by M. Lincoln Schuster, of Simon & Schuster, in the April 17 issue of the Saturday Review of Literature.. Schuster calls WQXR a station with a 'soul,' credits it with rounding out his musical education (station features classical music) and maintaining that it has set up and adhered to high standards in commercials.

Sidney ('Guffy') Fields is off the Milton Berle show as a comedian, but continues as one of the writers. Elsa Maxwell will probably be a fixture in the cast....The BBC's shortwave series from the American Eagle club in London now heard Sundays in New York via WHN, instead of WOR

Harry Ackerman, production supervisor for Young & Rubicam, due back from the Coast the end of next week....Gerta Rozan, the Viennese actress, guests May 3 on 'The Avengers,' via WHN....Eddie O'Shea back in New York radio after a Hollywood picture stint....Louise Brooks, also from the Coast, permanently cast for radio... Albert Aley now writing 'Hop Harrigan'....Anne Seymour, title actress on 'Mary Marlin' and 'Woman of America,' also narrating 'March of Mercy.'

Bill Tuttle, of Ruthrauff & Ryan, to hospital for minor operation.... Helen Bayles, of same agency, goes to the Coast soon for program contabs and to look for new personnel for the office... Peg La Centra, Matt Crowley and Ludmilla Toretzka joined cast of 'The Goldbergs'....'Suspense,' the CBS sustainer, moved origination to the Coast, with William Spier going along to continue directing it ...Diane Courtney, an honorary colonel in the Vermont State Guard, took the appointment so seriously

(Continued on page 38)

FCC-Networks Decision Not Due Now Until May

Washington, April 20.

The failure of the Supreme Court to hand down the long-awaited decision Monday (19) on the Federal Communications Commission networks case, means that no decision can now be expected before May 3.

This is the tribunal's next date to decide pending litigation.

NBC and CBS officials declared yesterday (Tuesday) in New York that, while they were disappointed by the continued suspension of the decision, the lack of a decision would not change their plans for a meeting with their affiliates at the NAB convention in Chicago next week. Both webs have already anticipated an adverse finding by advising their affiliates that they would have the right of first refusal on new network business.

Consider Kaufman For Permanent M.C. Post On 'Cavalcade' Series

George S. Kaufman may become permanent m.c. of the 'Cavalcade of America' program Monday nights on WEAF-NBC for duPont. The playwright-director, who had a similar assignment for some weeks last season on 'This Is Our Enemy' on WOR-Mutual, has been discussing the proposition with the B. B. D. & O. agency, but no decision has been reached. Kaufman's last radio stint was as guest m.e. on the Cresta Blanca 'Carnival' on Mutual.

'Cavalcade' shifted origination to the Coast after Monday night's (19) broadcast, and will remain there three or four weeks. Homer Fickett, regular director of the series, went along to handle it. Next Monday night's (26) installment will guest Jon Hall in 'Soldiers in High Boots,' a paratrooper story by Peter Lyon.

A dramatization of the recent overseas USO-Camp Shows tour of Kay Francis, Martha Raye, Mitzi Mayfair and Carole Landis, with the four actresses playing themselves, will be aired the following week, May 3, from a script by George Corey. The May 10 broadcast will probably guest Edward Arnold in 'Fat Girl,' an adaptation by Paul Peters of a magazine story by Charles Rawlings and Isabel Leighton.

MUTUAL EXPANDS WAR CORRESPONDENTS CORPS

Mutual has recently reallocated and expanded its correspondents' corps to keep pace with the increasing tempo of fighting on the far-flung battle fronts. The web now has 10 reporters scattered from London to Honolulu.

Sam Korman and John Thompson of the Chicago Tribune are alternating as MBS correspondents in Algiers. The London office is represented by Arthur Mann, who swapped places with Korman, and bureau chief John Steele. The Middle East situation is covered by Leslie Nichols, stationed at Cairo, and Sam Brewer, who roves between Delhi, India, and Cairo.

News of the Australian front is reported by Stanley Quinn, of the Sydney J. Walter Thompson office. Quinn succeeded Frank Cuhel, who was killed in the Clipper crash at Lisbon Feb. 22. The Hawaiian zone has Bill Ewing and Owen Cunningham. They are stationed in Honolulu, where they also do newscasts for KGMB.

Glycerine Freeze Exits Campagna This Summer

Campagna will be without any representation on the air this summer. It's even folding 'The First Nighter' series (Mutual) earlier than usual, this Sunday's (25) being the final broadcast of 'Nighter' for the current season. The account dropped the Dick Powell series (NBC) earlier in the month.

The War Production Board froze the supply of glycerine in the open market as of April 1, and Campagna's main business is the manufacture of a skin lotion which uses glycerine.

WOR, N. Y., LOOKS TO POST-WAR PLANS

WOR, N. Y., will soon establish a Post-War Planning Committee for the purpose of exploring television and FM possibilities; the placing of orders for new technical equipment; to seek a new studio site; map out programs de-emphasizing news and plot changes in sales-advertising practices.

The post-war policy will be in the hands of an executive committee, the personnel of which has not yet been announced.

•STATIONS • ADVERTISERS • AGENCIES

Yes—we thought so... but here is a solution. Here is nationally-known Hollywood experienced talent... vocalists and instrumentalists of network and screen fame... running the full gamut of Western entertainment: ballads, classical favorites, topical and sweet arrangements, long-loved hymns.

Let The Texas Rangers Serve You For The Duration

An ample number of selections... in a flexible arrangement of transcriptions which permit you to build even daily programs for one of your prospects who is waiting for the "right" show. You can buy The Texas Rangers—all eight of them—*EXCLUSIVELY* for your community. Priced amazingly low, according to size of market. Send for details or sample transcription.

TEXAS RANGERS NOW SELLING—

Beer	in 5 States
Dairy Products . .	in 4 States
Stock Food . . .	in 4 States
Bread	in 1 State
Coffee	in 2 States
Restaurant Chain .	in 2 States
Chain Drug Products	in 1 State
Coal	in 2 States

(sustaining in many other states)

THE TEXAS RANGERS LIBRARY

An Arthur B. Church Production

Write George E. Halley . . . . Pickwick Hotel, Kansas City, Missouri

KDYL

UTAH'S NBC STATION

WATCH FOR

RENE REVEL

TOM KENNEDY

807 Fifth Avenue, New York. Tel. EL. 5-1877

U. S. STEERS LATIN RADIO

CIAA ADVISORS EFFECT CHANGES

By RAY JOSEPHS

Montevideo, April 8.

Originally clippered to Latin America to help develop pro-democratic shows on native outlets, group of radio consultants from the Office of Coordinator of Inter-American Affairs have developed into pace-setters for entire Latin broadcasting industry. Experts—now located in six south-of-the-border republics—are credited by many observers with doing as much as anything to inaugurate U. S. methods in the Latin radio field.

In some cases consultants were dispatched at invitation of outlets in various countries to help in lifting standard of local radio. Trend of activities took different courses in different republics, some of the experts concentrating on technical aspects, but majority devoting time to improvement of program ideas, structure and development.

Most are on a 'for the duration' basis, but progress already indicates results will last much longer. While Latin America has long looked to Europe for inspiration in most of the arts, its radio ideas have come mainly from the States and consultant system has done even more to establish New York as the guide and mentor for Latin broadcasting, which at present often follows the U. S. commercial pattern—in a vague sort of way.

Consultants have been spotted in Brazil (Francis McArdle and John Wiggin), Chile (Cyrus Nathan), Mexico (Herbert Cerwin), Peru (Stuart Ayres), Columbia (Forney Rankin) and Uruguay (Frank W. Linder). While all have had varying degrees of U. S. experience (Ayres wrote for the CBS School of the Air; Linder was for five years a B.B.D.O. radio director on 'March of Time,' 'Armstrong Theatre of Today,' etc.), few had any direct experience in Latin broadcasting activities. They have found conditions in Argentina (which has to date received no consultant) leading the Latin radio picture, and countries like Mexico and Columbia farther apart in presentation than Radio City and Podunk.

Lack of Equipment

So far as findings can be summarized, they stack up like this:

1. First difficulty hindering development of Latin radio is lack of equipment. While private receivers are manufactured in a number of Latin capitals, parts for commercial transmission have to be imported, and there just isn't anything to be had. In many cases job of consultant has been to show native broadcasters how to better use what they already have and how to improvise new setups with old or available material.

In some cases they become 'lobbyists' for the countries where they are stationed, in an attempt to secure priorities and export permits in Washington for material needed. Also have helped put the finger on anti-democratic transmitters.

2. Lack of knowledge of up-to-the-minute radio technique also found to be widespread among Latin-American broadcasters. Fact that radio isn't a big-money industry as in the U. S. is a contributing factor. In every country where experts have been sent they have found performers and technicians working for peanuts.

There are fewer feature programs

(Continued on page 42)

21 YEARS AGO WE STARTED TO GROW
KPO
SAN FRANCISCO

CIAA REPS TO CHECK EFFECTIVENESS IN S.A.

The Coordinator of Inter-American Affairs' radio division will send four execs on survey tours of Latin America to check the effectiveness of the division's activities south of the Rio Grande, to study audience reactions and to huddle with CIAA reps who have been working in the various Latin American republics. Wilfred S. Roberts will start the southern trek within a week to visit Chile, Colombia, Ecuador, Peru and Bolivia.

On or about May 1, Walter Krause, of the Washington office, will set forth for the Dominican Republic, Haiti, Cuba and Venezuela. He will be followed a week later by Don Francisco, director of the division, who will go to Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica and Panama via Hollywood. Following their return, either William Hillpot, director of the N. Y. radio division, or John Ogilvie, Francisco's assistant, will round out the survey by visiting Brazil, Uruguay and Paraguay.

CKBI Gets Its Men

Prince Albert, Sask., April 20.

CKBI is taking bows for the capture of a couple of jail-breakers. The episode poses a new version of how the Royal Canadian Mounted Police got its man.

After the jailer had notified the authorities of the break, it was found that spring weather had so badly crippled the roads that the police couldn't give chase. The station stepped into the emergency and kept up an almost continuous description of the jailbreakers. Following 36 hours of freedom, the pair was spotted east of Prince Albert and four hours later they were back in the clink.

The inspector commanding the Prince Albert division of the RCMP gave CKBI full credit for the capture.

Gen'l Foods Would Do Disc 'Thin Man' On Blue; Net Execs Mull NBC Angle

General Foods has given the Blue Network an order for the airing of a transcribed version of 'The Thin Man' in an afternoon half-hour. Confirmation of the order is dependent on the outcome of a policy clarification meeting among top officials of the Blue.

While operating as a separate entity, the Blue is linked to the NBC Network through co-ownership by RCA, and the question has risen as to what reaction the Blue's broadcasting of transcribed night-time programs during the day would bring from NBC day-time clients whose live soap operas would have to compete with these recorded night-time name variety and dramatic shows. It is one of those delicate situations that, network exec figure, should be explored from every angle. These recorded programs would be almost entirely recruited from among NBC and CBS night-time clients.

The 'Thin Man' would be recorded during the dress rehearsal for its Wednesday airing over NBC. The interest of the American Federation of Musicians and the American Federation of Radio Actors in such a platter project would be met by paying the cast an extra fee for the wax version and engaging a live orchestra to play the introduction and bridge music from cues during the broadcast of the recording.

Schenectady — Two new announcers at WGY are Robert Hanes and Rodney Swift. WGY will probably lose spieler Carl Raymond to the Army, Raymond having taken his first physical examination.

Sincerely Yours...

WHEN the enemy struck at our country, American industrialists and business men, not content with their achievements of converting from peacetime to war production, turned the full power of their advertising, not only radio but publication advertising as well, to the gigantic task of bringing the war and its meaning to the American people.

Closely cooperating with the Government, they devoted, with characteristic energy and loyalty, time, money and great talent to the task of crystallizing the nation's thinking, to dispelling confusion and to clarifying the wartime duties of the individual.

Advertising agencies, too, have utilized all their skill and experience in bringing about the fullest understanding of all the problems of war in a manner which has done much to unite the American people.

It is to these leaders of American industry, to executives, copywriters and artists of American advertising agencies and members of the Advertising Council, that the American people owe a debt of gratitude.

It is their advertising support, their war-effort and entertainment programs, which make possible a broadcasting service without equal in the world—a free radio for a free people.

To these men radio pays tribute—history will write "well done" to their magnificent contributions to the war effort.

• THE NATIONAL BROADCASTING COMPANY •

BOBBY HOOKEY
Mimic
PHARMACO CO. (CHOOZ)
Sun., 7:45 p.m.; 15 Mins.
KHJ-Mutual, Hollywood
(Clements Co.)

Child prodigies have been in and out of radio since the crystal-set days, and rated only such ephemeral praise as 'clever kid.' As a commercial risk they didn't rate at all. Comes now a patent medicine packager and hands a five-year-old a quarter-hour program all his own for a full network spread. It takes courage, even though the sponsorship obtains only on the Don Lee's coast skein of 33 stations.

It's a noble experiment, and if only the mothers of kid wonders throughout the country tune in habitually it should make a sizable audience. Bobby is a mimic, and a good one, but theres' too much of the sameness to his precocious talents. He sings a song straight and reprises with a swingy, jivey version. The timbre and range of his voice is what one would expect of a five-year-old, without any special technique. For a finish he trails off into a falsetto that is more squeaky than melodic. Doubtless he's more of a visual treat, judging from the studio audience's giggles and gurgles.

Moppet-like, his sayings and singing must be regarded as 'cute.' For instance, the sitters-in howled when he intro'd his guest, Anita Simpson, as 'my future wife.' Incidentally, the guest somewhat showed up the host in both her vocals and mimicry. In between commercials, which are spread with a heavy hand, young Hookey gave out with four numbers, the best of which was 'Ragtime Cowboy Joe,' easily adopted to his jump style. Pianist accompanies him. His peculiar juvenile talents beget the billing, 'rocking horse rhythms,' and if that weren't descriptive enough, he is further to be regarded as a 'pint-sized panic.'

As Bobby can't read or write, and therefore must memorize his songs and routine, announcer delightedly beseeches the dialers to listen in next week and 'see if he makes any mistakes.' On this catching he got thorugh without a flub. Draft-proof talent being scarce, Bobby may have a steady job for the duration, but the format must be more diversified to strike a popular chord and hold his audience. When Bobby's not selling Chooz out west, he's plugging War Bonds along the rast of the Mutual right-of-way. *Helm.*

21 YEARS AGO WE STARTED TO GROW
KPO
SAN FRANCISCO

'CRESTA BLANCA CARNIVAL'
Morton Gould, Mischa Elman, Connee Boswell, W. C. Handy, Goddard Lieberson
Instrumental, Songs
Wed., 10.30 p.m.; 30 Mins.
CRESTA BLANCA WINE
WABC-CBS, New York
(William H. Weintraub)

Compared to the series which Schenley had supported in Cresta Blanca's behalf on the Mutual Network, this setup offers at least some coherence and unity. On Mutual it had been 26 weeks of fumbling effort to wed buffoonery to concert-type music. The showpiece on Columbia, as introduced last Wednesday (14), is strictly of the latter category. It's good musical entertainment, but, aside from the orchestral interpretations of Morton Gould, the program seems to lack any characteristic which makes for habit-forming attention. If they happen to tune in they'll like it. Otherwise, the outlook is pretty much catch-as-catch-can.

Even with the change of networks Schenley hasn't given up the urge to be all things to all listeners, but in this instance the stretch is not too strained. The urge is modified to the extent of seeking to capture the ear of two factions of music addicts, those who like it popular and those who prefer it classical. On the opening installment the two factions were free to split Mischa Elman and Connee Boswell. The concert violinist gave with such simple compositions that it is doubtful whether the classicists were satisfied, and as for the Boswell incident, it is quite possible that a goodly segment of the tuned-in popularites felt disappointed at her being confined to a single vocal.

Gould's flair for molding a pop composition into a textile of rich symphonic appeal was at fever heat on this occasion. The orchestral interludes infused the half hour with heaps of melodic and rhythmic substance. His arrangements of George Gershwin's 'Liza,' Richard Rodgers' 'Falling in Love with Love,' 'Brazil' and 'St. Louis Blues' were darbs. The only thing that Gould has to look out for is the possibility of overloading the arrangement with so much embroidery that the original thema becomes lost. There was a slight tendency in that direction with the 'Blues' rendition. As a buildup for the latter interlude W. C. Handy, composer of 'St. Louis Blues,' made a brief appearance at the mike, recalling how he came to write the number and then blowing a few strains of it on his trumpet. Handy's appearance provided a neat little touch of human interest, if nothing more.

Goddard Lieberson, who does the annotating on the N. Y. Philharmonic symphony series, functions in a similar capacity on the Cresta Blanca program. His comments here are clear enough, but they lend neither spark nor color. On the other hand Frank Gallop's poetic effusions over the distillated grape should make the mouth water. The commercials are still overlong, but they pack both novelty and good merchandising sense. *Odec.*

Bridgeport—Sanford H. Dickinson, now announcing at WJJD, Chicago, replaced as WNAB program director and announcer by Dick Landsman, ex-WATR, Waterbury, Conn.

Walter B. Klavun joined WICC spieling staff.

'HERE'S TO ROMANCE'
Cast: Buddy Clark, Jim Ameche, David Broekman orch, chorus
Writer-Director: Gordon Auchincloss
25 Mins.; Sunday, 6:05 p.m.
Bourjois
WJZ-Blue, New York
(Foote, Cone & Belding)

Popular songs, in a sugar-coating of romantic palaver, are the appeal aimed at the femme listener in 'Here's to Romance,' new weekly series that started Sunday (18) on the Blue network. Bourjois, Inc., is bankrolling the series to plug its Evening in Paris face powder. It's rather skillfully contrived to please the average woman dialer, but the continuity may drive slightly daffy any men whose femme companions force them to listen to it.

Buddy Clark is the vocalist, singing romantic pops and agreeably avoiding the soft tremolo or falsetto stuff he might be tempted to use on a program of this sort. David Broekman conducts the large orchestra and chorus acceptably, although some of his numbers are somewhat over-arranged.

Jim Ameche reads the continuity, including the lush commercials. *Hobe.*

PAY OFF NEWS
Quiz-Comment
With Fulton Oursler
15 Mins; Mon.-Fri.; 9:15 p.m.
FEIGENSPAN BREWERY
WOR, New York
(Maxon)

The times change, but the quiz show rolls on. The latest addition to the quiz family is titled 'Pay Off News,' an offering of the Christian Feigenspan Brewery Co., which, for the past two years, had presented Red Barber in this five evenings-a-week bracket.

A quiz show tradition is included, in that the listener receives cash ($3) if his question is used. Oursler is an impressive question-answerer. His voice possesses an authoritative quality and the sources he cites reinforce his air of omnipotence.

He mentioned on the opener, April 12, that he has no pipelines to the White House or special agents working in Tokio, but that he goes for his information where every reporter would go, to the men who make the news. Governor Thomas E. Dewey was given as a source of New York state news; Nate Fleischer, editor and publisher of Ring magazine, was the authority for a boxing question, and unnamed 'reliable' military and naval men were cited as authorities for a 'Second Front' query. He occasionally gave way to editorializing and pontificating.

Oursler's choice of questions was good. He touched upon military strategy, manpower shortage, sports and war weapons, and reeled off the answers to about eight questions in workmanlike fashion. There are no high-pressure commercials. As a substitute, the announcer mentions 'P.O.N. pays $3 to Mr. so-and-so for his question——' accompanied by tha tinkle of coin. This performance before each reply doesn't let the audience forget the sponsor.

'THE STORY LADY'
With Miriam Stoddard
JOHN C. WINSTON CO.
Sat.; 15 Mins.; 9:15 a.m.
WSNY, Schenectady

This is a creditable local program with an okay promotional angle. Miriam Stoddard, ex-legit actress, spins yarns from books published by the John C. Winston Co. of Philadelphia. A number of copies containing the stories told on the air are distributed by WSNY personalities to inmates of crippled children's institutions, etc., specified on each broadcast.

On the shot heard, Miss Stoddard sketched a story for kids and canine-loving adults. It had a circus background and the happy ending that youngsters like.

Miss Stoddard told the tale well, although she might have been a little more vivacious. *Jaco.*

Follow-up Comment

'Aldrich Family,' at the suggestion of the author, Clifford Goldsmith, was broadcast last Thursday night (15) without the benefit of a studio audience. He was interested in observing how the lack of laugh interruptions would affect the comedy impact as far as listeners were concerned, and also the general pacing of the production. The experiment seemed to be pretty much in the program's favor. The comedy situations certainly lost none of their flavor or force, and the one thing that wasn't missed was the drown out of the tag-lines by studio laughter. 'Aldrich' is able at this stage to stand on its lines and situations, and the chances are that the program's following will welcome the absence of the studio dressing.

'95 Minutes from Broadway' was an improved show as heard Monday midnight (19) in its second stanza on CBS, out of WCAU, Philadelphia. The program had more form and structure and individuality, revealing more thoughtful and careful preparation. Powers Gouraud,
(Continued on page 39)

'ROMANCE'
Cast: Kaye Brinker, Mary Benrima, Bill Adams, Bill Johnstone, Ian Martin, Lawson Zerbe, Chet Stratton, Carl Eastman, John Tillman, Charles Paul Orch.
Writer: Charles Jackson
Director: Marx Loeb
30 Mins.; Mon., 11:30 p.m.
Sustaining
WABC-CBS, New York

There's no connection between this new 'Romance' dramatic sustainer series on CBS and the 'Here's to Romance' musical stanza that Bourjois cosmetics started Sunday (18) on WJZ-Blue. However, though the form and material are different, the aim in each case is romance and sentiment.

This dramatic program is frankly old-fashioned. In fact, the opening show offered an adaptation of that handkerchief-wringer of an ancient world (through actually it was only 1919), 'Smilin' Through,' in which Jane Cowl had theatregoers in weepy bliss and which Norma Talmadge, Norma Shearer and Jeanette MacDonald later played in pictures. Next week's second edition is another oldie, 'Berkeley Square.'

As heard on Monday's premiere, 'Romance' (that is, 'Smilin' Through') was a leisurely, gentle, unabashed bit of hokum and lace for the late evening rocking-chair sitters. It was nostalgic and slightly saccharine, but reasonably effective for just what it was intended to be. Kaye Brinker was the voice of 'Romance' and a representative AFRA cast gave a competently straight-faced performance. Charles Jackson's adaptation retained the pressed-flower quality of the original, while Marx Loeb's direction was skillfully smooth. Charles Paul's musical bridges were mainly from the title song.

For some reason, the authorship of the original 'Smilin' Through' play was credited to Allen Langdon Martin, instead of Jane Murfin and Jane Cowl. *Hobe.*

'BLIND DATE QUIZ PARTY'
With Bert King
SHAPIRO JEWELERS
Tues., 9 p.m. EWT
WABY, Albany

King, an experienced vaudevillian, launched a servicemen's blind quiz dater from the Grand theatre (of vaudeville memory) as one of three promotions he is conducting at Fabian houses. A similar one, sponsored but not broadcast, is staged in Troy, plus a community sing in Cohoes.

'Blind Date' may be tailored into a fairly snug radio program, but a number of changes will have to be made from draping of first edition. Probably was okay for the eye, but did not impress too strongly as air entertainment. Insufficient rehearsal, inadequate production, cue mixups, etc., made the proceedings hard to follow.

Initial shot had five soldiers from new, nearby USO-Variety Club Canteen (King called it 'the good old Variety Club Canteen') and an equal number of girls (registered in advance). It combined: a song, 'My Buddy,' by King; amateur warbling by two of femmes; quizzing, and an opposite-sex dressing contest, probably funny to watch, but not a screamer as explained to dialers. Show was very slow in hitting high gear.

Gals receive a corsage and a wristlet; boys, $50.

Apparently working with little or no script, King made several mistakes. Even called Pianist Johnny Lee 'Johnny Green.' He also overworked phrase 'good old.' Dick Hartigan is at the organ. *Jaco.*

'TO STEPHEN VINCENT BENET'
Cast: Deems Taylor, Helen Hayes, Raymond Massey, Arnold Moss, Stefan Schnabel, Peter Cappell, Joseph Stopak Orch
Writer: Deems Taylor
Director: Lester O'Keefe
30 Mins.; Sat., 7 p.m.
Sustaining
WEAF-NBC, New York

To Stephen Vincent Benet, who died a few weeks ago, NBC and the Council for Democracy broadcast Saturday night (17) a memorial program that was more than a fine and moving tribute to a distinguished poet. It was also a glowing, inspiring work, and a credit to its subject, to the principles he believed in, and to radio itself.

The program transcended the obvious complimentary expressions to the memory of a sensitive author. It wove into a vibrant and exalted pattern the modest affection of his friend, Deems Taylor, and some of the poet's own most eloquent writing, poignantly read by two artists of talent and perception, Helen Hayes and Major Raymond Massey, Canadian army.

Appropriately, it offered in this radio memorial what may have been Benet's greatest piece of radio authorship, a work that magnificently expressed his hatred of tyranny and his faith in the dignity of mankind. That was an excerpt from his angry, uplifting 'They Burned the Books,' which he wrote a year ago to commemorate the Nazi book-burnings.

And, most fitting of all, it closed with what are believed to be the last words Benet wrote, apparently intended for a dedication of a long narrative poem on which he was working when he died. This simple, touching epilog was read by Massey:

'Now for my country, that it still may live,
All that I have, all that I am, I'll give.
It is not much, beside the gift of the brave;
And yet accept it, since 'tis all I have.'

Taylor, who wrote all the parts of the script not taken from Benet's works, except for a poem, 'Nancy Hanks,' by Rosemary (Mrs.) Benet, was direct and impressive throughout, wisely avoiding any suggestion of dramatics. Miss Hayes read 'Nancy Hanks' with throat-catching simplicity. Massey possibly stressed the cadence of 'The Ballad of William Sycamore' a bit too much, but his reading of the Abraham Lincoln soliloquy from 'John Brown's Body' was superb. Arnold Moss, Stefan Schnabel and Peter Cappell were persuasively vigorous in the 'They Burned the Books' leads.

Tom Bennett's score, particularly the atmospheric background for the poetic passages, was excellent as conducted by Joseph Stopak. Lester O'Keefe's direction welded the various elements into a smooth production and achieved unobtrusive pace. *Hobe.*

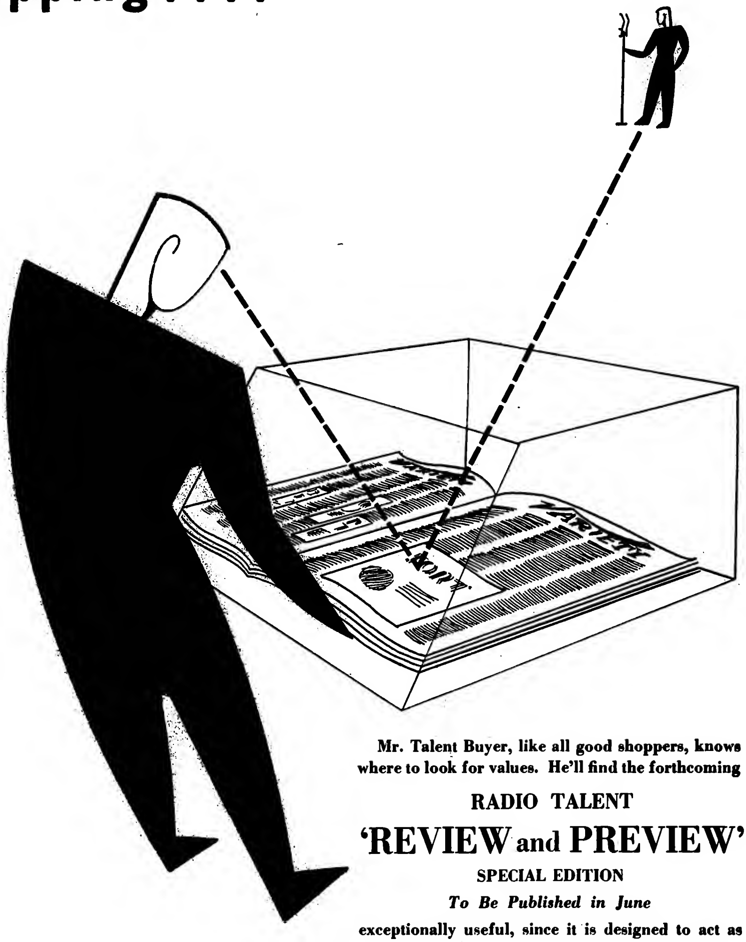
Albert Lipton and Clifford Forbes have been added to announcing staff at WBYN, Brooklyn.

Country Homes - Dairy Farms
If you are planning to build, or seeking a country home, see our listings first. We can show you some very attractive places, convenient to R.R. Station and bus lines.
JAS. A. O'CONNELL CO.
390 George St. Tel. 90
New Brunswick, N. J.

They GO Together
CINCINNATI and Station WSAI
WSAI
• CINCINNATI . . . One of the "Must" Markets of U.S.A. — for now — for after the war. Ideal for spot-testing.
W. S. A. I.
5,000 Watts in cost of station time...50,000 Watts in SELLING POWER. Sales Aid Program which makes Cincinnati GO and BUY.
THE CINCINNATI STATION OF ASSURED SALES ACTION!

Coming Through!
DETROIT is now the greatest armament producing center in the world.
WWJ is the most listened to station in this great market.
Investigate
WWJ
THE GEORGE P. HOLLINGBERY COMPANY

Mr. Talent Buyer is ALWAYS shopping....



Mr. Talent Buyer, like all good shoppers, knows where to look for values. He'll find the forthcoming

RADIO TALENT

'REVIEW and PREVIEW'

SPECIAL EDITION

To Be Published in June

exceptionally useful, since it is designed to act as his talent-buying guide for the new radio season.

Your advertisement in this Special Edition will be his ready reference to your name, talents and radio background. Make your advertising space reservations at:

VARIETY
154 West 46th St., New York
54 W. Randolph St., Chicago
1708 No. Vine St., Hollywood
8 St. Martins Pl., London

VARIETY the showcase for Radio Talent

Inside Stuff—Radio

For the first time since the Cooperative Analysis of Broadcasting started its studies, the 11-11:15 a.m. has turned out to be the top listening daytime quarter-hour of the week. That period can claim 22.1% sets in use. The night time quarter-hour, Monday through Friday, with the most sets in use is 9-9:15. The percentage of sets in this instance is 42.2. The sets-in-use graph reaches the peak of the week with the Sunday, 9-9:15 slot. At that time the sets-in-use figure is 42.3. The number of radio homes is estimated to be 29,640,000.

Bert Johnson, advertising manager for the Kroger Grocery and Baking Co., a consistently heavy buyer of spot time, cites considerably from the merchandising story of radio in his book, 'One Nation for Sale,' which has just been published. Johnson's theme is that the modern technique of advertising could be successfully used to sell labor and capital on the idea that there will be enough fruits from America's future industrial development to go all around.

Lou Clayton, Jimmy Durante's manager, is expected, when he arrives shortly in New York, to lodge a protest with the William Esty agency over the alleged extreme edge that NBC is giving Garry Moore in the publicity that the network has been sending out on its Thursday-night Camel show. NBC sold Moore to Camel following an extended buildup via a morning program.

Third and final installment in the Vimms vitamin tablet case: B.B.D. & O., J. Walter Thompson, Ruthrauff & Ryan, all handling the Lever Bros.' account, state they buy from Lever the Vimms tablets which they distribute among employees and that the latter get the pills gratis. The same roundelay applies to CBS.

Commercial sponsors may be used by local broadcast stations carrying the new Office of Civilian Defense weekly transcription series which starts next month. Sponsorship may be arranged on the same basis as provided for the OWI 'Uncle Sam' disc show—that is, under the OWI air-sponsored rules.

C. OF C. FETES FRISCO'S KPO ON 21ST ANNI

San Francisco, April 20.

San Francisco Chamber of Commerce yesterday (Tuesday) gave a dinner in celebration of KPO's 21st birthday. The event, which was attended by the chamber's board of directors, was highlighted by two presentations to KPO, namely, the General Electric annual Award of Merit, and the 1942 Peabody award for the Standard Symphony Hour and Standard School broadcasts sponsored by Standard Oil of California. KPO lost but 12 minutes in 1942 through technical failure.

A special broadcast of the early history of KPO was piped into the dining room where the guests were gathered, and at 10:15 p. m. PWT KPO put the dinner speeches on the air.

Buzz Davis Joins WCAU

Philadelphia, April 20.

Harold ('Buzz') Davis, vet local radio man and for the past 10 years program director of WDAS, has joined WCAU.

He'll handle WCAU's 'Open House' program, 'day club' for defense workers, a variety show, and also conduct 'Movie-Go-Round,' a nightly film chatter roundup.

Erudite Next-to-Closing Act

The Mutual Network fed its listeners yesterday afternoon (Tuesday) a curious mixture of programming. Baseball fans, at first reaction, must have taken the incident as a gag. The network cut at its broadcast of the opening Washington Senators' game at the first half-hour mark to carry a lecture on education by Dr. Thomas H. Briggs, of Columbia University. The baseball broadcast was resumed 15 minutes later.

Dr. Briggs had been scheduled for a group of five programs as a sort of experiment, and Miller McClintock, the network's new prez, decreed that the educator's previously set airing remain undisturbed even if it had to be spotted in the middle of a ball game.

W. E. JACKSON DIES; WESTINGHOUSE EXEC

Philadelphia, April 20.

William E. Jackson, 39, general sales manager of Westinghouse Radio Stations, Inc., died April 16 at his Merion, Pa., home.

Jackson, who died from a heart attack, left Carnegie Tech to join the Westinghouse organization. He was sales manager of KDKA, Pittsburgh, before coming to Philadelphia two years ago to head the sales division of the six-station chain.

Survived by his widow, two sons and a daughter.

England and Cincy Will Get Acquainted In Exchange Series

New series of transatlantic shortwave broadcasts, between various communities in England and the listening area of station WLW, Cincinnati, will be started Saturday evening (24) by BBC. The programs are not intended for the U. S. at large, but specifically for the midwest area covered by WLW. It's the first time such a series has been aired.

Another novel aspect of the broadcasts will be that the BBC pickups from England will be inserted into various WLW programs, such as 'Home Forum,' 'Consumers Foundation' and 'Everybody's Farm Hour.' In each case subject matter suitable for the particular WLW show will be picked up.

On Saturday's initial broadcast, Governors Bricker of Ohio and Schricker of Indiana will exchange greetings with Dr. J. J. Mallon, governor of BBC, and Sir Norman Angell. The following morning (Easter) midwest listeners will hear a parson, Rev. Anthony Otter, send a message from rural England. The broadcasts will be carried by transatlantic shortwave, but relayed to Cincinnati from New York by wire.

The series grew out of a meeting last year between James D. Shouse, of WLW, and Noel Newsome, of BBC. They are being handled in Cincinnati by James Cassidy, special events director of WLW, and in New York by Stephen Fry, BBC traffic manager, and Rhoda Magid, his assistant.

NAB Convention

Continued from page 30

his return from the conference. Weiss will be accompanied by Miller McClintock, who makes his first visit to the Coast as prez of Mutual.

Ad Agcy. Representation

The New York advertising agencies won't be as heavily represented at this National Association of Broadcasters convention as they have been at similar events in recent years. Shortage of personnel as the result of war urgencies will have something to do with it.

Among those slated to be on hand for the annual gathering are Carlos Franco, Young & Rubicam; Linnea Nelson and Wickliffe Crider, J. Walter Thompson; Elizabeth Black, Joseph Katz agency; Reggie Schenbel, Duane Jones agency, and John Hymes, Foote, Cone & Belding.

Small Stations' Clearing House

Washington, April 20.

A 'clearing house committee' of 12 radio station operators to handle suggestions and queries on the problem of the small stations at the NAB War Conference in Chicago, April 27-29, was announced here Friday (16) by Neville Miller, NAB prez. NAB estimates that 300 small stations either are in or ~~close~~ to difficulties as a result of the war.

Chairman of the committee will be James W. Woodruff, Jr., WGPC, Albany, Ga., NAB director-at-large, representing the small stations. The others include: James R. Curtis, KFRO, Longview, Texas; John Elmer, WCBM, Baltimore; Leo Fitzpatrick, WJR, Detroit; John J Gillen, Jr., WOW, Omaha; Herbert Hollister, KANS, Wichita, Kansas; Robert Hudson, Rocky Mountain Radio Council, Denver, Colo.; William F. Maag, Jr., WFMJ, Youngstown, Ohio, Marshall Pengra, KRNR, Roseburg, Oregon; Fred Schilplin, KFAM, St. Cloud, Minn.; H. E. Studebaker, KUJ, KRLC, Walla Walla, Wash.; and Art Thomas, WJAG, Norfolk, Neb.

The committee will receive the views of the industry on the small stations on April 27, and submit its report to the general session on April 29.

here is a THEATRE

HERE IS A THEATRE with aisles that cross a continent ...a stage the size of a World's Series ball park or a world war battleground ... an orchestra pit which can shift in 30 seconds from symphony to swing... and seats for 25,000,000 families, to be filled at the twist of a dial.

This is the Mutual theatre, opened in October, 1934. Scene of some of the greatest successes in radio, it is being continuously enlarged and improved by those who know the American audience firsthand—the individual members of the Mutual Network.

No wonder more and more advertisers are stepping to the Mutual footlights these days. Some have a message for the full house; for others Mutual assembles audiences from specially selected markets. In either case, this theatre can now be leased at the lowest rates in radio—and the box-office response is terrific.

* * *

Current milestone in Mutual progress is the opening, May 1, of the newest and finest radio playhouse in New York, as outstanding as the network's studios in Chicago and Hollywood.

THE MUTUAL BROADCASTING SYSTEM

Being Kind to Their Throats

Lucky Strike has started something that might find America's foreign armed forces deluged with free cigarets in the not-too-distant future. Lucky Strike announced on its 'All Time Hit Parade' (NBC) of April 9 that it was herewith allocating 250,000 gratis cigarets to our troops. Not to be outdone by this competitor, Camel on its NBC show last Thursday (15) proclaimed that it was shipping 300,000 cigarets as a gift to American soldiers in the Burma area.

No indications have come from Old Gold or Philip Morris on how many cigarets they intend to toss into this giveaway pool.

Argentine Orders Stations Carry Gov't Newscasts

Buenos Aires, April 10.

All Argentine outlets were given surprise orders this week by the Division de Radiocomunicaciones that henceforth they must carry nightly 'Sintesis Official'—roundup of Government announcements and handouts. Stations were informed by telephone that they must clear time at the important 8 p. m. spot for the five-minute official relay, originating at LRA, Radio del Estado.

Although a number were extremely miffed, particularly because of the short notice, there was no protest possible, since broadcasters have no central organization for joint action.

Sintesis is done with no attempt at selling the news. Consists of a dry recital of activities of departments, including all official announcements of postoffice openings, issuance of new decrees, comings and goings of Cabinet Ministers, etc.

In Brazil a similar program running an entire hour was inaugurated some time ago. Facetiously known there as 'Hour of Silence.'

VISUALIZES OPEN DOOR TO TELEVISION PATENTS

Washington, April 20.

James L. Fly, chairman of the Federal Communications Commission, expressed hope at his press conference yesterday (Monday) that 'we will find some feasible way to make all of the patents available to everybody interested in the production of television equipmen.'

It was his belief, he added, that the three companies most heavily engaged in television research, would file the largest number of patents. Fly didn't name the companies, but they are: RCA, General Electric, and a toss up for third place among Westinghouse, Du Mont Laboratories and Farnsworth.

MILLER RAPS FOOD CONFAB CENSORSHIP

Washington, April 20.

Neville Miller, president of the National Association of Broadcasters, Monday (19) criticized the administration's policy of barring radio and newsmen from the United Nations Food Conference at Hot Springs, Va., May 18.

'I believe a serious mistake has been made in barring radio and press representatives from the Food Conference,' Miller said. 'This conference is of great importance to civilians and is not military in character. Working under voluntary censorship, radio and the press have demonstrated that they can be relied upon not to release information giving aid and comfort to the enemy. The right of the people to the remainder of the information coming out of such a conference must not be abridged,' he concluded.

NEGRO NAVAL HEROES TO GET RADIO KUDOS

The fact that the heroic gun crew of the Coast Guard cutter Campbell, which recently sank several U-boats and was later disabled in the same action, was composed entirely of Negroes, has finally been okayed for release by the Navy. It's to be used as part of next Sunday night's (25) 'Man Behind the Gun' broadcast on CBS for Elgin.

When the Campbell's exploits were reported in the dailies some weeks ago there was no mention that any members of the crew were colored. But when the facts became known pressure was exerted on the Navy to permit publication of the real story. In permitting the release, the Navy has specified that the fact that the cutter's gun crew were Negroes must not be the main point of the story, but must be merely mentioned as a part of the Campbell's history.

The battle, which occurred during February, lasted two days and ended with the disabled cutter being towed to port by a Polish destroyer. During one 12-hour stretch, the Campbell engaged and apparently destroyed six members of the submarine pack. Two of the sinkings were definite, one being by ramming. The Negro gunners, who served as mess men when not in action, manned the forward gun and, during one brief engagement with a sub, emptied one entire 'ready box' containing 32 shells.

Newspaper-Radio Committee Limits Self to Routine Talk at ANPA Meet

Meeting of the newspaper-owned stations at the convention of the American Newspaper Publishers Association in the Waldorf-Astoria hotel, N. Y., late yesterday afternoon (Tuesday) was confined to routine matters. Harold Hough, WBAP, Fort Worth, who is chairman of the ANPA's newspaper-radio steering committee, stated prior to the meeting that the committee is not issuing any reports on the status of the FCC's inquiring into newspaper-owned stations.

Hough added that the committee has no intention of pressing the issue and that it will make no moves of any sort, unless the FCC starts digging into the subject again. He said the committee wouldn't probably have met at all this time if it weren't for the coincidence of the convention.

James L. Fly, FCC chairman, not so long ago had described the newspaper radio issue as merely 'academic' for the time being.

U. S. QUISLINGS WILL GET RADIO UNVEILING

'This Is Our Enemy,' the OWI series about the Nazi-Fascist countries, will turn to domestic traitors with the April 29 installment via WOR-Mutual. The subject of the broadcast will be 'A Profile of Quislings' and, besides dealing with the btrayers in the conquered countries, will include a short talk by Rex Stout on American Quislings.

Elizabeth Hart has written the script and Frank Telford will direct. The series moves from Tuesday nights to Thursday nights, effective with this broadcast.

Mentholatum Would Expand News Coverage

J. Walter Thompson is scouting for a network news program in Mentholatum's behalf.

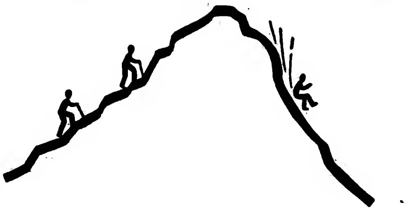
The account has done so well with local news programs that it is agreeable to converting this branch of its advertising into a network news quarter-hour with a limited hookup.

New MBS Affiliate

WPDQ, Jacksonville, Fla., became affiliated with the Mutual Network Sunday (18).

The station, which went on the air last October, operates at 5,000 watts on 1270 k.c.

21
YEARS AGO
WE STARTED
TO GROW
KPO
SAN FRANCISCO



Nothing recedes like success!

"To be here tomorrow, advertise today"

Now, more than ever, this ancient advertising maxim is true — true for firms with products to sell — true for those whose products have gone to war.

The first quarter of this year has been *the best in the history of WNEW . . . 42 more advertisers for '43!* Ten are new national advertisers . . . 11 are new local accounts . . . *and 21 are former WNEW advertisers,* welcomed back with open arms.

All advertising pays on WNEW — New York's first station in low cost of reaching customers. And dozens of regular WNEW advertisers — some of 10 years standing — will tell you, "Constant WNEW advertising makes sales *GO UP* — and *STAY UP!*"

WNEW

501 MADISON AVENUE • NEW YORK, N. Y.

Serving New York and New Jersey Twenty-Four Hours a Day

NATIONALLY REPRESENTED BY JOHN BLAIR & COMPANY

From the Production Centres

Continued from page 32

that she's been corresponding since then with the state executives. Last week, on the first anniversary of her receiving the title, the Vermont secretary of agriculture sent her a present of maple syrup and the governor wired greetings.

Mildred Fenton, of the Bates agency, hospitalized....Frank Hummert recovered from serious illness and back at work....Leonard Holton, radio writer, joined talent department of Young & Rubicam....George McGarrett in the midwest to set up various baseball broadcasts for Y. & R. clients....Since Cameron Hawley, Armstrong Cork ad manager, no longer writes the scripts for the account's 'Theatre of Today' the show is now really open to freelancers....Margaret Halligan now a full-time member of the Blue network script staff. Her position as reader in the continuity acceptance department has been taken by Anna Marie Faller.... Harry Ommerle, who leaves the William Morris office the middle of next month to become a vice-president and account executive of Ruthrauff & Ryan, will handle the Ironized Yeast account, it's understood.

IN HOLLYWOOD . . .

Caryl Coleman came down from Frisco to take over Dave Elton's production duties at NBC. Latter now producing the Eddie Cantor show.... Joe Parker, radio producer at Coordinator of Inter-American Affairs office, latest victim of the German measles....Ted McMichael of Merry Macs flunked out on his physical....Tom Luckenbill returned to New York after getting the new Camel show rolling....George Ludlum getting his OWI Hollywood break-in from Nat Wolff....John Guedel, headman here for Russel Seeds, now directing all radio activities of the agency following his recent elevation to veepee....Frances Scully began her fourth year as glamor reporter for the Blue network....William Spier producing two shows at KNX on a transfer from Columbia in New York....NBC's 'party line' has developed into an inter-communication setup for department heads. Closed circuit was originally used to audition announcers....Harry Flannery now transcribing a weekly roundup of news for shortwaving to troops in the Pacific area. Fighting men will be told what goes on the other fronts once a week in 10-minute capsule form....Gil Paltridge, lately at KGO in Frisco, named director of sales promotion and merchandising at KFI-KECA....William Brooks here from New York to gab with local and Frisco NBC news and special events department heads....Basil Rathbone and Nigel Bruce resume their 'Sherlock Holmes' perennial April 23 over the Don Lee-Mutual net for Petri wineries....Harry Spears, audio supervisor at KNX for the past five years, has been installed by Vick Knight as producer of the Ginny Simms program for Philip Morris.

Nate Tufts, Coast radio head of Ruthrauff & Ryan, now sporting the title of veepee....CBS transferred Roger 'Dutch' Huston from KNX sales staff to Radio Sales in Chicago. Meredith Pratt fills the vacancy.... Billie Burke back in town to air 'Fashions in Rations' from KNX....Hans Kaltenborn's commentary sponsored here three times weekly on NBC by MacMillan Petroleum....Elizabeth Bemis, only femme commentator at KNX, shifted to New York by CBS....Two Russel Seeds cigaret shows, Red Skelton and 'People Are Funny,' renewed....Carl Hoff again waving the stick for Gracie Fields after drawing a rejection slip at the induction center....First Coast radioite to win a war decoration is Ensign Jack Clinton, formerly of KNX public relations staff. Navy award for heroic conduct in the South Pacific was forwarded to his mother as he has been reported missing....Leo 'Ukie' Sherin, gagwriter for J. Walter Thompson shows, has been given an agency contract as writer and actor. He will be used in bit comedy parts....Camps being close together down the Coast, it occurred to Kate Smith to broadcast from two sites in one day. On April 23 she'll do her eastern airing from Camp Haan and move to March Field for the Coast repeat....Joe Alvin named assistant press manager of NBC's western division, as aide to Hal Bock, who was rejected by the Army on physical grounds....Pair of NBC programs celebrated anniversaries last week. 'One Man's Family' started its 12th year and 'Fibber and Molly' moved into its ninth....Danny Danker back from his gabfest with J. Walter Thompson bosses in New York....Jack Benny calls it a season May 30 and will be back Oct. 3. He'll pass most of his layoff playing camps with the missus (Mary Livingstone)....Eddie Cantor's hiatus period begins after June 23 broadcast. 'Date With Judy' fills the summer stretch....Harold Ross, late of Indianapolis and Louisville, now staff barker at KHJ....Jose Rodriguez dropping off 'Blue Newsroom Review' until his commentator running mate, Sid Sutherland, recovers from hospitalization.

IN CHICAGO . . .

When Norman Ross joined the Air Force as a captain, Hub Jackson, on southern stations for several years, took over his Grove Laboratories newscasts; Tom Moore, local announcer, took over his Evans Fur program, and John Holtman, NBC staff announcer, succeeded him on the Simoniz program....Jane Webb, John Barclay and George Jeffries are newcomers to the 'Road of Life' cast....Virginia Clark, who plays the title role in 'Helen Trent,' is in Washington visiting her husband, with the WPB.... William E. Lawrence has been appointed transcription production supervisor in the NBC program department here....John F. Ryan, NBC Central Division press department manager, to N. Y. on business.

Summer Spot Biz Outlook Bright

Prospects for national spot business this summer look abnormally bright. Most of the ad agencies queried on the subject last week asserted they will be carrying more renewal business on their books than any previous summer, and that latter is no indication any of their soap or food accounts will slash budgets because of rationing or other war phenomena.

Station reps report that their renewals for the early section of the war spell of '43 is considerably above what it was for the same period of last year, and that they have availabilities out on lots of new accounts with summer intentions.

MASS. STATION CARRIES SHOW TO WAR WORKERS

Worcester, April 20.

An out-of-town 'Party Night' program has been launched by WTAG to entertain war workers and others in Central Massachusetts who have to nix pleasure trips to Worcester because of transportation difficulties. Working with war bond committees, American Legion groups, and civic clubs, the station moves its mobile unit to a different town each week for a full night's audience-participation show in a local town hall.

First half-hour of the Friday night entertainment is rebroadcast to an air audience Saturdays at 9:45 p.m. Bob Dixon, WTAG special events chief, is m.c., assisted by Bob Martin and Lou Chapin.

GRANVILLE HICKS OFF 'SPEAKING OF BOOKS'

Schenectady, N. Y., April 20.

Granville Hicks, author-critic who for more than a year had been chairman of the board of reviewers on WGY's 'Speaking of Books—the Author Meets the Critics,' is no longer part of the program. Richard J. Lewis, Jr., owner of the show (also heard via WHN in New York), cryptically stated in his Albany Times-Union column that Hicks had been 'released.' There was an apparent disagreement, details of which were not revealed.

Lewis had frequently termed Hicks the country's outstanding literary critic and had bestowed lavish praise upon him in print. Guest critics will act as chairmen until the show goes off the air for the summer. Hicks' departure came soon after the program celebrated its third anniversary.

Coast Blue Adds Superin Plug for Carter 'Sanctum'

Westcoast stations of the Blue Network, starting this Sunday (25) will cut into the 'Inner Sanctum Mysteries' program (Carter's Little Liver Pills) with plugs for the same company's Superin tablets.

This Superin campaign will be supplemented with e.t. announcement schedules on other Coast stations, with the latter contracts figuring 18 to 26 blurbs a week over a period of 26 weeks.

J. Walter Thompson is the agency on Superin, while Street & Finney has the 'Sanctum' program.

KXL to Broadcast Portland BB Games

Portland, Ore., April 20.

The baseball games of the Portland Beavers will be broadcast this year by KXL. Last year KWJJ carried the games and for years before that they were on KEX. Rollie Truitt, who has broadcast the games for 12 years, will again be at the mike, having been loaned to KXL by KEX. Truitt will retain his public relations job at KEX.

Hal Wilson, general manager of KXL, announced the games will not be sponsored at first. Instead, both station and the ball club will donate time to the OWI to promote the sale of war bonds.

Wiley for Glass Co.

Hollywood, April 20.

Fletcher Wiley will probably head the new show, with Frank Parker and David Broekman's orchestra, for Owens-Illinois glass. It will be a five-a-week 30-minute series on CBS, originating in New York the first six weeks and then moving to the Coast.

D'Arcy is the agency.

Baseball on WOL

Washington, April 20.

Old Gold cigarets has closed with WOL, Washington, for the broadcasting of all the Washington Senators baseball games this season.

J. Walter Thompson agented the deal.

F-M Broadcasters Set To Meet in Chi April 27

As required by the association's by-laws the F-M Broadcasters, Inc., will hold its annual meeting Tuesday afternoon (27) at the Ambassador hotel (East) in Chicago. It will be the fourth such gathering.

The FCC has gradually been letting up on the rules pertaining to F-M operation, but the association keeps issuing its seven-page periodic bulletins lambasting anybody then even so much as looks at F-M crosseyed. The latest to feel the whip of Dick Dorrance, the association's p.a., who doubles from the OWI, is the Springfield (Mass.) Union-Republican. The radio columnist on that paper wrote that some F-M outlets were 'merely half-hearted ventures of big broadcast stations that operate them as a sideline.'

KSTP personnel changes include the addition of Blanche Bordeaux, from Chicago, for newsroom, and Douglas Melges as announcer.

Expand NBC Course

Chicago, April 20.

Enrollment at the NBC-Northwestern University Summer Radio Institute, to be held from June 21 to July 31, has been expanded from the original schedule of 100 students to 135, in an effort to help solve radio's personnel problems. Plans are being made to frame all of the nine courses offered to fit the needs of smaller radio stations, where the most acute shortage of manpower has been felt.

A special course in news broadcasting has been added to the curriculum. It will be taught by Baskett Mosse and John Thompson, of the NBC Central Division's News and Special Events department.

Announcer Dave Murphy, already on a number of WGY, Schenectady, programs, has been selected to do the 10-minute news spots three nights a week for Groves Laboratories' Bromo-Quinine. He takes the place of Douglas Campbell, of the Union College faculty, the change becoming effective April 20.

PHIL BRITO

WJZ and RCA-Victor's Newest Singing Star

OPENING TODAY AT

LA MARTINIQUE

IN NEW YORK

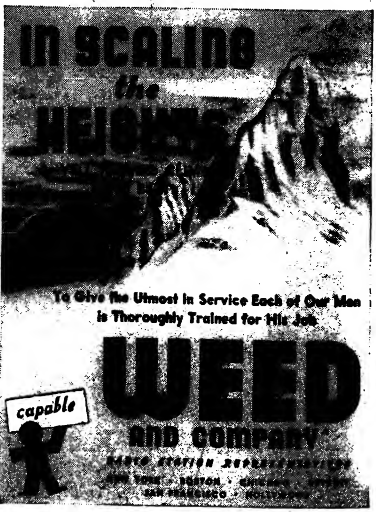
(WED., APRIL 21)

Featured Nightly Via the Blue Network

PERSONAL MANAGEMENT

GALE, INC.

48 W. 48th St., NEW YORK



Follow-Up Comment

Continued from page 34

the m.c., was properly given more to do, which should help build him as the continuing personality of the series, and the nostalgia and reminiscence slant seems his proper metier. He sounded taut and hard-hitting at the start, but presently became more relaxed. The guest stints by Dooley Wilson and Connie Mack were nicely integrated into the program pattern, but all the musical numbers were too long, even Dolores O'Neill's sultry singing of 'Cabin in the Sky.' The Jerome Kern melody montage, for instance, could profitably have used much briefer excerpts from the various tunes. The program as a whole is still unsatisfying, but variety shows invariably need considerable doctoring, and in this case the improvement is unmistakable.

Joseph Schildkraut further established himself Sunday (18) as a top actor with a deeply stirring narration of 'Tale of a City.' The script, by Max Ehrlich, was based on the Office of War Information pamphlet describing Nazi outrages committed upon the Jews of Warsaw and occupied Europe, and was used as the Passover program via NBC by the Synagogue Council of America. A parallel was drawn between Pharoah of ancient Egypt and Adolph Hitler. Schildkraut caught the spirit of the narrative, which contained dramatic episodes of German brutality and mass murder. He infused it with his own hatred of the oppressors; not in a shrill hysterical manner, but with the skill of a polished actor.

Reginald Gardiner hit it off smartly with Groucho Marx on the latter's Pabst Blue Ribbon Beer show via CBS Saturday night (17). The British comedian's clipped accents fitted neatly into sock takeoffs on soap operas, news commentators and juve arts. His crisp delivery kept pace with Marx's rapid fire gag tempo, and together they put on a fast moving, funny stanza.

Patsy Kelly tore through her lines to the point of garbling them on the 'Camel Comedy Caravan' last Friday night (16). Miss Kelly shared guest billing with Mickey Rooney, who was doing a repeat on the Jack Carson show, which fills the CBS (10-10:45 p.m.) slot. Rooney also revealed shortcomings as a radio personality. He has to be seen as well as heard otherwise, his verbal mugging falls flat. Soap operas took an unsubtle panning, but it was a disc jockey takeoff, complete with interrupting commercials, that gave the show a solid windup.

Ilka Chase went on an intellectual slumming tour last Wednesday (14) and wound up swapping gags with Milton Berle on the latter's Campbell Soup program over CBS (9:30-10 p.m.). The usually rapier-sharp Chase wit was nowhere in evidence. She was as good, or rather as bad, as her material. Neither did she star in a labored takeoff of a soap opus.

'Uncle Sam,' a transcribed Office of War Information Bureau of Domestic Radio series, directed by Edmund Rice, was folksy, factual stuff on the April 9 stanza over WNEW, N. Y. A voice symbolizing Uncle Sam made a bid for better United Nations understanding. The Union of South Africa was the object of the episode, which used March of Time documentary technic and applied it to the war routine of a typical South African Boer family. This served to familiarize Americans with South Africa's sacrifices, front-line and industrial contributions, and was also a smart propaganda move toward dispelling U. S. misconception of Boers. The script sought to show that Boers as a rule are not anti-British, pro-Fascists, but that they are patriotic supporters of the United Nations cause. The voice of Uncle Sam, however, is a little too farmerish for the average city listener. It could be more forceful and direct and yet retain its kindly character.

John B. Kennedy's continued references, on his news comment series for Chevrolet, via WABC, New York, to the Japanese as 'little brown men' reveals a lack of judgment and sense of responsibility. It should have occurred to him by this time that one of the basic issues of this war is the Fascist dogma of race prejudice. He should not, merely for the sake of vivid phrase-making, imitate the Nazis' own brand of appeal to intolerance. He might pause to reflect how sneers about color may sound to our Chinese and Philippine allies, whose valor is apparently no less because their skin is not white. Or, if all that seems too theoretical to him, he might even consider that among the approximately 10,000,000 Negroes in the U. S. he may have some listeners, a few of whom may be potential Chevrolet buyers.

'Answering You,' the weekly round-table confab shortwaved between the U. S. and London by BBC, and rebroadcast by transcription via WOR, New York, had only one highlight as heard Sunday (18). That was when a Negro student of Smith College and a British undergrad took the discussion out of the realm of pedagogical stuff to talk about the degree of race prejudice in the colleges of the two countries. Otherwise, the program seemed of interest almost exclusively to educators and scholars. The series as a whole apparently needs a hypo of showmanship, possibly along the line of more controversial material. One thing the broadcasts invariably illustrate is the unostentatious, unfailing courtesy of the British.

Jeanne Cagney gave a competent performance Saturday (17) as guest lead on Armstrong's 'Theatre of Today.' Considering the tawdry sentimentality of Janis Giant's script, that was an achievement.

WDBO TO JOHN BLAIR

WDBO, Orlando, Fla., has switched its national sales representation to John Blair & Co.

The designation becomes effective May 1.

EXTENSIVE PROMOTION FOR WGAR, CLEVELAND

Cleveland, April 20.

WGAR has just completed one of the most extensive local advertising campaigns undertaken by a midwest station, being carried on for four weeks. It was centered around large daily ads in one or more of the Cleveland newspapers and included car cards, film house trailers and spot announcements.

The daily ads contained picture and stories of practically every one of WGAR's night-time advertisers. Also complete listing of night-time schedules, with notes on the star or guest on each show. The car card end of the campaign involved 1,600 buses and streetcars. The station likewise distributed merchandising cards plugging individual WGAR accounts among retail grocery, drug and department stores.

New York—Don Gillette, of the building operations department of CBS, joined the announcing staff of W75NY, the FM outlet of Metropolitan Television. He succeeds Albert Morgan, who joined CBS as a writer-director.

FCC Orders Hearing on Trustee's Request for Station Transfer

Washington, April 20.

In one of the most unusual cases yet before it, Federal Communications Commission ruled last Thursday (15) there must be a public hearing in connection with the application for a transfer of control of station KFMB, San Diego, Cal.

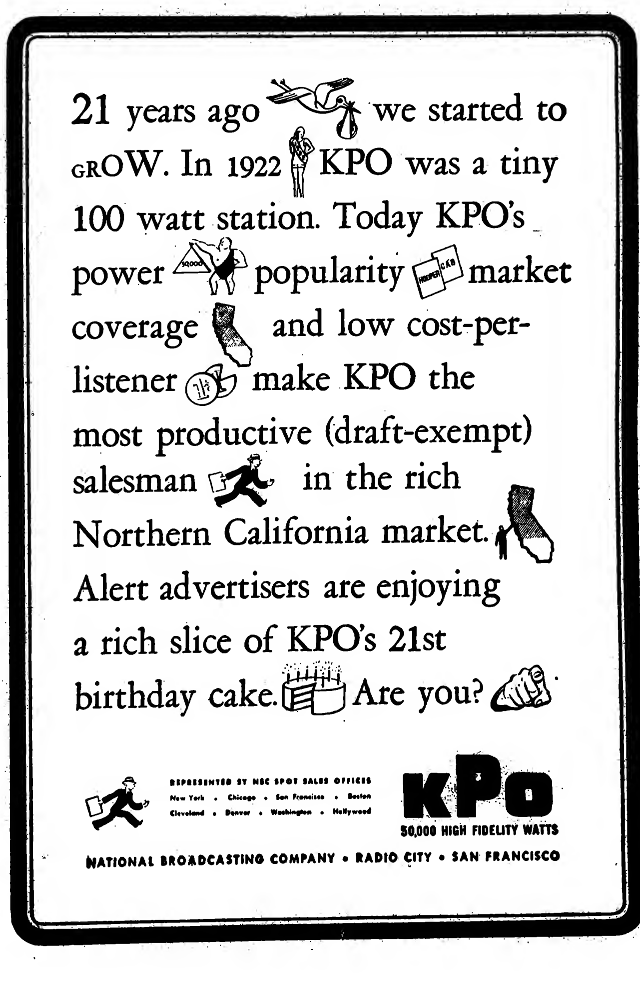
Station is owned by Worcester Broadcasting Corp., set up by the late Warren B. Worcester. First National Trust and Savings Bank of San Diego, as trustee of the Worcester estate in behalf of Worcester's widow and two young children, applied for transfer of the station license, together with an application for license renewal. FCC said the transfer might be contrary to public policy and not in the public interest, and set a hearing to determine the following points:

1. To determine whether the public interest would be served by transferring control of the station to a trustee 'without equitable or beneficial interest' in it.
2. To determine whether it was in the public interest to transfer control to a bank, inexperienced in managing a station and whose business is banking and managing trust estates.
3. To determine how the bank would operate the station if it got it.

Levinson Freelancing

Leonard L. Levinson, Office of War Information radio consultant and script collaborator on the Al Jolson series for Colgate, may set up his own production unit if writing offers keep coming in. In addition to six recent offers, Levinson is mulling a package deal arranged by the William Morris office and a Young & Rubicam show starring Eddie Bracken.

The William Morris deal would start as a summer show, a half-hour situational family farce with Edgar Kennedy as the father. It would be along the 'Aldrich Family' lines.



Nelson Strong $50,000 in N. Y.; Cugat Hot 29G, Cleve., Hutton Nice 20G, D. C.

(Estimates for This Week)

Mitchell Ayres, Pittsburgh (Stanley; 3,300; 30-66)—Plus Andrews Sisters and 'Harrigan's Kid' (M-G). Andrews combo credited with bulk of great $25,000, tops here in long time, and despite Holy Week.

Grace Barrie, Chicago (Chicago; 4,000; 35-75)—Plus 'Reunion in France' (M-G), others, on stage. Dandy $39,000.

Les Brown, New York (Paramount; 3,664; 35-$1.10)—With Gil Lamb and King Sisters in person. 'Happy Go Lucky' (Par). Completed four profitable weeks last night (Tuesday), fourth sesh being nice $37,000

Xavier Cugat, Cleveland (Palace; 3,700; 35-85)—Plus 'Falcon Strikes Back' (RKO). Although this is a jive house, Cugat is responsible for sizzling $29,000.

Al Donahue, San Francisco (Golden Gate; 2,850; 44-75)—With 'Flight for Freedom' (RKO), others, on stage (2d wk). Strong $22,000, with draw well divided. Film is popular.

Tommy Dorsey, Denver (Orpheum; 2,600; 30-75)—With 'Falcon Strikes Back' (RKO). Nifty $26,500, with Dorsey taking the bows.

Sonny Dunham, Boston (RKO Boston; 3,200; 44-99)—Plus others, on stage, and 'It Ain't Hay' (U). The band is riding to sock $30,000 on Abbott and Costello's draw. Orchestra seems to have a staunch following of its own.

Ina Ray Hutton, Washington (Earle; 2,210; 30-75)—With 'Something to Shout About' (Col). Good $20,000, mostly on band layout.

Louis Jordan, Chicago (Oriental; 3,200; 28-55)—With 'Life Begins' (20th), and June Havoc, on stage. Smart $22,000 with band the big magnet here.

Stan Kenton, Baltimore (Maryland; 1,290; 29-60)—With 'Mysterious Doctor' (WB) and vaude. Deserving much of credit for modest $7,000.

Ray Kinney, Washington (Capitol; 3,434; 30-75)—Plus 'Harrigan's Kid' (M-G). Good $21,000, with slim help from picture.

Joe Marsala, New York (State; 3,450; 35-$1.10)—With Willie Howard, others, on vaude bill, 'Hit Parade 1943' (Rep). No better than average $24,000.

Chico Marx, New York (Roxy; 5,886; 40-$1.10)—With Marty May, Marlyn Hutton, Modernaires, on stage, 'Hello, Frisco' (20th). Wound up fourth sock week last night at $54,000.

Hal McIntyre, Philadelphia (Earle; 2,760; 35-75)—Not a heavy draw and not getting much help from rest of bill, Alan Mowbray and 'Journey Into Fear' (RKO). Fairish $18,200.

Ozzie Nelson, New York (Capitol; 4,620; 35-$1.10)—With Harriet Hilliard, Jackie Miles, others, on stage, 'Hangmen Also Die' (UA). Stagebill providing stout support, with $50,000 or better, strong, indicated.

Jan Savitt, New York (Strand; 2,756; 35-$1.10)—With Ethel Waters, in person, 'Edge of Darkness' (WB) (2d wk). On first holdover session very strong $47,000, and remains.

QUIZ NITERY MUSICIANS ON BOOTLEG DISKING

Don McGrane, leader of the band at the Latin Quarter, N. Y., was up before the executive board at N. Y. local 802 of the American Federation of Musicians last week to answer questions about illegally-made phonograph recordings. Case was deferred, and he was ordered to reappear tomorrow (Thurs.) with Pat Rossi, vocalist with the McGrane band.

According to Max Aarons, 802 official, the local had been tipped off that Rossi was connected with the making of recordings and, since he worked for McGrane, the latter was subpoenaed.

Local 802 has been interrogating leaders and musicians off and on lately seeking information on outlaw recordings (making of which was barred to AFM musicians beginning Aug. 1 last year). Eli Oberstein, head of Classic Records, has been questioned by the local several times, but nothing came of his appearances. Others have been interrogated from time to time with no results.

Really a Spurt

Hollywood, April 20.

Three-month spurt that will have 25 pictures in preparation is on tap at Producers Releasing Corp. through June. That's high for the company.

Most of the films run to action and comedy.

Jack Teagarden Warm At Chermot B., Omaha, One-Niter; Gets $1,386

(Estimates for This Week)

Bob Allen-Tony Brown (Raymor-Playmor B., Boston, April 17). Allen and Brown, local outfit, played to 2,200 at 99c-75c for fine $1,914 gross. Previous night Brown and Andy Jacobson, another local, drew 1,800 at 85c-75c for $1,440, good. Allen, on his way into N. Y. to open at the Pennsylvania hotel tonight (Wednesday) stopped off at Ritz Ballroom, Bridgeport, Conn., Sunday (18) and drew 1,141 at 98c, okay.

Peter Cutler (Totem Pole B., Auburndale, Mass., April 17). Cutler's a permanent fixture here on weekends. This week played to 2,000 at $1.50 per couple, equalling good $1,500, but not as good as previous weekend.

Johnny Long (State theatre, Easton, Pa., April 16-18). Long did nice job here last three days of week, drawing approximately 9,000 admissions at 55c.

Jack Teagarden (Chermot Ballroom, Omaha, April 17). Teagarden played to slightly over 1,900 admissions here, at 77c, to total okay $1,386 at the b.o.

LES BROWN, KINNEY TEE OFF STEEL PIER

Atlantic City, April 20.

Steel Pier, nation's biggest amusement spot, inaugurates its 46th entertainment season Easter Saturday and Sunday with every expectation of heavy military patronage. Attendance records may well be shattered this summer, but the b.o. 'take' will be leaner due to substantial admission reductions for uniformed men.

Les Brown and his orch opens the Pier's Marine Ballroom for the war season. Ray Kinney's Hawaiian band simultaneously opens the center's Music Hall, stage and screen theatre.

Alex Bartha's Steel Pier orchestra, which supplied the dance rhythms throughout the winter weekends, will be on hand Easter Day to alternate the melodies with Les Brown.

Two feature pix will be shown both days in pier screen houses. All attractions are available under the pier's policy of one admission price.

Michaud Moving West Temporarily With Masters

Arthur Michaud, band manager, gives up his N. Y. offices and home Friday (23) to temporarily shift operations to California. He will remain on the Coast until August or September with Frankie Masters' orchestra, which goes into the Trianon Ballroom, Southgate, Cal., for four weeks, with subsequent bookings keeping it west until the fall.

Masters is the only property Michaud now directs, others, including Dick Jurgens, Johnny 'Scat' Davis, etc., having gone into service or disbanded for the duration. He recently negotiated with Xavier Cugat, but broke off talks before anything concrete developed.

Harry Moss, Music Corp. of America one-night booker, also heads west late this week for a three-week vacation.

Rockwell Coming North

Thomas G. Rockwell, president of General Amusement Corp., is scheduled to leave Sarasota, Fla., tomorrow (Thurs.) and be back in N. Y. Monday (26) after a short stopover at Washington, D. C.

Rockwell was operated on for a minor ailment several weeks ago at the Sarasota Hospital, but is now completely recovered.

Charlie Barnet orchestra signed by Columbia for 'Jam Session.'

Court Still Doesn't Believe Rich Poor

Freddie Rich's unwillingness to tell the court what he did with his money cost him a discharge from bankruptcy last Wednesday when the U. S. Circuit Court of Appeals turned down the bandleader's appeal in New York.

The appellate court upheld a ruling of Federal Judge John Bright issued July 14, 1942, which was a reversal of the bankruptcy grant made by Federal Bankruptcy Referee Oscar W. Ehrhorn. Judge Bright had decided Rich failed to explain satisfactorily his estranged wife's objections to the bankruptcy petition, and that the bandleader had falsely testified as to his income with intent to conceal his financial condition. Rich had filed a voluntary petition in bankruptcy on March 29, 1940.

Some Sidelights On Bands' Road Problems Today

By RICHARD HIMBER

Louisville, Ky., April 16.

Editor, 'Variety':

On the road for M. C. A.
Where it's all work and no play.

You probably laughed at this parody on 'Mandalay,' time and time again, and, believe me, brother, it's no laughing matter now. Draft, transportation, food rationing, gas rationing and shoe rationing, and defense plants, have made the old nightmare of the road a veritable paradise as compared with the road of today.

I don't have to explain about the draft—you have probably been told many times that the orchestra leader of today doesn't know who will be on the bandstand the next day. As for myself, I can tell you that it requires simplifying many arrangements in order to insure a good sounding band. As a matter of fact, I keep two arrangements of practically every number. If the man I get tomorrow is exceptional, out come the exceptional parts. The men of today are so young that they are calling my band 'Hitler's Children.' Thank heavens they can play, even though I have to carry a nurse with a large supply of nursing bottles to take care of them—and that's almost not a gag either.

As far as transportation goes, you can write your own ticket, because, Pullman knows, you can't get one from the railroads or the airlines today. We have ridden in so many coaches that when we are lucky enough to get a Pullman we forget what the hammocks are for.

And food rationing. Well, down South it's impossible to get any ice cream, very little meat, no canned vegetables, and I have offered as high as a half a dollar for a Coca-Cola.

Gas rationing has made it difficult for the promoter to fill his dancehall, and he has to count on the soldier trade from the nearby camps to fill his hoofery. Girls who formerly were not allowed to dance together are a common sight now and are accepted as a matter of course, and, if you look at the girls dancing around, you will find that shoe rationing has made quite a difference. They are dancing in play shoes now and saving those precious kicks for those Sunday walks.

Defense plants in the towns have made such a terrific change in the hotel accommodation situation that it is rather difficult to believe that the population has gone to war. I have never seen the hotels as crowded or the rooms so scarce. I checked in at the Brown hotel in Louisville and there were 200 reservations ahead of us. Only through the good fortune of having a reservation in two weeks ago was I able to get a room. Today—four days later—the reservations have mounted to 400, and still no rooms, and every town has the same situation. But business in the local night spots is terrific because of this, as the hotel guests have nowhere to go and nothing to do at night inasmuch as the roadhouses are closed. Therefore, the night spots in town benefit a great deal.

Don't get the idea that I am complaining—far from it. It's a lot of fun, entertaining the boys at camp, and one gets a real kick in watching the smiling countenances of the soldiers and sailors who are starved for entertainment.

Richard Himber.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	51	675	54,400
Vaughn Monroe	Commodore (500; $1-$1.50)	1	1,925	3,375
Lani McIntire*	Lexington (300; 75c-$1.50)	62	1,575	97,450
Jerry Wald*	New Yorker (400; $1-$1.50)	1	1,975	1,975
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	10	2,900	32,100
CarmenCavallero*	Waldorf (550; $1-$2)	14	2,450	35,050
Abe Lyman	Lincoln (275; 75c-$1)	13	1,025	15,800
Guy Lombardo	Roosevelt (400; $1-$.50)	5	1,225	8,175

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Alec Templeton.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Williams a powerful draw with business almost equaling that done by Hildegarde: 5,000 last week.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Joy, well liked here, kept the customer figure to up around 3,000.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Bondshu, a favorite here, and Georgie Tapps and Mary Howard were responsible for 1,980 tabs for the week.

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Calloway kept 'em coming here to tune of 5,500 people during the week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan's return after a siege of illness upped business on week to 2,500.

Los Angeles

Harry Owens (Ambassador; 900; $1-$1.50). Just a shade under 4,000 covers and that's plenty good what with summery nights beckoning to the outdoors.

Matty Malneck (Biltmore; 900; $1-$1.50). Getting the usual 3,000 tab pickups but must split the pull with Joe Faber's floor show.

Boston

Van Alexander (Main Ballroom, Hotel Bradford; 1,750; 85c admission). Alexander is a stranger in this territory, since he hasn't been here in over a year. However, he still did well with 3,475 customers.

Milt Herth (Colonial Room, Copley Plaza; 325; 50c-$1 cover). On Herth's 14th week, biz took an upswing again to 783 covers.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). It's still the Hartman's credited with drawing 1,902 on their fourth week. Newman's seventh week. Sammy Eisen in main ballroom, Saturday, had 411 paying $1 cover; okay.

Jack Edwards (Terrace Room, Hotel Statler; 450; $1 cover). Edwards' third week was fine with 740 covers over Friday-Saturday, only late nights.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 600; $1-$2 min.). Blustery weather, a mob of delegates to the National Conference of Social Work combined to make week prosperous, 4,200 customers visiting room. Fred Roner, legalized pickpocket, back for a two-week stand.

Minneapolis

Bud Waples (Minnesota Terrace; 500; $1.50). Well liked band [illegible] along at brisk pace. Floor show includes Jimmy Rae, Artini & C[illegible] and Arline Thomson. Good nightly average attendance of 450.

Location Jobs, Not in Hotels

(Los Angeles)

Glen Gray and Casa Loma (Palladium B, Hollywood, second week). Stiffening competish and warmer weather cutting in here plus the fact that this crew is playing away from swing clientele. Good for 22,000 admishes which is a few thousand off recent takes.

Freddy Slack (Casa Manana B, Culver City, eighth week). Might as well forget about the other nights as this is strictly a Saturday spot. Getting around 3,000 on that night for the approximate total. Savoy Sultans (small Negro group) playing the rest periods.

Louis Armstrong (Trianon B, Southgate, sixth week). A roll of the drums for Satchmo, who is posting the highest figures here in months. Won't miss 8,000 by much and that's bountiful biz. Horace Heidt, who owns the spot, comes in April 21 for two weeks, followed by Frankie Masters.

Noble Sissle (Casino N. Hollywood, fourth week). Floor show helping but not wowing. Just short of 3,000 payees.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Farewell parties for Joe E. Lewis, who closed Thursday (15), and first two days of new show headed by Romo Vincent, with Breese's music, gave room about 4,800.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster catching on and should work up a nice following here. Drew about 2,200 patrons last week.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). Band is being held over two additional weeks. Drop-off in trade believed due to new club openings and comeback confidently expected. Down from 500 to 350 customers nightly average past week.

Memphis Police Chief Bans Jukeboxes After 11

Memphis, April 20.

Police Commissioner Joe Boyle has outlawed the playing of jukeboxes or pinball machines within the city limits after 11 p.m., under a new city ordinance now in process of adoption.

Measure, which has passed first of necessary three readings before city commission, also authorizes police chief to refuse jukebox permits to any person 'of doubtful moral character.'

Dailey Seeks Cooler For Newark Ballroom

If the Terrace Room, Newark, N. J., is able to secure an okay from the War Production Board regarding the purchase of an air-conditioning unit, Dailey will remain in his present spot. If not, he asserts he will shift operation back to his closed Meadowbrook, Cedar Grove, N. J., beginning May 5, when Gracie Barrie orchestra and Frank Sinatra, now a single, are to begin work for him. WPB's attitude will be known within a few days.

In the past couple weeks Dailey has been having trouble with the owners of the Terrace Room. Apparently it's all settled to his satisfaction, with the exception of the air-conditioning of the room.

PUBS PLAN OWN RECORDING

Summer Season Looks Okay for Bands; Most Spots Set Plans for Reopening

Virtually all of the major eastern name band stands have signified to bookers an intention to open for business as usual this summer, despite the transportation difficulties, band shortages and other problems they'll face. In the past week or two all the important summer spots have gotten in touch with bookers to get a line on available bands, but only a few have bought opening outfits though most opening dates have been set.

Pleasure Beach Bridgeport, Conn., gets underway May 23; no band. Kennywood Park, Pittsburgh, starts May 15, with Sid Sudy's orchestra for first four weeks (it was formerly two-week job); Potomac River Boat Line begins runs May 22 with no band set; Lake Compounce, Bristol, Conn., also will renew operation about the same time, with no band signed. Roy Gill, operator of the Totem Pole Ballroom, Auburndale, Mass., intends returning to full-week operation (he's been on a weekend-local band routine through the winter). Eastwood Gardens will resume, while Cedar Point, O., is still a question mark.

Palisades Park, Fort Lee, N. J., Steel Pier, Atlantic City, and Hershey Park, Hershey, Pa., latter one of the more important one-nighters, had already made known plans to open for the summer. Max Kierson, operator of the Mecca Temple, Scranton, Pa., and Andy Perry, ditto at the Americus hotel, Allentown, will continue through summer. These two have been promoting successfully through the winter, Perry having shifted from his Empire Ballroom (taken over by Government) to two other spots before settling at the comparatively small Americus room.

Pleasure Beach Reopening

Bridgeport, April 20.

Pleasure Beach, city-operated amusement park, reopens May 22. Comptroller Perry W. Rodman figures gas limitations may hurt, but that local bus transportation will take care of brunt of traffic in this war boom town.

Park ballroom, which had best record of any one-night stand in New England last summer, will again play name bands Sundays nights.

Savitt Turns Down CBS Musical Post; Maestro Now Financially Clear

Jan Savitt, currently leading his band at the Strand theatre, N. Y., last week rejected an offer of a musical conductor's post at WABC (CBS), N. Y. CBS is searching for a successor to Walter Gross, pianist and conductor, who is slated to enter the Army soon. It's said Savitt was offered $300 weekly to replace Gross, but preferred remaining with his dance unit.

One of the reasons Savitt was approached is the radio experience he gathered during his tenure as musical conductor of station WCAU, Philadelphia, which he gave up several years ago to form a dance orchestra. Prior to that he was first violinist with the Philadelphia Orchestra.

Savitt's rejection of the CBS offer is probably based in part on the fact that his orchestra has finally fought its way into financial daylight. Year ago or so the leader was almost $24,000 in debt, but, with the exception of a few minor sums, is now completely clear of obligations. String of theatre dates in the past several months accomplished the transformation.

WIP'S WIRE AT DANCERY

Philadelphia, April 20.

WIP has installed a wire at the Mit Ballroom for once-a-week shots for latter's name bands.

The station also has a wire to the stage of Fay's, West Philly vaudfilmer, to pick up bi-weekly shows from the colored crews appearing there.

Payoff Long Due

Perhaps for the first time, dance band arrangers are now getting billing. In the lobby ads for Jimmy Dorsey's appearance at the Roxy, N. Y., which starts next week (28), the names of Harold Mooney and Sonny Burke appear, and they are also scheduled to be included in the newspaper ads the theatre will take just prior to Dorsey's opening.

As a rule the arranger, no matter how important he may be to the band, remains anonymous. This often has created heated controversy.

Mosque, Newark, Bandshows Will Buck the Adams

Waters & Merritt, operators of the Mosque, Newark, plan a bandshow policy in that theatre starting next fall, with Bill & Harry Brandt, N. Y. indie exhibs, probably figuring in the operation as partners. The Brandts are possibly getting into the situation by promising to help get pictures for the house, plus also the use of their vaude booking office. Gus King, representative for Waters & Merritt, is carrying out the negotiations.

It was through this type of cooperation that the Brandts were able to get a partnership arrangement at the Central, Passaic, for the investment of only $5,000.

In adopting a stage band policy, the Mosque's operators will be going up against the Adams, established bandshow house in Newark operated by A. A. Adams in partnership with Paramount. The Adams, however, is in a far better picture-buying situation, plus having a midtown location against the Mosque's off-the-beaten-path site.

It had been rumored that Frank Dailey, who operates the ballroom portion (Terrace Room) of the Mosque building, would also be involved in the theatre operation as partner and front man for the policy. This Dailey vehemently denies, however. Dailey is not certain whether he will continue the Terrace Room operation and is mulling reopening his Meadowbrook roadhouse location outside Newark.

The Adams, per usual, will fold its bandshow policy in May, with the house then going on lease to Joseph Silverman for legit stock opening May 31. Silverman last year operated at the Mosque. The Brandts, through their N. Y. subway legit circuit and the Central, Passaic, have been trying to tie Silverman into their proposition, but Silverman, who also has a booking tieup with Jules J. Leventhal, is insisting that the legiters play the Adams before playing Passaic, rather than vice versa as the Brandts desire.

McFARLANDS MAY DROP ORCH FOR WAR WORK

George and Art McFarland, coleaders of the McFarland Twins orchestra, have notified Music Corp. of America, agent of the band, that they are both aiming at going into a defense plant and will soon disband their organization. Joe Glaser, manager of the outfit, confirms their intentions, but claims no knowledge of how soon the pair intend to make the move.

If the McFarlands break up it will not be because of a lack of bookings. They are tentatively scheduled to begin four weeks May 11 at the Frolics, Miami, and have other work before and after.

SURVEY PRECEDES INDUSTRY CONFAB

Several major music publishers have been conferring during the past week on the question of breaking the production deadlock existing in the phonograph record industry by going into the recording business for themselves. Before calling a meeting of their conferees in the industry, this group of publishers will devote itself to a survey of the outlook for the procurement of recording studios, pressing facilities and manufacturing materials.

The group has come to the conclusion that it must find a solution for the crippling effect that the recording shutdown has had on the exploitation of new music, even if it means investing in the recording business.

Following a meeting last week between representatives of the recording industry and an American Federation of Musicians delegation headed by President James C. Petrillo, it was agreed by all concerned that the situation was no more on the way to a settlement than it was seven months ago. A separate meeting between the union and transcription manufacturers indicated just a little more hope, but any further conferences with this faction has been put off to May 10. Recorders are still of the impression that Petrillo intends to make any settlement all inclusive and not enter into an agreement with but part of the recording industry.

'New Unionism'

During the meeting with the phonograph record contingent, Joseph Padway, general counsel for the AFM, declared that the manufacturers might as well reconcile themselves to what he termed the 'new unionism,' as exemplified by the AFM's insistence that it be paid a royalty on all records manufactured.

Padway stated that the theory involved in this system may strike the industry as revolutionary, but it is, he added, no more revolutionary as was workman's compensation at its time of introduction. Padway also remarked that organized labor realized that it could not depend on the Government for unemployment protection and such tasks would have to be assumed by the unions themselves.

It was said in recording circles that Petrillo had suggested the amount of this royalty, but no two recording company officials could agree on the exact amount. The figure, as quoted, ranged from 1c to 5c per record.

The music publishers concerned with the recording project indicated Monday (19) that they would make a call on Petrillo and ask him his terms for a license as soon as it has been determined that the required facilities for recording are available to them. These publishers say that they have become convinced that the recorders are not acting in good faith in trying to settle the union controversy, and that in any event they (the publishers) are resolved to protect their own interests and investments.

KRUPA PLEADS GUILTY

Faces Sentence May 17 on Charge of Impairing Morals of Minor

Gene Krupa's sentence for pleading guilty to 'impairing the morals of a minor' will be handed down May 17 in San Francisco. Leader's attorney, J. W. Ehrlich, made the plea Monday (19) in Krupa's absence and he will accept the court's decision when it is made. Krupa at that time will be playing at the RKO theatre, Boston. He's now at Frank Dailey's Terrace Room, Newark, N. J.

Charge against Krupa has been hanging fire for about two months. While playing the Golden Gate theatre, in Frisco, the leader was arrested when his band boy was picked up with a quantity of marijuana. He claimed that he got it from Krupa's hotel room and was bringing it to the theatre at Krupa's insistence.

Trained Down

Bass player with Charlie Barnet, Chubby Jackson, was turned down by the draft board few months ago for overweight.

Since then, due to the hardship entailed via traveling, standing in trains, etc., he has lost about 30 pounds, and the draft board is interested once more.

Shaw Renews $100,000 Suit Against Barnet

Billy Shaw, one-night booker with the William Morris agency, has renewed prosecution of a suit for $100,000 against Charlie Barnet, alleging breach of contract. Shaw's action is based on a 10-year agreement he holds with the leader, written in March, 1939, which calls for 25% of the band's net profits over the first $5,500. This agreement was made when Shaw was with Consolidated Radio Artists and that agency handled the band (Music Corp. of America now agents Barnet).

The 'profits over $5,500' clause was inserted because Barnet was that much in debt at the time and Shaw's split wasn't to be taken out until it was dissolved.

Barnet has been served with papers in the suit, which also calls for an accounting, and the leader has 20 days to file answer. So far no move has been made by the leader or his attorneys.

Shaw began a similar action for the same amount several months ago, but dropped it when Barnet agreed to pay him $100 weekly from the band's earnings. This arrangement was stopped after $900 had been paid, Shaw claims.

In the initial suit Shaw cited aid he allegedly gave to launch Barnet's orchestra. He claimed it was through his efforts that Barnet was booked into the Famous Door, N. Y., an engagement which helped put the band on the road to success, and also asserted he advanced the leader money from his own pocket, which was never recovered.

Shep Fields Gives Up Plans to Turn Band Crew Into Shipbuilders

Shep Fields and the men in his orchestra have discarded their intention to go to work in one of Henry Kaiser's Coast shipyards. Leader and his outfit had completed plans to become shipfitter's helpers at the Richmond yard, Oakland, Cal., beginning June 15 at salaries of $50 weekly, but after additional talks, cancelled the idea.

Under plans set up, Fields would have become director of all social activities for the workers at the Richmond yard, a chore which would have included use of the band.

Fields opens a four-week stay at the Vogue Terrace, McKeesport, Pa., May 14, following current Judy Kayne orchestra.

Burning Incense Brings $500 Damage in St. Louis

St. Louis, April 20.

Mrs. Stuart Frazer, wife of the dance band leader, currently at the swank Crystal Terrace of the Park Plaza hotel, last week ignited an urn of incense in their suite. The burning material dropped onto the floor and caused a fire which resulted in $500 damage to the hotel property.

An alert telephone operator called the other guests and assured them there was no 'danger. The firemen confined the blaze to the Frazer suite.

WB Puts 'Radius' Riders on Form B. Contracts, Despite Petrillo's Ban

Warner Bros.' talent booking department in N. Y. has been appending 'radius' clauses to its band contracts for the past couple weeks, since its recent controversy with the Charlie Barnet and Phil Spitalny orchestras, which were booked away from the Strand in favor of the Capitol, N. Y. These riders, attached to the standard American Federation of Musicians' Form B contract, apparently without the AFM's knowledge or consent, since it claims to know nothing of it, prevent a band from playing another theatre within 50 miles of the Strand 60 days before and 30 days after a date there. Out of town the mileage is reduced to 25-30, but WB doesn't feel this is important; N. Y. is the major aim.

WB is the only booking office using these riders on all band contracts, although Loew's writes them into long distance (future dates) agreements, without the 30 days after phrase. Paramount is not inserting such clauses at all.

Such 'radius' or 'time and distance' clauses were always included in band contracts before the AFM instituted Form B. At that time Petrillo would not stand for any additions to its terms and theatre bookers had no alternative but to accept his promise that the AFM would back the bookers on all clauses that were contained in their own contracts and not included in Form B, if any controversy arose because of the lack of them.

Many theatre band buyers feel that the exclusion of the 'radius' clause gives bandleaders and managers the feeling that they can ignore 'time and distance' responsibilities in bookings.

AFM Locals Hit Where It Hurts By Lack of Bands

Lack of revenue from traveling dance bands, which have been forced to give up most of their one-night operations due to transportation difficulties, has placed many of the American Federation of Musicians locals in rural sections in dire financial straits, according to an AFM official. Pottstown, Pa., which formerly had the Sunnybrook Ballroom, operated by Ray Hartenstein, which has been closed for some time; Asbury Park, which the Army has virtually taken over; Atlantic City (where name bands resume at the Steel Pier this summer), and many other locals have experienced difficulties since war restrictions cut the passage of out-of-town orchestras.

Locals derive revenue from these outfits via a 10% tax based on the scale in each jurisdiction. If, for example, a spot played only one band a week, and that a top name, like Sunnybrook once did, the weekly take could run into a sizable sum when multiplied by 52, and enough to take care of various local expenses. These deductions also apply to locations dates, but not theatres.

Davis Latest Glen Gray Partner to Leave Band

Pat Davis, another of the original stockholders of the Glen Gray-Casa Loma orchestra, has left that band. His departure, along with those of Kenny Sargent, sax, and Billy Rausch, trombone, which occurred recently, leaves three original stockholders still in the band, in addition to Gray.

They are Clarence Hutchinrider, clarinet-sax; Pee-Wee Hunt, trombone, and Tony Briglia, drummer.

Rausch is now working freelance at N. Y. radio studios; Sargent is in Memphis. Davis' whereabouts are not known.

Maestros Now Unimportant to Cheap Bands; Only Demand Is 'Can It Play?'

In the lower price band brackets it is no longer a question of the leader's name value, however negligible that may be in comparison to the better-known orchestras. Today, according to bookers, it is a question of securing music, with a leader or without. One agent, speaking last week of the band shortage, said 'give me 10 men, any 10 men, with no one up front if need be and I'll keep them working.'

This assertion, more than anything, makes clear the acute need of bands, which is growing as men go into the services, switch over to war production, etc. Buyers in the lower bracket, who formerly dealt in name-value commensurate with the money they had to spend, no longer bother with how well a band is known. They simply want to know whether it is capable of dispensing melody.

If a combination comes equipped with a leader who has a certain name value in his particular price bracket, so much the better.

Hot Dance?

Jazz musicians and ballroom bookings as a rule are complete strangers, the jive men preferring to exhibit their talents commercially only in concert form. But a group of N. Y. 'hot' men have been bought to play at the Ritz Ballroom, Bridgeport, Conn., next week (29), sponsored by the Bridgeport Swing Club. Art Cooper of station WNAB, and William Rankin and Lou Eaton, war plant workers and jazz devotees, are handling the event.

Band will be headed by Art Hodes, pianist, and will include George Bruneis, trombone, 'Mez' Mezzirow, clarinet, 'Kansas' Fields, Negro drummer, Huddie ('Leadbelly') Ledbetter, guitar and blues singer, and others not yet named.

Band Bookings

Count Basie, May 1, Manhattan Center, New York; 4-6, Palace theatre, Columbus; 7-13, Colonial theatre, Dayton; 14-16, Palace theatre, Fort Wayne.

Hal McIntyre, May 1, Hershey Park, Hershey, Pa.; 3, Robbins theatre, Warren, O.; 5, Rialto theatre, Joliet, Ill.; 6, Palace theatre, South Bend, Ind.; 7-13, Oriental theatre, Chicago; 14-20, Riverside theatre, Milwaukee.

Chico Marx, May 29-June 5, Adams theatre, Newark, N. J.

Jimmie Lunceford, May 1, Palais Royal, South Bend, Ind.; 2, Parkway Ballroom, Chicago; 3-4, Municipal Aud., St. Louis; 7-12, Rainbow Rendevu, Salt Lake City; 15, Armory, Walla Walla, Washington; 16, Trianon Ballroom, Seattle; 17, Spanish Ballroom, Portland, Ore.; 20, week, Golden Gate theatre, San Francisco; 27, Orpheum theatre, Oakland, Cal.

Ozzie Nelson, RKO Boston June 24; Earle, Philadelphia, June 31; Palace, Cleveland, July 9; Stanley, Pittsburgh, July 16; split week at Paramount, Toledo and Palace, Columbus, July 23; Chicago theatre, July 30; Riverside, Milwaukee, Aug. 6; Orpheum, Minneapolis, Aug. 13, and Orpheum, Omaha, Aug. 20.

N. Y. Viennese Festival

A May Festival of Viennese music will be given at Carnegie Hall, N. Y., Tuesday evening, May 18, by the New York Philharmonic Symphony Orchestra, with Robert Stolz conducting. The performance is a benefit for the Federation of Crippled and Disabled, New York.

The program will feature the works of Johann Strauss, Franz Schubert and Franz Lehar. Tickets for the event are now on sale at Carnegie Hall and the Federations' headquarters, 163 West 57th street.

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MUSIC CORP. OF AMERICA

Nabe House Buys Band For 4-Wk. Run; 1 Show W'kdays, 3 on W'kends

Al Donahue's orchestra has been bought for four weeks by the Bard theatre, Los Angeles nabe, on an unusual deal. Band opens April 28, doing one show each evening at 9 p.m., Monday through Friday, and three shows each on Saturday and Sunday. Program of numbers will be changed weekly and one or two acts will work with the band.

Reason for the one show on weekday evenings is that the house is not open for matinees except on weekends. Donahue is using 13 men and a girl vocalist.

U. S. Steers

Continued from page 33

than in the U. S., and the resultant emphasis on spot announcements, which means numerous collections, excessive use of discs, etc., have helped retard progress. Advertisers—and a good many are U. S. concerns who know better at home—have been as responsible as anybody for lack of program development. Feature shows are getting under way and developing steady audiences, but it's still a good way off.

3. Radio has not yet become a serious career in most Latin-American countries. Even in Argentina few top stars have been developed by radio. Part-time technicians and performers who hold down jobs for outside the entertainment industry are not rare. Except in Buenos Aires, Rio and Mexico City, there has been comparatively little advertising-agency cooperation.

Anxious for Improvement

Consultants have found tremendous interest in improvement, however, and in every capital where they've set up offices, local radio people have flocked in to get the benefit of their know-how. In some cases they've had to start almost from scratch in developing shows. One expert found it was necessary to start from scratch and accomplish construction of a sound table and teach the value of rehearsals before he could make much progress. He has found that Latin enthusiasm and appreciation have more than made up for the 'manana' attitude of many of the radio people encountered.

Interesting to note that in cases of news breaks Latin-American stations have been on the ball with respect to breaking programs for flashes, and for the production of special shows written for the occasion.

During the African invasion, for example, one station sent a crew of three men far into the interior to record a five-minute talk by the country's foreign minister. Disc was brought out in record time, piped through local outlet via point to point to New York and thence shortwaved to Occupied France, where the fighting words of a man who had been minister to France for many years helped 'flood the truths' with which U. S. DX is bombarding Europe. This is a typical example of the many cases of cooperation which the field men run into daily. What's lacking in equipment and knowledge is more than made up for in most countries by a strong enthusiasm and desire to help the Allied Nations.

On the Upbeat

Guy Lombardo's orchestra plays a matinee fashion show and bond rally at the Roosevelt hotel, N. Y., April 28.

Randy Brooks, trumpeter formerly with Bob Allen, to join Les Brown's orchestra, now at the Paramount, N. Y.

Milt Yaner, lead alto sax with Jimmy Dorsey, leaving that band after six years to join Raymond Scott's CBS, N. Y., house band.

Randy Brooks, first trumpeter with Bob Allen's orchestra, took Army physical Friday (9).

Dick Haymes left Tommy Dorsey last week for solo vocal work.

Judy Kayne orch into Vogue Terrace, Pittsburgh, for indefinite run following long stay at Kentucky Hotel in Louisville.

Johnny Marine has switched from Casino theatre orch to first trumpeter in Maurice Spitalny's house band at Stanley theatre, Pittsburgh, replacing Stanley Cebeck, who has gone into war work. Another ex-Stanley musician, Joe Catizone, over 38, has been released from army, which he has been serving as a member of 104th Cavalary band, to take a defense job.

Henry Jerome has been signed to remain over the summer at the Pelham Heath Inn, Pelham, N. Y., where he has been for eight months.

Art Yagelle quitting trombone chair in Al Marsico's band at Nixon Cafe, Pittsburgh, to take a war job.

Terry Russell now femme vocalist with Mal Hallett orchestra.

Inside Stuff—Orchestras

Nat Abramson, WOR-Mutual exec, in charge of remote orchestra pickups, is involved in experiments with a new type, paper-base recording disc which he says he probably will not attempt to do anything with in a serious way until the war is over. This disc, which doesn't require shellac or any of the other ingredients necessary to the manufacture of present style platters, is durable enough for 50 performances, cannot be shattered, is almost as hard as a conventional disc, yet can be torn.

Despite his assertion that he probably will do nothing with the platter until the end of the war, Abramson has been talking of it to music publishers and has told them that he can turn out 200,000 a week. On the other hand, he logically pointed out that he could not hope to secure pressing machines during these times.

Enoch Light's orchestra is currently working out of Boston with a WAAC Caravan, sponsored by Wrigley's Gum, and under the direction of the Army's First Service Command. With a covey of WAAC enlistees, who are entertainers, the group moves from town to town, staging parades and a two-hour recruiting show at local auditoriums. During each show Light's band broadcasts over the New England network.

The George K. Moffett, who's personally managing the Hal McIntyre band used to be known as George King (full name's George King Moffett) when he was leading a dance orch himself. King was under Music Corp. of America management when war created a shortage in musicians, which prompted him to give up the baton for management. He's married to Helen Honan, vaude and cafe mimic.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Black Magic (8) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
2. Heard Song Before (13) (Morris)	Harry James	Columbia
3. Don't Get Around Much (5) (Robbins)	Inkspots	Decca
4. So Nice Come Home To (10) (Chappell)	Dinah Shore	Victor
5. Brazil (13) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
8. As Time Goes By (2) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
7. Started All Over Again (3) (Embassy)	Tommy Dorsey	Victor
8. There Are Such Things (21) (Yankee)	Tommy Dorsey	Victor
9. Moonlight Becomes You (17) (Famous)	Bing Crosby	Decca
10. Why Don't You Do Right (12) (Mayfair)	Benny Goodman	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Taking Chance Love (Feist)	Benny Goodman	Columbia
	Sammy Kaye	Victor
Murder He Says (Paramount)	Dinah Shore	Victor
Touch Texas (Southern)	Freddy Martin	Victor
For Me, My Gal (4) (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
Cabin In the Sky (Feist)	Vaughn Monroe	Victor
Let's Get Lost (Paramount)	Jimmy Dorsey	Decca
	Teddy Powell	Bluebird
Velvet Moon (Witmark)	Harry James	Columbia

So. America's Best Disc Sellers

Buenos Aires, April 1.

A newcomer, 'El Sombrero,' shot into first place among local best disc sellers during first half of March and looks set also for strong sales on sheet music.

Following best 10, compiled from data obtained from dealers and producing companies headquartered in Buenos Aires, represent choice not only in this country but for adjoining South American republics.

1. El Sombrero (Arg)	Aquilino	Odeon
	Francisco Lomuto	Victor
	Nino de Utrera	Victor
2. En Un Bosque de la China (Arg)	Feliciano Brunelli	Victor
	Jose Garcia (rhumba)	Odeon
	Hugo del Carril	Victor
	Los Zorros Grises	Odeon
3. Gricel (Arg)	Anibal Trollo (Pichuco)	Victor
	Francisco Canaro	Victor
	Libertad Lamarque	Victor
4. Besame Mucho (Mex)	Pedro Vargas	Victor
	Hawaiian Serenaders	Victor
5. Amour..Amour (Mex)	Pedro Vargas	Victor
	Osvaldo Norton	Odeon
	Feliciano Brunelli	Victor
	Elvira Rios	Victor
	John Calabry	Victor
6. La Bien Paga (Arg)	Carmen Amaya	Odeon
	Francisco Canaro	Odeon
7. Always In My Heart (U. S.)	Jimmy Dorsey	Odeon
	Jan Savitt	Victor
	Eugenio Nobile	Odeon
	Roy Smeck	Odeon
	Kenny Baker	Odeon
	Eduardo Armani	Victor
8. Tico Tico No Fuba (Arg)	Ray Ventura	Odeon
	Eduardo Armani	Victor
	Jean Sablon	Odeon
9. Insensiblement (French)	Ray Ventura	Odeon
	Eduardo Armani	Victor
10. Jingle, Jangle (U. S.)	Eduardo Armani	Victor
	Merry Macs	Odeon
	Guy Lombardo	Odeon

PLAN PLUG BRIBERY CURE

Pubs In Familiar Spot

The Petrillo vs. records debacle has the music publishers steaming more and more, now that it's been bound over once again until May, or thereabouts. 'Again we're in the middle, as always,' one music publisher put it, 'and I'm for taking some legal action to force a conclusion of this mess.

'Doesn't Petrillo realize what records have done to stimulate the musicians who, not so many years ago, were really up against it? Look what a 'You Made Me Love You' did for Harry James, or 'I'll Never Smile Again' for Tommy Dorsey; or 'Stompin' at the Savoy' for Benny Goodman; 'A-Tisket, A-Tasket' for the late Chick Webb; 'My Reverie' for Larry Clinton, and many others.

'If what some of the leaders and musicians tell me off the record is true, it sure looks as if they're afraid to squawk to their own union,' the publisher added.

Fred Coots Scores Johnny Burke For Criticism of ASCAP Ratings

New Rochelle, N. Y., April 16.

Editor, 'Variety':

I read a piece in 'Variety' about songwriter Johnny Burke finding fault with ASCAP because of AA ratings for specified members enjoying top classification, including myself. The way he talks you'd think he felt entitled to a AAA rating for nobody else but Johnny Burke. There seem to be many more songwriters who feel the same way. As a writer member of ASCAP for more than 20 years, I feel qualified to answer his beef.

In the first place, Johnny Burke is fortunate in having Hollywood picture studio tieups that pay him handsome salaries for writing songs for pictures. And these studios in turn have capital investments in music publishing firms that give these filmusical scores decided preference over straight pop songs. And these publishers involved in the Coast tieup place all of their exploitation resources behind said picture songs, and are a cinch to get these tunes the cream of radio network plugs, so that the performance credits are enormous.

But what happens to the topranking writers who have no picture outlet for their songs, and who depend upon their regular output of new compositions for their ASCAP sustenance? They have to do it the hard way, desperately striving to overcome the handicap of a market that is flooded with Hollywood film songs. That is why so many talented and proven high-grade songwriters in the top rating in ASCAP are assailed by the Johnny Burkes who would try to deprive them of 20-or-more years of effort in writing the cream of ASCAP's great library of popular music.

You will not hear any beefs from such great writers as Jerome Kern, Irving Berlin, Sigmund Romberg, Richard Rodgers, Vincent Youmans, Oscar Hammerstein, 2d, Otto Harbach, Rudolf Friml or Cole Porter about ASCAP classification injustice, because they all respect the early efforts of the straight and homespun pop songwriters who made it possible for the Johnny Burkes to enjoy the advantages of the great institution that ASCAP is today.

In golf, a player competes another on the basis of handicap. The same applies to foot racing, horse racing, or any sport where some individual or team has an advantage over his opponent. Johnny Burke ought to be willing to grant a handicap of 20,000 credits in ASCAP on each of his picture songs as against the unattached and simonpure pop song that has to compete against terrific odds to score a hit.

J. Fred Coots.

Warren, Robin Tune Up 'Girls' With Seven

Hollywood, April 20.

Harry Warren and Leo Robin turned in seven songs for the 20th-Fox musical, 'The Girls He Left Behind,' which goes into work this week.

Two tunes will be sung by Alice Faye, 'No Love, No Nothin'' and 'A Journey to a Star.' Carmen Miranda warbles 'The Lady in the Tutti Frutti Hat,' 'Paducah' and 'You Discover You're in New York.' Benny Goodman's band plays 'Minnie's in the Money' and the whole cast cuts loose with 'Polka Dot Polka.'

15 Best Song Sellers

(*Week Ending April 17*)

As Time Goes By	Harms
Comin' in On a Wing	Robbins
It Can't Be Wrong	Harms
For Me and My Gal	Mills
Heard That Song Before	Mayfair
Don't Get Around Much	Robbins
Old Black Magic	Famous
Harbor Dreamboats	Shapiro
Just Kissed Picture	Crawford
Dream of Tomorrow	Santly
Taking a Chance On Love	Feist
Army Air Corps	Fischer
Star Spangled Banner	Miller
Johnny Zero	Santly
Started Over Again	Embassy

'Some of These Days' Song Suit to Re-Trial, Appellate Ct. Rules

The dispute over the renewal rights to 'Some of These Days' has landed back in the lap of the N. Y. federal court. The circuit court of appeals last week vetoed a decision which upheld Will Rossiter's claim to the renewal rights of the song and ordered that the case be tried again by the lower court. The defendants are Shelton Brooks, composer of 'Days,' and Jerry Vogel, the publisher, who obtained an assignment of the tune's renewal in 1937, or just before the renewal date became effective. Rossiter, the song's original publisher, sued to restrain Brooks and Vogel from capitalizing on their deal.

During trial of the action in the lower court Brooks contended that Rossiter had obtained the renewal from him by fraud. Brooks charged that what he had believed to be a bill of sale conveying the foreign rights of the number later turned out to be an assignment of the renewal rights.

Jack Robbins' Son, 16, Heading for Dr. of Music

The Jack Robbins' younger boy, Marshall (better known as 'Brother' among the music men) has qualified into the Eastman School of Music next fall, having done so on his own. the boy, 16, graduates Milford (Conn.) Academy this June and has been preparing his piano career under Prof. Wasserman for some time, matriculating into the high-standard Eastman School (Rochester, N. Y.) without any assistance from his parents. The boy is studying for a Doctorate of Music, according to present outlook.

Meantime Cpl. Howard (Buddy) Robbins, with the music department of 'This Is the Army,' is on the Coast during the Warner Bros. filmization and Rose (Mrs. Jack) Robbins is slated to visit him next week.

Reg Connelly to England

Reg Connelly is planning to return to London as soon as passage on a Portuguese boat can be arranged.

Away from his native England for some time he has had difficulty getting passage home although, meantime, setting up his new U. S. firm (Lewis) Dash, Connelly & Co., headquartered in New York.

MAY LIST SONGS ALPHABETICALLY

The songplugging payola evil, which last week resulted in stringent action, including a $1,000 fine to one professional manager, may be solved by eliminating the 1-2-3 ratings and, instead, aim for an alphabetical listing of the top 25 'most played' songs, or the like. This is regarded as a good solution in theory, but at the same time the music trade expresses immediate qualms that the advertising agencies will demand to know the relative standing of the plugs.

If so, the music publishers are inclined to blame the short-sightedness of the radio producers. They call it 'complete lack of showmanship,' since it is well known that the No. 1 song of this week may enjoy no longevity three or four weeks later. Otherwise, it wouldn't totally disappear from among the first 15 or 20, as frequently happens.

Thus, it follows, the 'drive' to place a tune to the fore is strictly an artificial songplugging stimulation, and it's done chiefly with a view to wooing the big network plugs on the commercial programs. The thought is that, otherwise, the radio commercials don't figure the tunes in sufficient public demand and hence of no widespread appeal to their listeners.

The vet music publishers hark back to the old vaudeville days, when a Bayes, Jolson, Cantor, et al., picked a song for its immediate values, and as a choice piece of material; in fact, if overplugged it became a drug on the market. Not so radio, which functions on the principle that if the millions want that song, they'll want to buy some cigaret or nostrum.

Carrying this theory further, the music publishers complain that, therefore, the beautiful ballads of the 'Where My Caravan Has Rested' type, the spirited 6/8 songs of 'Valencia' type, the waltz ballad, the Irish song, and the like, are no more, because they can't get started. Everybody's just concentrating on making 'the sheet.'

Sam Braverman, onetime songwriter, now merchandising exec for Neisner Bros. of Rochester, N. Y. (including the music dept.) in New York on a business trip.

BMI Wins New Victory Over ASCAP When Ct. Upholds E. B. Marks' Suit

Broadcast Music, Inc., scored another technical victory against ASCAP last week when the Appellate Division of the N. Y. supreme court upheld a lower court's refusal to dismiss a suit which BMI and the E. B. Marks Music Co. jointly brought against the Society early in 1942. The affirmation of the Appellate Division was unanimous, but there was no opinion.

In seeking the dismissal, ASCAP counsel had argued that the issues involved did not warrant an action for a declaratory judgment, since in such proceedings the contending parties usually are agreed on a set of facts and all the court is asked to do is give its interpretation of the facts. In this case, ASCAP counsel pointed out, not only were the facts themselves (a question of custom or usage) in dispute, but the underlying issue could only be tested by BMI and Marks starting a suit for infringement. Also that the case didn't belong in the state court, but rather in the Federal court.

The suit, as filed by Marks at the instigation of BMI, is construed in the trade as threatening the very legal premise upon which writers base their claim to a 50% split of performing right royalties. In essence, it is BMI's contention that once the writer assigns his copyright to a publisher for exploitation, the writer has no legal right to the administration of the performing right flowing from that copyright. The publisher, further contends BMI, can dispose of, license or reassign that performing right as he sees fit and the writer has nothing to say about such disposition, unless the specific contract involved stipulates to the contrary.

As all writer-publisher contracts before the 1930's did not specifically link the performing rights of the contracted work to ASCAP and provide for a 50-50 split of performing royalties, BMI now holds that Marks had a right to assign to it for administration the performing rights of works placed by ASCAP writers with Marks quite a number of years ago. ASCAP's contention is that since Marks, while a member of ASCAP for many years, was agreeable to the 50-50 arrangement and bowed to the custom of granting the writer an equal right in the administration of the performing right, he (Marks) could not, after breaking with ASCAP, assign that same administration to BMI.

Ever since Marks aligned himself with BMI under a five-year contract at $225,000 a year, which became effective Jan. 1, 1941, ASCAP has taken the position that it alone has the right to license the performing rights of ASCAP writers represented in the Marks catalog. BMI licensees continue to find themselves in the position of paying both ASCAP and BMI for these same works.

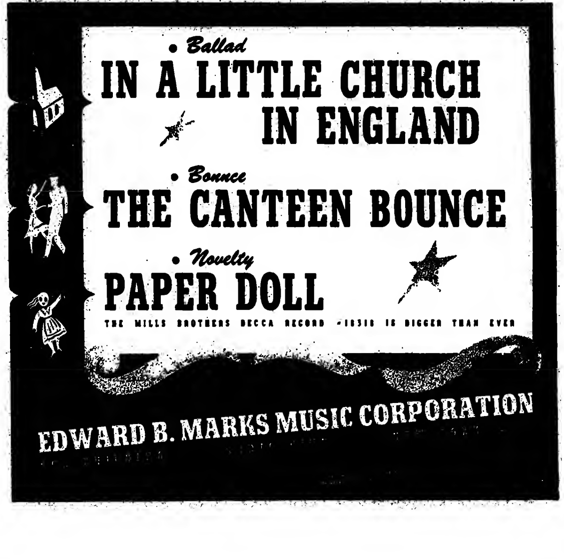
It has been suggested by ASCAP that BMI settle the issue by bringing an infringement suit against ASCAP on one of these Marks works and thereby present the court with a bona fide case for adjudication, but BMI has declined to accept the invitation. It would rather carry on in the state court, and, as ASCAP counsel has put it, 'try to settle a trouble before that trouble arises.'

The Songwriters Protective Association is an intervening part in this suit, maintaining the same argumentative position as is ASCAP.

PALLMA VS. FOX TRIAL WINDS UP THIS WEEK

The accounting suit brought by Frank J. Pallma against the Sam Fox Music Co. went on trial Friday (16) before Judge Samuel Mandelbaum in the N. Y. federal court, and the proceedings will come to a close tomorrow (Thursday). Pallma has asked the court to grant a termination of the contract which he signed for his catalog with Fox in 1928.

Leonard Zissu, counsel for Pallma, declared that under the terms of the agreement, which made Fox the agent for the Pallma catalog, his client was to receive 50% of the mechanical and performing rights. Zissu charged that Fox, because of a bulk deal he had with film companies, had not segregated the amounts due Pallma, nor had Fox ever accounted for Pallma's end of the performing rights that the former had collected on the catalog from ASCAP. Pallma's lawyer also held that Fox had failed to exploit properly the Pallma catalog, which includes 'Just for Today' and 'When Twilight Comes.'



THE BIG 3 HAS 6 BIG HITS!

from
ROBBINS MUSIC CORPORATION
MURRAY BAKER
Prof. Mgr.

Everybody Agrees — It's The Greatest Song Of The War

COMIN' IN ON A WING AND A PRAYER

Lyric by Harold Adamson — Music by Jimmy McHugh

Headed For The No. 1 Spot

DON'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell — Music by Duke Ellington

from
LEO FEIST, Inc.
HARRY LINK
Gen. Prof. Mgr.
LOU MOONEY
Prof. Mgr.

The Double-Hit Picture Score, From M-G-M's "Cabin In The Sky"

TAKING A CHANCE ON LOVE

Lyric by John Latouche and Ted Fetter — Music by Vernon Duke

CABIN IN THE SKY

Lyric by John Latouche — Music by Vernon Duke

from
MILLER MUSIC CORPORATION
HAROLD WALD
Prof. Mgr.
GEORGE DALIN
Ass't. Prof. Mgr.

Climbing Fast On All Popularity Lists

NEVER A DAY GOES BY

By Peter DeRose, Mitchell Parish, Walter Donaldson

The Song Classic of the 20th Century

TIME ON MY HANDS

Words by Harold Adamson and Mack Gordon — Music by Vincent Youmans

SPECIAL EXPLOITATION ON THIS SONG BY PHIL KORNHEISER

Inside Stuff—Music

An irate conservative who tosses a brickbat at swing, gets it bounced right back on his own pate in Mrs. Roosevelt's question and answer page in the May issue of Ladies' Home Journal. 'Shouldn't there be a law preventing Tin Pan Alley musicians from swinging classical music?,' he writes.

Mrs. Roosevelt thinks not. 'I hardly think it necessary to pass laws about how performers shall play certain types of classical music.' says she. 'I have heard very finished musicians swing classical music and found it very interesting, though I might not like it at all times. We do not need laws on questions like this.'

Robbins Music claims an eight-year record with a 100.000 reprint order (second edition) for its 'Coming In On a Wing and a Prayer.' after the first 100,000 copies sold out in threa weeks. Heretofore a 50,000-edition was unusual in the trade.

Berlin, Inc., did the same thing with 'White Christmas.' ordering it in staggering 100.000 lots once it started rolling. Incidentally. perhaps a record for any picture score is the estimated $350.000 earned by Irving Berlin's 'Holiday Inn' (Par), from which 'White Christmas' stemmed. The 2.000,000 record sales of the entire score established another precedent.

ASCAP publishers are now receiving detailed statements on the number of performances credited to them by the Society when it comes to determining their share of the quarterly royalty distribution. The statements are attached to the royalty check and the breakdown in each case shows not only the number of times each number was played over the air, but the number of stations involved in a network performance. The bookkeeping is done by business machines which the Society acquired around Jan. 1.

While paper is becoming a problem for the music publishers, and Walter Douglas, chairman of the Music Publishers Protective Assn., is planning a special trip to Washington, Jack Robbins anticipated the situation by placing unprecedented orders months ago for his standard stuff.

The head of the Robbins, Feist and Miller Music firm went overboard, or so his associates thought, in stocking up on standards, but now finds himself in good trading position because of the gamble.

Duke Ellington is writing a 'Concerto for Oscar' (Levant), as he did for Cootie Williams, trumpeter, when the latter left the Ellington band to join Benny Goodman, although now on his own at the Savoy Ballroom, N. Y.

The sheet sale on 'As Time Goes By' has gone over the 300.000 mark, making the first song revival to reach that level since 'Oh, Johnny.' The latter tune was resurrected by a phonograph record, while 'Time' got its second span of popularity through the film, 'Casablanca.'

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, April 12-18, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
What's the Good Word, Mr. Bluebird	Berlin	31
Cabin In the Sky—†'Cabin In Sky'	Feist	30
Don't Get Around Much Anymore	Robbins	27
Giddap Mule	Advance	24
As Time Goes By—†'Casablanca'	Harms	23
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	23
It Can't Be Wrong—†'Now Voyager'	Harms	23
Nice to Come Home to—†'Something to Shout'	Chappell	23
Let's Get Lost—†'Happy Go Lucky'	Paramount	23
Brazil—†'Saludos Amigos'	Southern	21
You'll Never Know—†'Hello Frisco'	BVC	20
Harbor of Dreamboats	Shapiro	19
Change of Heart—†'Hit Parade of '43'	Southern	18
In the Blue of Evening	Shapiro	18
Don't Cry	National	17
My Dream of Tomorrow	Santly	15
Could Ie Be You?*	Chappell	14
I've Heard That Song Before—†'Yth on Parade'	Mayfair	14
We Mustn't Say Goodbye	Morris	14
Comin' In on a Wing and a Prayer	Robbins	13
Nevada	Dorsey	12
Taking a Chance on Love—†'Cabin in Sky'	Feist	11
Do I Know What I'm Doin'?	Melodylane	11
Wait For Me Mary	Remick	11
It Started All Over Again	Embassy	11
In a Little Church in England	Marks	11
I Just Kissed Your Picture Goodnight	Crawford	10
Right Kind of Love	Witmark	10
I Heard You Cried Last Night	CLP	10
Why Don't You Do Right	Mayfair	9
I Never Mention Your Name	Berlin	9
Canteen Bounce	Marks	8
It's Always You—†'Rd. to Zanzibar'	Famous	8
Johnny Zero	Santly	8
Can't Get Stuff In Your Cuff	Dorsey	8
That's My Affair	Leeds	7
For Me and My Gal—†'Me and Gal'	Mills	7
I Don't Believe in Rumors	BMI	7
Hey Good Lookin'—†'Something For Boys'	Chappell	7
Violins Were Playing	Lincoln	7
Old Man Romance	Witmark	6
No, No, No	World	6
I Don't Want Anybody at All	ABC	6
It's Like Old Times	Kaycee	6
I Love Coffee, I Love Tea	Carmichael	5
Beautiful Hawaii	Paull	5
Manhattan Serenade	Robbins	5
No Greater Love	Tenney	5
Now We Know	Mutual	5
Ogeechee River Lullabye	Rytvoc	5
Put Your Arms Around Me Honey	Broadway	5
This Day	Jewel	5
You're a Mystery to Me	Ambassador	5

† Filmusical. * Legit Production.

Robert Russell Bennett shifted from Broadway to Hollywood to write music for 'Lady in the Dark' at Paramount.

Philip Sudano cleffed 'You Can Tell a Gentleman by the Mustache He Wears' for 'The Drunkard,' stage show in Los Angeles.

British Best Sheet Sellers

(For Week Ending April 1, 1943)

Dearly Beloved	Chappell
Lights Go On Again	Dash
My Devotion	C.C.
Me and My Gal	Feldman
Moonlight Becomes You	Victoria
Touch of Texas	Southern
My Sunshine	Southern
Love Is Song	C.C.
Yankee Doodle Boy	Feldman
Be Like Kettle	P. Maurice
Question & Answer	Lafleur
Mary	Feldman

Music Notes

Charles Newman and Lew Pollack checked in at 20th-Fox to write songs for 'By Jupiter.'

Roy Webb assigned to handle the score for 'Leopard Man' at RKO.

Phil Ohman and Ned Washington signed to cleff seven numbers for 'Sleepy Lagoon' at Republic.

Jimmy McHugh and Harold Adamson writing songs for 'Higher and Higher' at RKO.

Ralph Blane and **Hugh Martin** assigned to cleff tunes for 'Tale of Two Sisters' at Metro.

Leo Erdody and June Sillman cleffed 'Sleepy Island Moon' for 'Isle of Forgotten Sins' at PRC.

Alexander Tansman conducting the score of 'For All We Know' at Universal.

Herbert Stothart will write scores for 'White Cliffs of Dover' and 'Dragon Seed' at Metro.

Daniele Amfitheatrof wound up his scoring job on 'Dr. Gillespie's Criminal Case' at Metro.

Franz Waxman assigned to write the score on 'Old Acquaintance' at Warners.

Freddie Rich preparing background music for the Pine-Thomas picture, 'Alaskan Highway.'

Eric Wolfgang Korngold composing the score for 'Devotion' at Warners.

BLUM QUITS SOUTHERN

Chicago, April 20.

Dave Blum has resigned from the Southern Music Corp. local branch to manage the Savoy Lounge, St. Louis.

Succeeded by Paul Salvatori, formerly with the Santly-Joy, Inc., office here.

Norworth and 20th-Fox Both Score Technical Points in Song Suits

Jack Norworth's right to carry on his accounting suit against Jerry Vogel in the state courts was affirmed last week by the Appellate division of the N. Y. supreme court. Vogel had appealed from the refusal of a N. Y. supreme court judge to dismiss Norworth's suit on the grounds that it should have been brought in a Federal court. The Appellate bench did not accompany its affirmation by a decision.

Vogel had some years ago obtained the renewal rights to all of Norworth's works, including 'Shine on Harvest Moon' and 'Take Me Out to the Ball Game.' In a suit filed several months ago by his counsel, Samuel Jesse Buzzell, the actor-writer asked the court to order Vogel to render an accounting of the monies derived from the Norworth number and to end the contract relationship existing between him and Vogel.

'America I Love You'

Twentieth Century-Fox Film's motion to dismiss the complaint of Edgar Leslie and Archie Gottler, composers of 'America I Love You' was granted last week in N. Y. supreme court by Justice Aron Steuer. The court ruled that the action was one of infringement and not a breach of trust. Justice Steuer declared that the court did not have jurisdiction over the subject and that it should have been brought in the Federal court. Edwin P. Kilroe, Fox attorney, had argued for dismissal on the same grounds.

The composers, in their complaint, alleged that 20th and Mills Music had violated their rights when Mills sold their song to the film corporation, without consent, for its film, 'Tin Pan Alley,' for $5.000. The songsmiths value the song at $50.000. The plaintiffs sought cancellation of license and an accounting. The action is still pending against Mills.

Centralizing Music Requests by Services

Harry Fox, of the Music Publishers Protective Association, suggested last week in a letter to the association's members that they refer to him any requests for the gratis reprinting of song lyrics or music by Army and Navy, or any other branch of the Government. The letter explained that he (Fox) and the 'proper authorities' in Washington were trying to 'centralize' all such requests.

Fox pointed out that all requests received from Army are already being cleared exclusively through Major Howard C. Bronson, of the special service division of the War Department.

FDR KUDOSES MUSIC WK.

President Stresses Role Tunes Play In Building Morale

National and Inter - American Music Week, sponsored by the Music War Council of America, tees off May 2 with the blessing of President Roosevelt. The President expressed his okay of the '43 program in a letter to C. M. Tremaine, secretary of National and Inter-American Music Week Committee, N. Y.

The letter patted the committee on the back for encouraging Latin American and United Nations music in its past two annual programs. It went on to stress the role of music. 'Music builds morale. It inspires our fighting men on battlefields abroad and in training camps at home.'

The President concluded by saying that music has served as the universal language for centuries and will now 'contribute much to strengthening the bonds of friendship and cooperation among tha Americans and other free peoples of the world of tomorrow.'

EX-GOV. HOFFMAN'S SONG

Harold G. Hoffman, ex-Governor of New Jersey, now a Lieut. Col. in the Army, is the lyric writer on 'We're All In It,' war tune published by Broadway Music.

The former governor has also written magazine pieces and poetry, but 'In It,' writtan with Paul Cunningham and Leonard Whitcup, is his first musical effort.

EXPANDING ROBBINS; FURTHER SUBSID COS.

The expansive Jack Robbins, who already has subsids in Cuba and Mexico, next plans a Robbins Music Corp. of Canada and, post-war, a Robbins Music of England and Robbins Music of Australia.

Right now Gordon V. Thompson, Francis, Day & Hunter and Albert & Son, respectively represent Robbins' music interests in those three countries.

ALLIE WRUBEL'S
LATEST SONG HIT!
MAY IN MEXICO
Words and Music
by
ALLIE WRUBEL
ASCAP
Published by
WALTON GOLDMAN, INC.
NEW YORK
6425 HOLLYWOOD BLVD.
HOLLYWOOD, CALIF.
CHICAGO

See Nix to Pa. Midnite Curfew

Philadelphia, April 20.

The midnight curfew on niteries, as proposed in several bills pending in Harrisburg, has little chance of passing, according to a committee of local tavern-keepers who have been contacting Pennsylvania politicos.

The committee, headed by Joseph Melody, huddled with David W. Harris, State Secretary of Revenue, last week, who told them that he was utterly opposed to a midnight curfew and he believed the State Administration was opposed to the 12 o'clock closing order as well.

Harris, who is also Republican City Chairman for Philadelphia, carries a lot of weight, in view of the large G.O.P. delegation in the legislature from this city.

The Democrats from Philly likewise are said to be opposed to a curfew. With the large bloc of votes from this city almost 100% against a midnight shuttering order, it seems certain that it will not pass.

Larry Funk's orchestra cancelled out of Village Barn, N. Y., date by leader's going into service. Anthony Mara orchestra replaced.

Johnny 'Scat' Davis and his band reopened Charley Foy's Supper Club in Los Angeles.

Award Trainer $900 For Death of Terrier

Minneapolis, April 20.

A district court jury awarded Gail M. Brancil, owner of a trained dog act, $900 damages for loss of a fox terrier trickster. She had sued the Sloppy Joe night club for $2,000 because, while playing an engagement there, Jill ate poison which had been set out for rats. Failure to warn her of the poison's presence constituted negligence, it was contended.

The dog's death leaves her with only one performing canine, Miss Brancil told the jury. She valued the lost dog at $2,000.

Down Kentucky Way

Cincinnati, April 20.

Veteran name songsters are headlining floor shows at the three top niteries on the Kentucky side of the Ohio river, opposite Cincy.

Gus Van is repeating at the Lookout House, after an absence of several months, and winds up an extended 20-day stay April 26. Cross and Dunn opened a fortnight's engagement Friday (16) at the Beverly Hills Country Club, where they have been frequent visitors, and Benny Fields started a two-week engagement the same night at Glenn Rendezvous.

Mich. Nitery Outfit Pledges State Help On Rum Violators

Detroit, April 20.

Hard hit by the agitation on soaring juvenile delinquency, particularly in the war centers, officials of the Michigan Table Top Licensees Congress have pledged their aid to the Liquor Control Commission of ridding their business of willful nitery violators, particularly those serving teen-agers.

The Congress, which comprises the State's nitery men, has been severely curbed and fined by the commission—the State recently required all youngsters in Michigan to carry birth-certificate drinking cards—and the latest action was taken to keep State control from expanding.

Otto W. Herpich, president of the Table Top crowd, told the State officials that the objective of a healthy nitery business could only be achieved through the cooperation of the liquor men themselves rather than by bullying tactics, and he said the organization itself would weed out nitery operators who were not running their biz properly.

Cleve. Niteries Cited

Cleveland, April 20.

State liquor agents are bearing down on niteries again, citing two for selling booze to youngsters and being responsible for another wave of commercialized immorality in the ranks of teen-age jitterbugs.

Joe Halton's cafe and Stone's cafe were named in affidavits after police discovered that they were allegedly involved in the delinquency of several young girls seduced by customers. Two 16-year-olds testified that the owner of Halton's cafe sold them likker, introduced them to men and often allowed them to sleep in booths overnight. Steve Salanci and Donald J. Conway were accused of taking them to hotels. Bartender at joint was arrested after selling booze to two adolescent boys. Stone's cafe also cited for allowing an 18-year-old lad and a 20-year-old girl to buy drinks.

Niteries in war-plant zones are being placed under heavy fire, too, by the police department, which has organized a checkup flying squad to cut down absenteeism in defense factories. Squad was formed as an emergency war measure when court cases revealed that war-workers arrested for speeding, accident and street brawls had become tanked up in nearby cafes.

Ex-Nitery Op Guilty On Conspiracy Count

Albert J. Contento, alias Al Howard, known as a gambler and former nitery operator in New York and Miami, pleaded guilty Wednesday (14) in New York federal court to charges of conspiracy and violation of the National Stolen Property Act. Sentence was postponed by Judge John W. Clancy to May 3.

Daniel Spencer Moran, a securities salesman, pleaded not guilty to the same charges Wednesday. His trial was set over, tentatively, to May 3. Both men are among the 13 indicted last week on charges that they had helped convert into cash and to transport across interstate borders securities stolen in Florida.

Sollie Childs on Unfair List, Charged With Strandings in Texas

Following complaints from Jack Irving, director of the Chicago local, American Guild of Variety Artists, that acts booked into Texas have been cancelled after opening night, leaving performers stranded, the American Guild of Variety Artists has initiated an investigation as a possible prelude to legal action.

On recommendation of Irving, Matt Shelvey, national AGVA administrator, had placed on the national unfair list Sollie Childs Productions, Inc., of Mineral Wells, Texas, operating shows in the southwest.

Childs is accused of breach of contract. According to AGVA, he contacted a number of agents, asking them to send acts into Texas and on a number of occasions cancelled them after opening night after trying to effect a cut in their salaries. AGVA has notified agents in the Chicago, St. Louis, Kansas and Milwaukee area of its action against Childs.

Ted Fio Rito's orchestra checked in at Monogram to play six numbers for the filmusical 'Melody Parade.'

Carl Fredericks and his band renewed for four weeks at Sugar Hill, Hollywood.

"THE DRINKS ARE ON ME"

"Think-a-Drink"

HOFFMAN

HIGHEST PAID BARTENDER IN THE WORLD

SERVES NOTICE TO—
MANAGERS—BOOKERS—AGENTS
AND "IMITATORS"

That the court sustained his copyright and PERFORMANCE rights by the all-inclusive order . . . establishing a precedent in show business by affirming the right of the artist to the fruits (and libations) of his own creation.

HERE'S A MICKEY FINN FOR IMITATORS!

The following court order is a warning against any further infringement, or use of any similar title or *performance*; and legal action will be taken accordingly:—Title and performance protected by Copyright No. 9515

IN THE CIRCUIT COURT OF THE ELEVENTH JUDICIAL CIRCUIT OF FLORIDA IN AND FOR DADE COUNTY, IN CHANCERY.
NO. 72788-C

CHARLES HOFFMAN, also known as "Think-a-Drink Hoffman,"
Plaintiff,
vs.
MAURICE GLAZER and JORDAN CORPORATION, a Florida corporation, trading as BILL JORDAN'S BAR OF MUSIC,
Defendants.

FINAL DECREE AND PERMANENT INJUNCTION

THIS CAUSE coming on for final hearing upon the bill for injunction and other relief filed by the plaintiff, the answer of the defendants and the voluminous testimony taken before the court by the parties to this cause and the court being fully advised in the premises it is

ORDERED, ADJUDGED AND DECREED:

1. That the plaintiff, Charles Hoffman, also known as "Think-a-Drink Hoffman," is the rightful and exclusive owner of the copyrighted title and trade name used by him and the rightful and exclusive owner of the performance in which he produces real, straight or mixed drinks or beverages, such as high balls, cocktails, liqueurs, zombies, coffee and ice cream sodas from metal cocktail shakers which are shown empty and from glass beakers filled with water.

2. That the defendants have infringed and violated these exclusive rights, trade name, work and performance of the plaintiff, and

3. That the defendants, their agents, employees, servants, confederates and all persons acting under their direction, and each of them, be permanently enjoined and restrained from directly or indirectly performing, publishing, copying, reprinting, distributing or otherwise causing to be performed, published, copied, reprinted or distributed the copyrighted title, address, work, act or performance of the plaintiff or any imitation thereof or from infringing in any wise upon the rights of the plaintiff and that the defendant, Maurice Glazer, be, and he is hereby, permanently enjoined and restrained from using the name "Think-a-Drink Count Maurice" or the name "Have-a-Drink Count Maurice," and Court costs in the sum of $58.45 hereby taxed against the defendants.

DONE AND ORDERED at Miami, Dade County, Florida, this 3rd day of April, A. D. 1943.

GEORGE E. HOLT,
Circuit Judge.

Now in 6th Week with Henry Duffy's
"MERRY-GO-ROUNDERS"
WILSON THEATRE, DETROIT

After Five Years—Still Personally
Managed By
WILLIAM MILLER
Paramount Bldg., New York City

MARJORIE GARRETSON

A DYNAMIC!
INDIVIDUAL!!
PERSONALITY!!!

Sophisticated Lady of Melody and Mirth at the Piano

CURRENTLY PLAYING
2 Weeks
RKO Golden Gate Theatre
San Francisco

JUST CONCLUDED
10 Weeks
BIMBO'S 365 CLUB
San Francisco

Opening April 27th
NEW CHATEAU ROOM
RADISSON HOTEL
Minneapolis, Minn.

Exclusive Management
WILLIAM MORRIS AGENCY
New York - Chicago - Hollywood

Personal Manager
ARTHUR BERGOFFEN

Special Material
MAC MAURADA

DANNY ROGERS

Just concluded 6 weeks at Hurricane, New York

NOW IN THIRD WEEK AT CLUB 18, N. Y.

AND CURRENTLY DOUBLING AT
LOEW'S STATE, New York
(WEEK APRIL 15)

COMPLETED
8 WEEKS WITH
ZIEGFELD FOLLIES
OF 1943

Per Mgt. TAPPS

AGVA Panel Rules Vs. Gali-Gali On 'Vanities' Exit, but Return Uncertain

On the basis of evidence sifted by a special advisory committee which sat in New York last week to hear the controversy the panel has ruled in a report to the American Gulld of Variety Artists that Gali-Gali, the magician, should be required to return to the cast of Earl Carroll's touring tab 'Vanities.' The magi quit the show three weeka ago after its Cleveland run, claiming that a 'rider' attached to his run-of-the-play contract permitted him to terminate the engagement in event of illness 'or other good cause.'

Despite the committee's findings, however, Mat Shelvey, national AGVA administrator, to whom the case was appealed by both Gali-Gali and Carroll, declared yesterday (Tuesday) he was still undecided whether the magi would be compelled to abide by the panel's decision because of the report subsequently submitted by the performer's medico, which stated that Gali-Gali's health was such that it would be 'suicide' to force his return to the show. Shelvey said the doctor's claims would require further investigation.

The magi, in asking AGVA to uphold his action, said he was a 'mental and physical wreck.' In its report to Shelvey, the committee said: 'Gali-Gali claims to have been badly treated, abused and threatened. He claims that the conditions under which he was working with the Carroll unit were such as to be unbearable and to make it difficult, if not entirely impossible, for him to properly perform. Gali's charges center around the action of and treatment received from William Mendor, the stage manager of this touring company. This committee is unanimously agreed that the complaints made by Gali may very well give him the right to terminate his contract for cause. However, the facts complained of have not, in any way, been corroborated or further substantiated. While we have no reason to doubt him, we feel that charges such as these should be corroborated before we should conclude his right to terminate the couract.'

Sifting the evidence were Lionel Kaye, Bill Brandell, Wally Jackson and David Figueroa.

N. Y. VERSAILLES SHOW TO TOUR NIGHT CLUBS

Current floor show at tha Versailles, N. Y. nitery, Is being whipped into a 'Versailles Unit' for a country-wide tour of night spots. George Hale is supervising the production, with Miles Ingalls handling the bookings.

Show will have six production numbers featuring the Conover Models and, in addition to the dancing teams of Carol and Sherod and Ellsworth and Fairchild, curently at the Versailles, a comedy act will be added.

With the show bowing out of the Versailles on May 28, the tour gets under way at the Glen Rendezvous, Newport, Ky., June 6, with dates at the hotels Book-Cadillac, Detroit and Roosevelt, New Orleans, thus far skedded to follow.

Asking price for the packaga show is $2,500 a week.

'Big Time' Orch Wage Snarl Catches WLB Eye

Los Angeles, April 20.

War Labor Board is readying to crack down on the dispute over the $10-a-show wages drawn by the pit band at the Mayan theatre for the run of the Fred Finklehoffe-Paul Small Variety revue, 'Big Time.' Homer Curran, who furnishes house and orchestra, is protesting the scale as excessive, claiming the rate violates the wage ceiling set by WLB. Musicians declare the same scale was paid by shows playing the house in 1941 and 1942, before the ceiling went into effect.

WLB has notified both parties that penalties will be levied on payers and payees if an Investigation proves that Federal regulations have been violated.

Flays Actors Who Beg for Applause

Lansing, Mich., April 18.

Editor, 'Variety':

Why is it so many actors spoil their performance by begging for applause? I've noticed it time and again, and I think there's nothing more disgusting. If I were in their shoes and found that my particular part of the show wasn't wowing the customers, I believe I'd go to work overhauling the act so that it did—and not vent my spleen on the folks out front for not being appreciative.

Recently, we had a big name revue in our town. One of the performers began heckling the audience almost from the opening curtain because they didn't howl with glee or make the rafters ring with thunderous applause for his efforts. He was good, and I'll admit maybe the audience wasn't as responsive as it should have been, but he only mada things much worse by continually making sneering asides about 'folks sitting on their hands' and 'really, the applause wouldn't hurt my ears,' etc...

Maybe I'm just an old crab—but who wouldn't be, to get up in the morning and find his Victory Garden buried under a foot of snow the last of April? But I still say performers shouldn't treat their audiences as if they were a bunch of hicks (even if we are) and shouldn't ask for applause. If they can't get it otherwise—to blazes with it.

W. H. Hackett,
Theatre Editor,
Lansing (Mich.) State Journal.

PAT O'DAY ON PROBATION

Minneapolis, April 20.

Paul R. Thompson, known in entertainment circles as Patrick E. O'Day, returned with his wife to Brooklyn, N. Y., after the latter succeeded In inducing the federal court here to put him on probation after ha pleaded guilty to impersonating a Government agent and cashing a worthless check here.

TIRELESS TEMPLETON

Marathon Dates and 66 Routines in First Six Nights in N. Y.

Alec Templeton, currently appearing at the Waldorf-Astoria hotel, N. Y., now provides the entire late supper show nightly in the Wedgwood room. The King Sisters, who opened in the show with him April 2, closed Sunday night (11), and have not been replaced.

The blind piano-satirist does not play the dinner show at the spot, the entertainment for that being Frakson, magician, backed by Carmen Cavallaro's orchestra. Incidentally, Cavallaro, who also plays the supper show with Templeton, was originally a solo pianist, and now features the piano with his band.

During his first six nights in the Wedgwood room Templeton played 66 numbers without repeating a single one. He determined in advance that he would not repeat any selection, even for an encore, during the entire four-week engagement.

Besides his nightly stint at the Waldorf and his five-minute program Monday, Wednesday and Friday nights on the Blue network for Dubonnet wine, Templeton Is working in a few concert dates.

He also did a guest shot last Wednesday (14) on the Old Gold program via CBS. Since that involved a regular broadcast and repeat, in addition to his scheduled Dubonnet program and the supper show at the Waldorf, he played a quadruple stint during the evening.

Although the Waldorf provides him with living accommodations during his engagement there, he usually commutes from his home in Greenwich, Conn.

Nitery Owner Gets 12-15 In Hub Fire

Boston, April 20.

Barnett Welansky, owner of the Cocoanut Grove, where 491 people, including many In show business, died in a fire last Nov. 28, was sentenced last week to serve 12 to 15 years at hard labor in state prison on 19 counts of manslaughter.

Judga Joseph L. Hurley, in sentencing Welansky, who was not on the premises the night of the fire, denied defense motions for a new trial, for a continuance or for an arrest of judgment.

Removed to state prison, Welansky was examined for suitable occupation and was assigned to a sewing machine making underwear. He has a heart ailment.

The final courtroom scene was one of bitter castigation of Welansky by Atty. Gen. Bushnell, who prosecuted the case from the beginning with considerable oratorical flourish.

Ottawa Fine for Crowding

Ottawa, April 20.

Strict checkup on fire regulations begun after the Boston and Newfoundland disasters is being continued here without letup.

Latest court appearance Is Frederick Robertson, Mayfair theatre mgr., fined $40 and costs in city court for overcrowding. Police claimed picture house, a nabe, was still selling tickets when more than 400 people were standing at the back and in the aisles.

Charges of Negro Discrimination Widen Breach in New York AGVA

Breach between the New York local, American Guild of Variety Artists, and the advisory committee seeking to restore local autonomy to the N. Y. local was widened this week over claims that discrimination against colored people currently exists within the vaude and nitery union.

'I challenge any such claims,' said Dave Fox, director of the N. Y. local. 'Long before the so-called advisory committee began to function, the N. Y. local of AGVA had been doing everything within its power to help the colored performer. That goes for the present, as well.'

Backing up Fox's contention was a statement from Marcia Marquez, colored comedienne, which averred that the discrimination claim was a misrepresentation. 'In my long association with AGVA, I've been treated as well as anyone else,' she said. 'I've sat in on meetings with AGVA, as have other colored performers at the Ubangi Club, but never was there even the slightest suggestion of discrimination.'

Newest development in the rift within AGVA was occasioned by a remark made at a mass meeting staged by the advisory committee last week. At that time a slate of officers was nominated as a prelude to the submission of a petition to the parent Associated Actors and Artistes of America demanding the right to hold an open membership meeting and elect a rank-and-file board to rule N. Y. AGVA.

Howard's Name Cues Remark

When the name of Bob Howard, colored pianist-singer, was advanced as a vice-president under the proposed autonomous setup, Samuel Kramer, who presided at the mass meeting, commented that once local autonomy was restored there would be no discrimination against colored people in AGVA. Kramer's remark provoked the stew in the union's administration.

Slate of nominees is being held in abeyance pending action by the 4A's on the petitions obtained by the advisory group. Harlan Dixon, dance director and exmusicomedy hoofer, was nominated as president. In addition to Howard, others selected for vice presidents include Hal Sherman, Nita Naldi, Moya Gifford and Peter Wells.

The petition, to which more than 300 signatures have reportedly been affixed, will be presented to the Four A's at its next meeting. If the demand for the open membership meeting is rejected, committee spokesmen say they're 'loaded with ammunition' and won't give up the fight. Claimed by the committee that under the present setup the N. Y. local is stripped of democratic procedure because AGVA membership has no say in the administration's policies.

'Ice Follies' $165,000 In 3 Fine Mpls. Weeks

Minneapolis, April 20.

'Ice Follies' played to about 130,000 paid customers, 35,000 more than ever before here, grossing an estimated $165,000 for its three-week stand at the Arena. There were 25 performances scaled at $2.20 top. A check of $8,059.98, representing the gross of an extra performance, was turned over by the owners to the war chest.

During the engagement, the show sold $1,613,925 of war bonds through solicitations during the performances and as the result of a special war bond matinee when admission was through purchase of a bond.

Troupe is laying off three weeks here before resuming in Seattle and then going to San Francisco, where new edition will be staged.

OPA Sympathetic To Stage Terpers

Washington, April 20.

Office of Price Administration has recognized the dancing lines in the motion picture houses and in musical comedy, and they will be allowed a special dispensation on shoes.

Fanchon & Marco applied for 19 pairs of shoes for the Roxyettes now pirouetting on the Earle stage, with each chorine equipped with four sets of dancing slippers in various colors. The color scheme is out and so is the four-pair schedule. But OPA recognizes that stage dancing wears out shoes faster than a letter carrier, and the restrictions calling for the normal three pair a year are relaxed to costume the coryphees. When their shoes wear out the entrepeneurs can apply on special OPA blanks and have them replenished.

Order also applied to professional entertainers specializing in dancing, to musical comedy choruses and to Hollywood girls whose specialty is terpsichore.

John Dugan Quits MCA

John Dugan has resigned from Music Corp. of America, where he was In the theatre department, following differences with Sonny Werblin, MCA executive, late last week. Attempts were made up until early this week to get Dugan to reconsider, but he remained adamant. Ha will go Into the agenting biz on his own.

MCA is now looking for a replacement In tha department headed by Phil Bloom.

Ink Spots Unit on Interstate

San Antonio, April 20.

Interstata Circuit has set a unit on its circuit of houses headed by the 4 Ink Spots with Lucky Millendar's orchestra.

Show is set to open here at the Majestic Thursday (22).

Connee's Ky. Cafe Date

Connee Boswell has been booked to open at the 200-capacity Glenn's Rendezvous, Newport, Ky., May 7 for two weeks. Spot is right across the river from Cincinnati.

Date is singer's first nitery booking in some time. She returns to theatre work after its completion, opening at the Stanley theatre, Pittsburgh, May 21.

New Orleans' War-Boom Harvest Makes City 'Paris of New World'

By TED R. LIUZZA

New Orleans, April 20.

The war is a new experience for this old town on the Mississippi river. In World War 1 it got all the backwash and little of the economic hypodermic. Today the sharp staccato of riveting has been added to the symphony of indulgent living, which for generations has brought the city the characterization: Paris of the New World. It all adds up to terrific grosses for show business, particularly niteries.

With shipyards booming, plane assembly plants in construction and many other factories turning out war materials, it is not only geared to the effort, but shifting the gears so smoothly that it is not jarring a single rock salt crystal from behind Antoine's oysters Rockefeller, or missing a drop of fiery cognac from the Cafe Royale at Arnaud's.

In the last census New Orleans had a population of 494,000; but today the population is estimated at nearly 610,000, and it's still growing. Business men will tell you confidently that it is headed for the million mark, and it has a good chance of continuing growth in the post-war era.

Unemployment is unheard of these days. With payrolls at an all-time high, with families that were so lately on the WPA or direct relief now earning from $60 to $100 per week, with a flood of bills pouring into the hands of workers who can't buy new cars; with thousands of persons demanding relaxation from straining labor, the night spots, theatres and other entertainment places are getting a terrific play. The movies are booming and vaudeville has come back. Saloons and cocktail lounges with singing acts and boogie-woogie pianists and hole-in-the-wall niteries with strippers are reaping harvests, and it is a question if the performers aren't earning as much money as when vaudeville was in its heyday.

Capacity Audiences Everywhere

New Orleans has always been proud of its cultural contributions to the nation. It is going to have a permanent opera company. It is in the midst of a gala theatrical season. Road shows, one-day opera stands, concerts by famed artists have drawn capacity crowds. Irwin Poche, manager of the Town Hall, is now the city's leading impresario.

New Orleans is a great rail center connection with the Army camps in the state and adjoining areas where nearly half a million men are in training, and these, too, add to the bustle of the city on weekends because of the many entertainment features the town provides. Parents and relatives who come here to visit the men in the armed forces stationed at bases on the lake front, Navy Yard and Coast Guard station further swell the city's population on weekends. Hotel rooms and available housing space are at a premium.

With the good grace for which this old town has long been noted, the city is adapting itself surprisingly well and managing it without losing either the warmth of its hospitality or its almost light opera charm. And the people are still finding time to dine at length in its famous restaurants in the French Quarter. They are still enjoying their shrimp remoulade or shrimp creole, at pre-war prices, and working the day's worries under with a flaming Cafe Brulot Diabolique.

A large part of the city auditorium that saw the gay balls of Mardi Gras is now a barracks for soldiers. The gay celebration has been called off for the duration. The floats which feature the gorgeous night pageants and other gadgets that cost hundreds of thousands are stored away, gathering patriotic dust. But even that loss is small compared with the others that accompanied the cancellation of the celebration—a loss of two to three million dollars, which the tourist trade brought during Carnival week.

New Orleans has taken up the burden of wartime production, without laying down the gentle burden of indulgent living.

Follow The Arrows... For Box-Office Results!!

THE BERRY BROS.

STRAND, N. Y.

The Berrys are still boffing with their spectacular hoofing, with that business of flinging the canes about giving the turn its excellent novelty. They drew the top applause opening night. They were standing 'em up in the lobby. Kahn. 'Variety', Apr. 14.

Currently At The

STRAND

New York

Engagement Extended To Six Weeks . . . .

Just Concluded 29 Successful Weeks With Fred F. Finklehoffe's 'SHOWTIME'

Under Contract to Universal Pictures for a forthcoming production....

Exclusive Management

SAM BERK

1619 Broadway New York

Nina Lunn, Senator's Kin, in Show Biz Bow

Philadelphia, April 20.

Another society name made her nitery debut here last week. She's Nina Lunn, granddaughter of U. S. Senator Wallace White of Maine.

The gal is an Al Siegal 'discovery' and has been signed for a part in 'Miss Underground,' coming Broadway musical. Her nitery stint at the Embassy is her first professional job. (Reviewed under New Acts.)

BRITO VS. SINATRA

Two 57th St. (N.Y.) Niteries with Opposing Warblers

La Martinique, class New York nitery, has signed Phil Brito, Blue Network warbler, to a four-week contract at a reported $500 per, with options for four more, starting tonight (Wednesday). Engagement is seen as competitive move to Frank Sinatra's click at the Riobamba, which has other higher bracket spots searching for personable male singers who have had the benefit of a radio buildup such as CBS gave Sinatra. Fact that Martinique is located crosstown on same street (57th) is indication of feuding possibilities which the owners have in mind in signing Brito.

Latter, who is heard over Blue Network six times weekly, and who came to New York a month ago from radio work in Cincinnati, has just signed a Victor contract.

Show at the Martinique remains the same, spotting comedian Jackie Miles and Elaine and Fred Barry, dancers.

Cynda Glenn Slated For St. Louis Operetta

Cynda Glenn is set for the St. Louis Municipal Operetta this summer, opening in 'Rose-Marie' in June for Dick Berger, after completing at the Troika, Washington nitery, where she returns May 20. This is the comedienne's third date at the D. C. nitery. A week at the Capitol, Washington, precedes the Troika.

Miss Glenn had to turn down the Copacabana, N. Y., because of the St. Louis engagement.

AGVA SEEKS TO SIGN COPACABANA, N. Y.

American Guild of Variety Artists has initiated steps to line up Monte Proser's Copacabana, New York east side nitery, for a minimum basic agreement contract. AGVA, seeking an 'A' classification pact calling for minimums of $75 for principals and $50 for chorus girls, is concerned principally over working conditions, according to Dave Fox, N. Y. local director for AGVA.

Meanwhile, Fox announced settlement of the dispute between Steve Murray, comedian-m.c., and Harry Finkelstein, owner of Club 51, N. Y. Murray, in a complaint to AGVA, said he was inked in on a two-week contract March 30 and that when Finkelstein shuttered the nitery for repairs April 3 he was only offered salary for four days. Compromise settlement involved payment to Murray of $107.75.

Club 51 is skedded to reopen with Pat Harrington and Frankie Hyers, latter having switched over from nearby Club 18, where they had long been standbys.

Robbed of $5,600, $3,000 Overlooked

Minneapolis, April 20.

In a daylight holdup, three bandits beat Peter Revsbech, manager of the S.O.S. night club here as he was entering the establishment and got away with $5,600 in cash. However, they overlooked $3,000 in their victim's inside overcoat pocket.

Revsbech had just been to the bank to draw money for cashing checks, making change and meeting the payroll. The establishment was insured against holdups for $6,000.

Penthouse Hennery

Milwaukee, April 20.

Joe Mallon, who manages the Plankinton Arcade on Wisconsin avenue, has taken time enough from the bowling alleys and other activities in his building to plan a poultry farm in the penthouse atop the Arcade with a starting line of 200 Rhode Island Reds to get things going.

Assisting Mr. Mallon will be 18 of his staff who will share the expected eggs, the idea being that 200 hens ought to supply all concerned most amply.

The health department says the idea is okay so all Joe Mallon and his co-ops have to do now is collect the eggs.

Detroit Device Helps Sponsor Local Talent In Hollywood Tryouts

Detroit, April 20.

Dancing and dramatic schools here have hit upon a new device for showing off their abilities and landing their prodigies in Hollywood.

When Geanne Gustaf, 16-year-old actress, received notice from a picture agent to go to the Coast at once, the youngster was stuck for money. Other students at the youngster's dance and dramatic school heard of her plight, whipped together a show, went out and sold tickets, ran the entertainment off to two spill-over crowds when the press got interested in the charity device, and handed over several hundred dollars to their prodigy for the Hollywood trip.

Miss Gustaf in addition to being a dancer had sung with several bands in Detroit. Other schools now are working on the idea of similar shows with the idea of sending out their brightest prospects to the Coast in view of the player shortages.

Roadhouse Still Laying Eggs, Real Ones This Time

Camden, N. J., April 20.

New use for old niteries has been discovered by a couple former Philly stock brokers. They bought a roadhouse near here which had closed down since gas rationing made it inaccessible, and have used it as the nucleus for a poultry farm.

Spot is the former Golden Slipper Club, on the Black Horse pike, about six miles from here. It will be headquarters for 50,000 chickens. Operators are Morris Waber and Sol Spiegelman, who were recently released from the Army in the over-38 classification on the provision they get into essential industry.

Saranac Lake

By Happy Benway

Saranac, April 20.

Whitey Mathews, the IATSE member who made the grade here, is now working backstage on Broadway for 'Counsellor-at-Law,' the Paul Muni revival.

Bede Fidler, here for four years, is now taking a medical secretarial work routine in Reading, Pa., and doing o.k.

Margie Regan, ex-secretary to Jimmy Johnston, the fight promoter, has received her final papers and has returned home.

Rose Goldstein is flashing good reports. Looks like she's due for a trip home.

Richard (Mutual) Puff visited by his wife nightly. He's making a rapid comeback and should be on mild exercise soon.

George Eaton and wife, formerly of the old Columbia burlesque circuit, visiting their son John ('Legit') Eaton, who is doing o.k.

Tommy Vicks, Boston m.c. and comic, is recovering from the flu and a dislocated ankle.

Clayton Cornell, manager of local Pontiac theatre, was handed a plaque and medal for his efforts on behalf of the Red Cross drive.

(Write to those who are ill.)

Variety Bills

WEEK OF APRIL 23

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (22)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Eunice Healey
Jackie Miles
State (22)
Novak Sis
Stepin Fetchit
Dions Costello
Benny Rubin
Adrian Rollini 3
The Hit Paraders
PITTSBURGH
Stanley (23)
Xavier Cugat
WASHINGTON
Capital (23)
"Hobby Lobby"
Mimi Kellerman
Fague Springman
Rhythm Rockets

Paramount

NEW YORK CITY
Paramount (21)
H James Orch
Golden Gate 4
Dave Barry
Evelyn Farney
CHICAGO
Chicago (23)
4 King Sis
Oxford Boys
A Allen & Hodge
Red Dust
Regal (23)
Eddie Durham Bd
Sinclair & Le Roy
Earl & Francis
DETROIT
Michigan (23)
Beatrice Kay
Johnny Long Bd
Tim Herbert
Carr Bros
MIAMI
(21-23)
Jeanette Garretta
De Castro Dancers
Chester Dolphin
Jackie Green
Allen Jones
OMAHA
Orpheum (23)
Tommy Dorsey Bd
Vidstone
Buddy Whaling

RKO

BOSTON
Boston (22)
Chico Marx Orch
Frank Gaby
Toy & Wing
(15)
Sonny Dunham Orc
Wimlek & Mae
Stepin Fetchit
Jane Frazee
Minnevitch Boys
CLEVELAND
Palace (22)
Andrews Sis
Mitchell Ayres Orch
Masters & Rollins
Jessie & James
(15)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes
COLUMBUS
Palace (27-29)
Boone C Jamboree
(20-22)
Will Osborne Orch
Beatrice Kay
Carr Bros
Ruthie Barnes
ROCHESTER
Temple (23)
H McIntyre Orch
John Boles
Christine Forsythe
Canfield Smith

Warner

NEW YORK CITY
Strand (23)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
(16)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
PHILADELPHIA
Earle (23)
Phil Spitalny Orch
(16)
Hal McIntyre Orch
Alan Mowbray
3 Samuels
Chas Carrer
PITTSBURGH
Stanley (23)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes
(16)
Andrews Sis
Mitchell Ayres Orch
Jesse & James
Masters & Rollins
UTICA
Stanley (23-26)
Sammy Kaye Orch
Criss Cross
Sunny Rice
WASHINGTON
Earle (23)
The Roxyettes
Mario & Floria
Gene Marvey
(16)
Ina Ray Hutton Orc
Dorothy Keller
Walter Nilsson

Independent

NEW YORK CITY
Music Hall (21)
Dorothy Shawn
Juno Forrest
Albert Gifford
1 Hywood Blondes
Broadhurst (24)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (21)
Chico Marx Orch
Marty May
Toy & Wing
Marion Hutton Co
De Vasconcellos
Johnny Burke
Jefferson (24-25)
3 Marshalls
4 Queens
Mickey King
Jacqueline Hurley
(1) to Fill
BROOKLYN
Mayfair (24)
Benny Baker Co
Philip Peters
(3) to fill
LONG ISLAND
Jamaica (22-25)
Blaxine Bros & Bob
Ted Claire
Elaine Barton
Tyl'r, Thorn & R'b't
(1) to fill
(22)
Merle Fellows
(3) to fill
Lynbrook (23-24)
4 Naval Cadets
Gary Gale
(3) to fill
Steinway (22-24)
3 Murphy Sis
Elaine Jordan
Bento Bros & Rita
Doyle & Seal
Cleo Florenz
ALLENTOWN
Colonial (23-25)
Salute from Hawaii
ATLANTIC CITY
Steel Pier (24-25)
Les Brown Orch
Salute from Hawaii
BALTIMORE
Hippodrome (23)
Bertay Sis
Radio Aces
Howard-Paysee D
Jack Marshall
Gautier's Brickl'y'a
State (22-24)
Stanley & Elva
Shy Sis
Wynn 2
Earl Faber
(25-28)
Morris & Morris
Tyler & Renard
BRIDGEPORT
Lyric (18-20)
Mal Hallett Orch
Elton Britt
Muriah Sis
Al Gordon
CAMDEN
Towers (23-25)
2 Olympics
June Hart
Little Tough Guys
Harris & Howell
Rigoletto Bros
ELIZABETH
Liberty (22-25)
The Great Lester
The Graysons
Helene & Her Violin
(1) to fill
HARTFORD
State (23-26)
Sammy Kaye Orch
Criss Cross
Sunny Rice
INDIANAPOLIS
Circle (23)
E Carroll's Vanities
NEWARK
Adams (23)
Charlie Spivak Orch
Val Irving
Bellet & English B
PASSAIC
Central (22-25)
Stan Kenton Orch
Johnny Morgan
Mitzi Green
Al & Connie Fanton
PATERSON
Majestic (22-25)
Lee Hunt & Julietta
Al Zimmy
Patsy & Sylvia
Gallo & Girls
PHILADELPHIA
Carman (23)
Jack & June Blair
Two Chords
Keaton & Armfield
The Appletons
Fay's (23)
Count Basie Orch
Thelma Carpenter
Apus & Estrilita
6 Congaroos
PROVIDENCE
Metropolit'n (23-25)
Ina Ray Hutton
Jane Frazee
Charles Carrer
Diamond Bros
WASHINGTON
Howard (23)
Cootie Williams Orc
Brookins & Van
3 Blue Jackets
Pope & Louie
WATERBURY
Poli's (21-22)
Mal Hallett Orch
Elton Britt
Murtah Sis
Al Gordon
WOONSOCKET
New Park (24-26)
Birdland
Joe Rio
Muriah Sis
Rex Weber
Snap & Snappy
WORCESTER
Plymouth (19-21)
Judy Canova
The Graysons
Bo Jenkins
Bud Sweeney

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barris
Odalique (6)
Lolita Moya
Aquarium Rest.
Al Powell Maniacs
Alan Holmes Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Wynne Warfield
Jean Benoit
Beverly Hosler
Moya Gifford
Madelyn White
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Sylvia Marlowe
Brenda Forbes
Hector Montverde
Stuart Ross
Helene Hoskins
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
R & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Kuker
Alphonse Cimer
F Newton's Orc
Casbah
Frank Ricker
Carlos Montoya
Dolores Anderson
Don Maya Orc
Casino Russe
Blonka
La Balla Alexia
Jascha Davidoff
George Sallan
Nadia & Sasha
Gypsy Chorus
Ariona
Ilona Foley
Frances O'Connell
Marie Deley
Dorothy Mack
Mariana Francis
Paula Valara
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Ann White
Betty Ann Jordan
Al Stone
Barbara Lee
Bud Sweeney
Carrie Finnell
Perry Stoner
Mickey Ford
Vinra Curran
Diana Fontane
Hazel McNulty
Gaya Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Club 51
Bee Kalmus
Rosie Moran
Helen Olson
Steve Murray
Coney Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Gomez & Beatrice
Sunny Rice
Leonora Aumra
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
George Sterney Orc
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Harriet Hector
W. C. Handy
Penny the Horse
Willie Solar
Colia Farm
Billy Wells
Four Fayes
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlito
Virginia Maya
Pedro Lopes
June Melva
Groat Daniel
Emma Francis
Norina Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
June Melville
Julia Gerity
Dorothy Kellison
Adlilla Kresky
Keyboard Kuties
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Georgina Bolando
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Gray Orc
Chiquito Orc
Andra Bolo
Charles Inwald
Famous Door
Jimmy Allen Orc
Greenwich Village Inn
Dooley Wilson
Wini Shaw
Nils & Nadynne
Dinorah & Cuban B
Geo Handy Orc
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Carmen de Rivero
Jose Fernandez
Noro Morales Orc
Monrita & Leo
Pilar & Lusito
Penito Orc
Hickory House
Diane Noble
Anell Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Harry Stockwell
Karen Zocka
Edith Waters
Keith Clark
Vaclos & Vula
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodornaires
Marilyn Duke
Ziggy Talent
Murphy Sisters
Cerney Twins
Vaughn Monroe Orc
Hotel Dixie (Terrace Room)
Jacqueline —
Al Trace
Arlene Trio
Hotel Edison
Tommy Tucker Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahala
Tallima
Momikai
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Adela Inga
Ronny Roberts
Bisselle & Farley
Peter Killam
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Belancourt Orc
(Royal Palm)
Olinger Johnson
Jack Reynolds
Sandra Rosell
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Bob Allen Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
The D'Ivons
John Sebastian
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andrinis
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Ray Parker
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
Ricardel Orc
Hotel St. Moritz
Dolores Del Carmen
Don Perry Orc
(Maisonette)
Dinna Del Rio
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Alec Templeton
Mischa Borr Orc
Carmen Cavallaro O
Iceland Restaurant
Denny White
Kathryn Harvey
Miach
DeQuincey & Givens
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Honey Ames
Carter & Ross
Lorna Rhodo
Margaret Gray
Joe Capello Orc
Kelly's Stable
Coleman Hawkins
Billy Daniels
Vicki Zimmer
Nat Jaffe Orc
La Conga
Carmen Amaya
Consuelo Moreno
Sublena
Machito Orc
Jose Curbelo
La Martinique
Wynn Murrey
Jackie Miles
F & Elaine Barry
La Martiniquettes
Maxi Bergere Orc
Sossee Orc
Latin Quarter
Gloria Blake
Mitzi Haynes
Tuni & Mimi Worth
Seven Fredysons
Corinna & T Valdes
Jerry & Turk
Harold & Lola
Carissa
H Lord, Bird & LaR
Mickey King
Carol Raye
Gloria Gilbert
4 Rhythm Rockets
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Miliskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Robert Field
Charlotte Vogue
Eddy & Lake
Tony Canzonori
De Maye, M & M
Francis Lane
J & J Brandel
Lou Martins Bd
Monte Carlo
Jack Rosello Orc
Pierre Beaucaire
Iris Raya
Evelynid Trio
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Sadie Banks
Leo Fuld
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Queen Mary
Naya Grecia
Vera Niva
Catalina & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeana & Phillipe
Adams & Dell
Jack Allyn
Ned Harvey Orc
(Alpine Musical
Rainbow Inn
Murray Davis
Joe Crosby
Muncie King
Pat Clancy
Vallia
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Frank Sinatra
Pierre De Angelo
Joe Rio
Carol King
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Joanna Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adoina & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Moyshoff
Julius Monk
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Keyaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irena Barklay
Pat Ring
Evelyn Brock
Skeets Tolbert
Tangi Club
Jackie Mabley
3 Loose Nuts
Beatrice Dye
Columbus Orc
Versailles
Cal Olman Orc
Panchito Orc
Dwight Fiske
Evelyn Daw
Ellsworth & F'chlld
Carolo & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Jube Sheeran
Johnny Faust
Scott & Susanna
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Eda Dova
Carol Channing
Don Fry
Wivel
Bob Lee
Tommy Hayden
Selandia Dancers
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Coward's 'Happy Breed' On Two Cities Pix Sked

London, April 7.

Two Cities Films has lineup for three bug-budgeters, with first one being Noel Coward's 'This Happy Breed,' the play in which the actor-author has been touring the provinces prior to a London opening.

Picture is skedded to start shooting end of April at Denham studios, with Richard Newton in the part originally intended for Robert Donat, who is not available.

This will be followed by picture starring Laurence Olivier and another starring Vivien Leigh, with average cost per film to be around $800,000.

George Frazier doing a story for Life Magazine on Frank Sinatra.

Night Club Reviews

BLUE ANGEL, N. Y.

Herbert Jacoby, Mme. Claude Alphand, Sylvia Marlowe, Brenda Forbes, Hector Montverde, Stuart Ross; $2 and $3 minimum.

The new Blue Angel is a class room, decored by Stewart Chaney, and now presided over by 'conferencier Herbert Jacoby (nee Le Ruban Bleu, Le Tricolor and kindred Continental boites). Jacoby's partner is Max Gordon, not the legit impresario but entrepreneur of the Village Vanguard, a more intime and not so chi-chi Greenwich Village cafe.

This East 55th street room is the old Kit Kat, more latterly the ill-fated Cafe Life. It has a much better chance under Jacoby's showmanship and following, especially if he fortifies himself with something unusual. Right now that something's lacking.

It's a fair blend of familiars, but with nothing socko. Mme. Claude Alphand, who headlines, is the wife of a Free French press officer, and she herself was formerly prominent in Paris society. She's essentially a parlor entertainer with her native chansons, plus one English ditty. Being essentially lyric numbers, her French stuff is naturally restricted in appeal, as witness the better reaction when she did her one frothy English number.

Sylvia Marlowe plays a harpsichord in jive and that's good for only two numbers; after that it's overboard.

Hector Montverde, Venezuelan singer, who opens, is a pleasant balladeer in his native tongue.

Brenda Forbes, the English comedienne, does special lyric material, okay for the class cafe league. Her satire on the Latin cycle is the best. Stuart Ross piano accomps throughout, and Jacoby does the emceeing in his usually competent manner. No dinner, just supper sessions, but no dancing, although the room, unlike the smallish Ruban Bleu, has the necessary capacity. However, that would add to the overhead; furthermore, Jacoby has been identified with the Continental idea of intime boite and specialty divertissement, and should eschew it. But he does need something boffier to put his new spot on the map. The lush interior merits it, and the capacity permits the necessary overhead for something fancier. *Abel.*

Biltmore Bowl, L. A.

(BILTMORE HOTEL)

Los Angeles, April 15.

Matty Malneck Orch (11), Connie Raines, Amando & Lita, Knight Sisters; cover $1-$1.50.

Put a band on the stand, a few acts out on the floor and watch it fill up. Sounds like wishful thinking or the Utopian formula but nonetheless it works here like a charm. The whyfors are as simple as they are expedient—wartime spending and lack of comparable competish. What Joe Faber has on display in the Bowl is no better, no worse than the general run of entertainment since all stops were pulled on the purse strings. In fact, trade has been so bullish that Faber slapped on a cover charge, the same as obtains at the class Cocoanut Grove, and nary a squawk has been heard. Big question over the week-end is not how to get 'em in but where to put 'em.

What's on view is a modest little package that serves well its purpose. There's not one name or act that normally would pull of its own strength or draw. Matty Malneck, one time fiddler with Paul Whiteman and more recently identified with small, novelty groups, has 11 men taking his downbeat. After a few weeks as the Monday night band at the Palladium he is actually breaking in locally as a dance outfit. His name is not the lure, nor are any of the others even though Connie Haines has been around as a band singer.

Malneck's dansapation, dispensed by four sax, four brass and three rhythm, is more standard than distinctive. Hot licks and trick passages are avoided for the more simple orchestrations and that's okay here as the clientele runs to middle-agers who like their tempos tamed down to a slowish shuffle. Gayle Roberts' warbling is acceptable.

Out on the floor are Miss Haines, who gives her ditties a well turned and neatly polished rendition, styled through the groove and easy to take. The Knight Sisters are acro dancers, who speed through their routine to a flashy double split finale. Amando and Lita have a roughhouse turn that takes them through an apache and other slam-bang capers. They work hard and make every fall count. *Helm.*

G'WICH VILLAGE INN

(GREENWICH VILLAGE, N. Y.)

Benny Rubin, Wini Shaw, Nils & Nadynne, Mildred Ray Girls (8); George Handy Orch (14), Dinorah Rhumba Band (6); minimum, $2.50.

Since the Greenwich Village Inn started spending money for names, starting with Benny Fields last fall, this spot has flourished, catching maximum of transients plus its steady New Yorker patronage. Present show is typical because the Benny Rubin stage-screen rep and ditto Wini Shaw obviously is drawing its quota of visiting firemen. Latest offering (which runs close to an hour) is called 'Easter Parade,' and likely to last well into spring.

Rubin bows out after about 10 days in order to open at the State, N. Y., with Dooley Wilson, colored pianist-singer of 'Casablanca,' due in from the Coast as a replacement. This is Rubin's initial nitery appearance in the east, but, aside from m.c.'ing the show, it's his familiar vaude routine even down to a comedy dance to close. His dialect gags perhaps suffer a bit from not being spotlighted on a stage, but he clicks nicely. Standout are the Italian barber, the dad who sends his daughter to finishing school, the two boasting drunks and the serious Statute of Liberty finish spiel.

Miss Shaw, in her first appearance since her return from a USO-Camp show tour, is a natural for the room. Attractive as ever, she's still selling her tunes as effectively as ever. Best in the long array (she could hardly be blamed for staying on so long; they liked her) is 'Nice To Come Home To,' 'Black Magic,' 'Love For Sale' and medley of tunes she introduced, including 'Lullaby of Broadway,' 'Courtesy of Love,' 'Too Marvelous for Words' and 'Lady In Red.'

Nils & Nadynne, holdovers from previous show, continue to smash returns. Ballroomologists use daring one arm twirling feats and numerous balancing stunts that verge on the acrobatic. They're solid. Mildred Ray Girls are still tops. Line's three production numbers are in excellent taste. George Handy orchestra plays the show and for part of dancing while Dinorah's rhumba combo is in for the relief. *Wear.*

BLACKHAWK, CHI

Chicago, April 15.

Chuck Foster Orch (11) with Billy Blair, Dottie Dotson, The Stadlers (2), Richard Buckley; $1 minimum; Saturday and Sunday, $2.50.

From Tschaikowsky to 'Ding Dong Daddy' is the gamut of musical emo-

(Continued on page 55)

New Acts

NINA LUNN
Songs
10 Mins.
Embassy Club, Philly

Nina Lunn is the latest of the society debs to make her bow in show biz, and, unlike many of them who made their debut at the Embassy, the gal appears to have something to sell besides her family background. (She is the granddaughter of U. S. Senator Wallace White of Maine.)

Miss Lunn is a tall, well-formed brunet, with a pair of pipes which appear to have had some training. When caught opening night she appeared to be a bit nervous, and had chosen as her opening number, 'Who Cares,' a slow tune, a little difficult to get warmed up with. Her other two numbers, 'Taking a Chance on Love' and 'Hey, Goodlooking,' are more in her metier. With a little more experience and mike presence the gal may go places. *Shal.*

RAY PARKER & PORTHOLE
Ventriloquist
12 Mins.
Hotel Savoy-Plaza, N. Y.

'The Amazing Mr. Porthole' is the Charlie McCarthy of Ray Parker's double-talk turn, nicely grooved for the Cafe Lounge of the Savoy-Plaza and kindred class hostelries. It's a good act generally. 'Porthole' is a larger manikin but with the same fresh repartee.

Where Parker differs is his seeming remote control of the dummy, in that he circulates about the room while 'Porthole,' sitting by himself on the stool, moves his prop mouth, through some device. At the same time Parker does a mental telepathy routine. This part of it is elementary, such as identifying objects, names, kidding with the customers, etc., but it's enough of a switch to highlight.

While he gets over here, he's naturally not sturdy enough to draw in a room where Lena Horne, Dwight Fiske, Hildegarde, et al, were the lures. For some reason the S-P has suddenly curtailed its talent expenditures and the resultant business shows it. It's almost a shock, in view of the usually jampacked crowds heretofore. New band is Russ Smith's able sextet; he was long at the late lamented Rainbow Grill. Mark Monte has a capable relief trio. One more improvement—the food, which is better, after a bad spell of cuisine mediocrity; and nowadays the food appeal is as much a draw as anything else.

Back to Parker & Porthole—very okay for sight and sound, but it's unfair to expect them to bolster a room where a turn of this nature rightfully is merely an hors d'ouvres to some other act or a name band. While there's a shortage of talent it can't be that acute. *Abel.*

B'way Still OK, but Sees Dip This Week; 'Tomorrow' Clicks, $11,000 in First 5 Showings, Award Ups 'Patriots,' 13G

Broadway shows have not been materially affected at any point in the pre-Easter going although some will likely dip sharply this (Holy) week. Business possibilities for the last half of the spring are expected to be indicated starting next week. All shows on the list are lighted currently but there are seven laying off on the road where spots are traditionally bad during the week culminating with Easter.

'Tomorrow the World' looks like the newest money show, judging from excellent attendance after a midweek start. Only one more new play listed for the balance of this month.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (71st week) (D-780; $3.30). Estimated around $8,000 and should come back to better money after this week; away out in front on profit.

'Arsenic and Old Lace,' Fulton (117th week) (CD-893; $3.30). With house and show under same management, this one can turn a profit at comparatively modest money; $8,500, considerably over even break.

'Blithe Spirit,' Booth (75th week) (CD-712; $3.30). Held its own, being quoted around $9,500 again; that gross said to provide goodly profit.

'By Jupiter,' Shubert (46th week) (M-1,325; $4.40). New musicals have not dented this run show, which is credited with better than $23,000 last week.

'Dark Eyes,' Belasco (13th week) (CD-1,000; $3.30). Went off about $500, which rated the gross around $12,000; has been easing off but will finish out the season.

'Harriet,' Miller (7th week) (D-940; $3.85). Standouts are rarely affected so early in the run; standees in most times and the gross again at $18,500.

'Janie,' Playhouse (32d week) (C-865; $3.30). Around $7,500 estimated but will hop upward next week when added matinees are scheduled; figures to attract Easter patronage from out of town.

'Junior Miss,' Majestic (76th week) (CD-1,715; $2.20). Slipped in about same proportion as some other long stayers, but evidently turned some profit at $9,500.

'Kiss and Tell,' Biltmore (4th week) (C-991; $3.30). New laugh smash playing to standees all performances, with takings around $17,500; primed to clean up.

'Life With Father,' Empire (178th week) (CD-1,062; $3.30). Dipped under $11,000 for first time since last summer; should come back next week.

'Oklahoma,' St. James (3d week) (O-1,520; $4.40). Theatre Guild never had a hit like this, and though without names, sure thing a long run; $27,500, capacity.

'Rosalinda,' 44th St. (25th week) (O-1,357; $3.30). Virtually sells out right along, with weekends drawing crowds of standee size; $25,000.

'Skin of Our Teeth,' Plymouth (22d week) (CD-1,075; $3.85). Approximately $16,500 and would have gotten more but for nearby fire Saturday afternoon, when apparatus clogged the street.

'Something for the Boys,' Alvin (14th week) (M-1,375; $4.40). Doubtful if new musicals can dent pace here for some time to come; close to $32,000 right along.

'Sons o' Fun,' 46th St. (63d week) (R-1,347; $4.40). Holds to big money here and run laugh revue slated into summer, rated over $28,000.

'Star and Garter,' Music Box (43d week) (R-991; $4.40). Under fine pace of winter but still in the money, with last week's takings estimated around $20,000.

'Stars on Ice,' Center (40th week) (R-3,000; $1.65). If out-of-towners come in for Easter Week, rink show will benefit; last week rated over $22,000, okay.

'The Doughgirls,' Lyceum (16th week) (C-997; $3.30). One of the straight shows which the agencies figure to help make a lively summer; getting $17,000 weekly, capacity.

'The Eve of St. Mark,' Cort (28th week) (D-1,064; $3.30). Easing off but Sundays may help; rated around $10,000 last week, its lowest so far.

'The Patriots,' National (11th week) (D-1,162; $3.30). Critics' award helped although business did not jump sensationally, nor was it expected to for this type of drama; $13,000.

'The Pirate,' Beck (21st week) (C-1,214; $3.85). Slipped to $9,000, probably under an even break; one more week to go.

'Tomorrow the World,' Barrymore (1st week) (D-1,104; $3.30). Accorded good press but not of the exceptional kind, yet new drama went to capacity and got nearly $11,000 in first five performances.

'Uncle Harry,' Hudson (47th week) (D-1,214; $3.30). Will about last out season but not slated for summer and will tour in fall; $7,500 estimate.

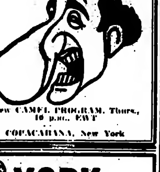
'Ziegfeld Follies,' Winter Garden (3d week) (R-1,519; $4.40). Drawing turnaway business, with gross quoted more than $41,000, which tops all; ticket sale extends into summer.

Repeat

'Lady in the Dark,' Broadway (6th week) (M-1,104; $2.75). Dipped to around $24,000 last week; costly to operate and not profitable at this level; going to Coast in three weeks; should be big there.

Revival

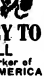
'Counsellor-at-Law,' Royale (20th week) (D-1,047; $3.30). Name revival (Paul Muni) has been doing exceptionally well; rated around $12,500 last week.



New CAMEL PROGRAM, Thurs., 10 p.m., EWT

COPACABANA, New York

YORK AND KING



THROW A POSEY TO

.... BOB O'DONNELL

Elected Nat. Chief Barker of VARIETY CLUBS OF AMERICA

Direction: Wm. Morris

'STUDENT PRINCE' NIFTY $20,000 IN WASHINGTON

Washington, April 20.

'The Student Prince' in eight performances rolled up estimated $20,000, at the National theatre last week, capacity at $2 scale. 'Tobacco Road,' at $1.50 top, has rolled up a tidy advance for its ninth Washington visit. Peculiarity of this advance is that much of it represents party buying; the boxoffice reports more than 100 sales of more than six tickets each, and in one case 20 pasteboards. Although competing with Holy Week, the sharecropper show should be close to capacity.

The Shuberts have discussed the Washington house for summer musicals, but with production costs as high as they are, idea is deemed impractical at $1.50 top. More probable is summer revivals of 'My Sister Eileen,' 'Claudia' and 'Junior Miss' for three-week stays at $1.50 top, omitting the usual Wednesday and Saturday matinees. Instead, shows would play a Sunday matinee at popular prices.

Usually, the National theatre shutters in June, but with business of bumper proportions doors will probably remain open during July and August or until the 1943-44 season opens. Believed that these hit shows with Broadway reputations have not begun to exhaust the audience waiting to see them in this overcrowded city.

'Corn' Harvests $23,200

New Haven, April 20.

Last weekend (15-17) was harvest time for 'Corn Is Green' at the Shubert. At $2.75 top, Ethel Barrymore troupe pulled approximately $9,300, big. In three performances at Hartford and one in Providence, takings went to $23,200. Show lays off, then goes to Beck, N. Y., for repeat Broadway date.

House has 'Tobacco Road' in for annual visit next week (26-1). Only other booking is Ballet Russe, for May 6-8.

Ben Adler Into Defense Job

Cleveland, April 20.

Ben Adler, of the Yiddish stage's Jacob Adler clan, is giving up footlights for a defense plant job.

Actor, who toured pre-war Europe with his own troupe, doing Shakespeare and Strindberg plays for four years, has taken a machinist' post in local Standard Tool Co.

Play on Broadway

Tomorrow the World

Theron Bamberger production of three-act drama (?) by James Gow and Arnaud d'Usseau. Features Ralph Bellamy and Shirley Booth. Staged by Elliott Nugent; setting by Raymond Sovey. Opened at Ethel Barrymore, N. Y., April 14, '43; $3.30 top.

*Patricia Frame	(Nancy Nugent / Joyce Van Patten)
Jessie Frame	Dorothy Sands
Freda	Edit Angold
Michael Frame	Ralph Bellamy
Leona Richards	Shirley Booth
Emil Bruckner	Skippy Homeier
Fred Miller	Richard Taber
Dennis	Walter Kelly
Butler	Richard Tyler
Tommy	Paul Porter, Jr.

*The role of Patricia Frame will be played by Nancy Nugent on Thursday and Friday evenings and on Saturday matinee, by Joyce Van Patten on Wednesday and Saturday evenings.

Those who have been taught to hate Jews have the stigma of Hitlerism on them. That is the message in the latest anti-Nazi drama by a pair of Coast authors. 'Tomorrow the World' is an unusual play that should land in the money, despite some question as to its chances to appeal generally.

'Tomorrow,' excellently presented and directed for the most part, is finely enacted. Ralph Bellamy and Shirley Booth are featured, [illegible] Skippy Homeier, a 12-year-old kid actor, deserves equal billing. Boy, who is known in radio, makes his debut on the stage and gives a remarkable performance in playing Emil Bruckner brought from Germany to the home of a young midwestern college professor. He is the youngest villain ever on the stage; in fact, he has such evil ideas he is nearly strangled by Michael Frame (Bellamy), his benefactor.

Brutal Nazi taskmasters have drummed into Emil all the lies that go into the 'culture' of German youth today. Problem posed is what the Allies are to do with some 12,000,000 of such children after the war. One answer is the elimination or 'liquidation' of all. Play's authors, too, argue that the distorted minds of Nazi youth can be corrected and they work it out that way in the play, by a narrow margin.

Audiences are asked to accept Emil as typical of Nazism and to believe that one so young could absorb the credo he exhibits, otherwise the drama misses fire. Elliott Nugent gives an alert demonstration of direction, although there are seeming faults, one being that the boy shouts his lines especially in the first half of the play. Since that is the way Hitler talks, maybe also do most arrogant Nazis.

No sooner than he arrives in America that Emil puts on his 'youth' outfit, with swastika arm band. The German housemaid, who is now American in thought and action, is scandalized. Emil plans to invade Michael's laboratory, the professor being a chemist and psychologist, for secrets which he would divulge to the Gestapo. Michael's sunny little daughter Patricia, whose mother is dead, sees the German kid filch the key to the lab. To keep her from telling, he hits her on the head with a metal bookend, intent on murder. That's when he is nearly throttled.

First time Emil gets what is coming to him is when he calls Michael's fiancee Leona a Jewish five-letter word and she slaps his face. Later she realizes there is another way, being a teacher, and she saves him when Michael nearly wipes him out. Emil had been taught to hate his father, a scholar who had been killed in a concentration camp. When intelligence starts to light up his mind, the regeneration of Emil is on the way.

'Tomorrow' is controversial. Several times it is suggested that the kid needs a thorough beating. But whatever his ideas and misdeeds, the Homeier boy is a prodigy as an actor. He carries a dialect throughout, a feat for a boy, and it looks like he will develop into a name performer.

Bellamy and Miss Booth handle their assignments like the thoroughbred troupers they are. Another kid that does very well is Joyce Van Patten as Patricia, alternating the part with little Nancy Nugent. Edit Angold, as the maid, Dorothy Sands and Richard Taber, also stand out.

Ibee.

Stone-'Take It With You' $11,800 in 2d Det. Week

Detroit, April 20.

Coming up to Holy Week, both Detroit's popular-priced houses continue to gather in steady grosses. Next week will see the Cass relight with Katharine Cornell bringing in 'The Three Sisters' on April 26 and with 'Junior Miss' set to follow May 3.

Fred Stone in 'You Can't Take It With You' continued at a high level in his second week at the Lafayette, matching up the first week's $11,800 with the same figure. Comedy seems set at the house for a long run.

Henry Duffy's 'Merry-Go-Rounders' vaude revue at the Wilson, also operating basically at the same $1.65 top as the Lafayette, still was forte in its fourth full week with $11,400, a slight dip from the third week's great $12,900.

'Doughgirls' Still Chi Leader, $15,500; 'Ladies' 53d Wk., 13½G, 'Maid' $9,400

Chicago, April 20.

All shows are doing nicely, with 'The Doughgirls,' at the Selwyn, topping them all with practically capacity business. 'Good Night, Ladies' entered its second year at the Blackstone with receipts that insure healthy profits for its producers.

'Stage Door' closed a two-week run at the Studebaker Saturday night (17). 'Maid in Ozarks' dropped off some at the Great Northern.

Estimates for Last Week

'The Doughgirls,' Selwyn (6th week) (1,000; $2.75). Leads the pack with $15,500.

'Good Night, Ladies,' Blackstone (53d week) (1,200; $2.75). Most consistent draw in town with $13,500.

'Maid in Ozarks,' Great Northern (33d week) (1,400; $2.75). Down a little but still plenty on the right side with $9,400.

'Private Lives,' Erlanger (7th week) (1,300; $2.20). Keeping up around $10,000.

'Stage Door,' Studebaker (2d week) (1,400; $2.20). Failed to catch on and closed Saturday (17) to $6,800.

Shows in Rehearsal

'The Home Front'—John Golden.

'Sons and Soldiers'—Reinhardt, Geddes, Myers.

'The First Million'—Jimmy Elliott.

'Kiss and Tell' (road)—George Abbott.

SNAPPY $18,500 FOR 'BIG TIME' IN L.A. BOW

Los Angeles, April 20.

Mayan theatre drew Hollywood elite Thursday night (15) for opening of Ed Wynn in 'Big Time,' Fred Finklehoffe-Paul Small vaudeville show, at $4.40 top for premiere. Estimate for initial week, figuring heavy advance and advance prices for preem, sending take to $18,500. Show is in for six weeks.

Biltmore completed four-week run with 'Junior Miss' Sunday (18) with $9,000 for the [illegible], giving show total take for stand of approximately $40,000. House goes dark until Saturday (24), when 'Life with Father' moves in for two weeks.

'Hey, Rookie,' Army show at the Belasco, has rolled into its seventh month of healthy business, heading for $11,500 estimate for 28th week after hitting $11,700 last week. El Capitan continues strong with 'Blackouts of 1943.' This week, 44th, looks good for $14,000. Last week take reached $14,200.

'Road' Healthy $13,000 In Baltimore Repeat

Baltimore, April 20.

'Tobacco Road' made it's nth visit here last week, this time at the Lyric, which houses Met Opera, symph and concert programs. Healthy gross estimated at $13,000 was the result.

Nothing is currently and nothing set for the immediate future in spite of a plenitude of available coin for entertainment in this more or less boom town.

Current Road Shows

(April 21-May 1)

'Arsenic and Old Lace' (1st Co.)—Curran, San Francisco (21-24); Geary, San Francisco (25-1).

'Big Time' (vaude)—Mayan, Los Angeles (21-1).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (21-1).

'Born Happy' (vaude)—Alcazar, San Francisco (21-1).

'Candida'—Copley, Boston (28-1).

'Claudia'—Colonial, Boston (21-1).

'Cry Havoc'—Plymouth, Boston (21-1).

'Doughgirls' (2d Co.) — Selwyn, Chicago (21-1).

'Dracula'—Klein Aud., Bridgeport (30); Bushnell Aud., Hartford (1).

'Eve of St. Mark' (2d Co.)—Erlanger, Buffalo (22-24); Nixon, Pittsburgh (26-1).

'Ghost Train'—Copley, Boston (21-24).

Gilbert and Sullivan—Metropolitan, Seattle (21-24); Capitol, Yakima, Wash. (26); Fox, Spokane (27); Wilma, Missoula, Mont. (28); Rainbow, Great Falls, Mont. (39); Babcock, Billings (1).

'Good Night Ladies'—Blackstone, Chicago (21-1).

'Hey, Rookie'—Belasco, Los Angeles (21-1).

'Junior Miss' (3d Co.)—Mayfair, Portland, Ore. (21-24); Metropolitan, Seattle (25-1).

'Junior Miss' (2d Co.)—Victory, Dayton (21); Royal Alexandra, Toronto (26-1).

'Life With Father'—Biltmore, Los Angeles (24-1).

'Maid in the Ozarks'—Great Northern, Chicago (21-1).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (21-1).

'Porgy and Bess'—Curran, San Francisco (26-1).

'Private Lives'—Erlanger, Chicago (21-1).

San Carlo Opera—Boston Opera House (26-1).

'Show Time' (vaude)—Shubert, Boston (26-1).

'Student Prince'—Forrest, Philadelphia (26-1).

'The Home Front' (tryout)—National, Washington (26-1) (premiere).

'Three Sisters'—Erlanger, Buffalo (21); Royal Alexandra, Toronto (22-24); Cass, Detroit (26-1).

'Tobacco Road'—National, Washington (21-24); Shubert, New Haven (26-1).

'You Can't Take It With You'—Lafayette, Detroit (21-1).

'SISTERS' WOW $27,000 IN HUB, 'CLAUDIA' 11G

Boston, April 20.

Holy Week is taking its toll of the four legiters current, but biz remains remarkable. 'Three Sisters,' a hot money-maker here, moved out Saturday (17) for Buffalo after doing well above $52,000 for fortnight. 'Cry Havoc,' here under Theatre Guild auspices, caught on well but falters understandably this week, although advance is good for third frame. Same is true of 'Claudia,' which picked up considerably on second session. 'Ghost Train,' revival at the Copley, did surprisingly well, too. 'Show Time' comes to the Shubert on the 27th.

Estimates for Last Week

'Claudia,' Colonial (1,637; $1.65). Gained steadily all week (its 2d), ending with a profitable $11,000. Two or three more weeks anticipated.

'Cry Havoc,' Plymouth (1,350; $2.20). Guild auspices, doing well with an estimated $11,300, first week.

'Ghost Train,' Copley (1,231; $1.65). An old favorite here. $4,500 indicated for nine performances. 'Candida' follows on 27th.

'The Three Sisters,' Shubert (1,500; $3.30). A wow for both frames, going to estimated $27,000 for 2d-final week.

Colored Vauder in Neat Frisco Teeoff at $17,000

San Francisco, April 20.

'Born Happy,' Sid Grauman's all-colored variety show, started off at a terrific pace last week.

Estimates for Last Week

'Arsenic and Old Lace,' Curran (1,774; $2.20 week nights, $2.75 Saturday). Return engagement of this play chalked up big $16,500 for first sesh.

Gilbert & Sullivan Opera, Geary (1,500; $2.20) (3d week). Boston Comic Opera Co. ended stay with G. & S. repertoire here to tune of fine $15,000.

'Born Happy,' Alcazar (1,300; $1.65 week nights, $2.20 Saturdays). Virtual capacity crowds built this up to $17,000.

'Jr. Miss' Neat $13,000 In Cleveland Showings

Cleveland, April 20.

Season's best gross for a light comedy was landed by 'Junior Miss,' which jingled close to $13,000, then got an extra $3,000 in two performances Sunday into the Hanna's till last week.

'All Clear,' the U. S. Army Air Corps revue, is current, to be followed by Katharine Cornell's 'Three Sisters' week of May 3. Deal for summer stock at Hanna nearly clinched by Milt Krantz, who expects it to reach the signature stage within a fortnight.

'St. Mark' 5G, Indpls.

Indianapolis, April 18.

'Eve of St. Mark' apparently rang down the curtain on legit season here with estimated $5,000 gross in three performances at English's (1,500 seater) Friday and Saturday (16-17). Stand was cut since play had been given good production by Civic Theatre here under National Theatre Conference release last fall.

'All Clear,' U. S. Air Forces musical revue from Bowman Field, Ky., took $4,000 in four performances April 12-14 at $2.20 top, coming in on five days notice. Vince Burke, manager of English's, reports no more shows in sight this season, though conditions here would warrant later stands. House has had 20 road shows since September, more than half of them before Nov. 30.

SUMMER STOCK PLANS LAG

'Enuf Composers Flying Bombers,' So Rodgers Busies Self on Home Front

The following article, written by Richard Rodgers at the request of the Writers' War Board, is the first of a series appearing in the programs for Broadway shows. Subsequent pieces have been written by George S. Kaufman, Robert Ardrey, Owen Davis, Russel Crouse, Howard Lindsay, Moss Hart and Joseph Fields. Others by name playwrights will be forthcoming.

They're being printed in cooperation with Richard Huber, of Playbill, Inc. It's all a gratis proposition.

Case History of a Non-Combatant

My job is writing music. I am 40 years old. I have a wife and some children. Decided last March to win the war. Took and passed an Army Air Force physical. Received a letter from Washington saying sorry they had enough composers flying bombers. My insurance broker enlisted. Fellow directed one of my shows enlisted. Another fellow directed one of my shows was drafted. My ex-sister-in-law started driving an ambulance. They gave her something very impressive to wear. My wife began to work for the Writers' War Board. My father, a doc of only 72, was examining people and papers for Selective Service, and I was getting sicker by the minute.

I developed a handsome sense of frustration and couldn't look a man in uniform in the lapel. Called a conference with myself and attended. Suddenly realized a couple of things. I pay taxes, and promptly. If someone asks me for a song to help the war effort, I write it. I buy war bonds. My kids don't save any money — they buy stamps. I closed my house, which I love, to save fuel. I do not repeat rumors. I work hard at my job. I hoard nothing. Am I a sissy? You bet your life. I want to be able to look that man in uniform in the lapel. I don't believe I'll ever be able to look him in the eye. I owe him too much.

REHEARSALS DELAYED FOR 'UNDERGROUND'

Start of rehearsals of 'Miss Underground,' musical comedy with a war background, is still indefinite. Three picture companies were named as potential backers on the strength of the story by Paul and Pauline Gallico, which calls for the use of a stellar bareback riding turn (the Cristianis have been engaged).

Paramount has declared itself out, Metro and Samuel Goldwyn being other possible backers.

'Underground,' budgeted for $110,000, will have a score by Emmerich Kalman and Will Irwin, with lyrics by Larry Hart, who will also stage the show. Operation on the latter's mother is one reason given for the delay. Musical is slated for presentation by Dr. Milton Bender, former dentist, who represented the Rodgers and Hart writing duo. It is his initial production.

Vivienne Segal, who will have the femme lead, has been practicing with the circus troupe for weeks, play's action calling for her to be among the equestriennes. Cristianis, on leave from the Ringling circus, have been in New York for two months waiting the start of rehearsals. Act, under unusual expense, what with the care of the act's horses, will go into the N. Y. Roxy stage show next week.

Holyoke Legiter Folds

Holyoke, Mass., April 20.

After 18 weeks of indifferent success, the New Holyoke theatre gave up the ghost Sunday (18) as the only legit house in Western Massachusetts.

Owners have made no formal announcement of plans, but marquee bears 'Pictures, name bands and vaudeville soon.'

JIMMY ELLIOT, AT 19, PRODUCING 1ST PLAY

Next week Broadway may see a new 'boy wonder' who is, of all things, a boy. The kid's name is Jimmy Elliot, 19, and he's putting on 'The First Million' at the Ritz on April 28 with the aid of some $20,000, which he raised in about four months.

It all goes back to last year, when Elliot, who is the singing messenger in 'Junior Miss,' at the Majestic, suddenly got the producing bug. He put on a 'little theatre' place titled 'Arlene' at the Masters theatre on upper Riverside Drive in New York. To do it he had to take a $200 advance on his salary in 'Miss,' trundle around town picking up a little coin as backing from people he had met in six years of appearances in Broadway shows. He massed around $3,500 and took an office in the Sardi building, hired a press agent, and selected the cast. The play ran

(Continued on page 54)

Actors Among Britons Enlisted in Drive For Blood to U. S. Forces

British performers in the United States have been enlisted in a blood-donors drive that would draft all Britons in this country to supply plasma for American forces. The drive, started in New York last week, is scheduled to culminate on British Empire Day, May 24, the birthday anniversary of Queen Victoria.

Gertrude Lawrence and Mrs. William Armour co-chairmanned the meeting, at which it was stated there are approximately 250,000 persons of British birth in America, including members of the theatrical profession. Latter in particular are being asked to donate blood, and that if they already have done so, to again contribute plasma, physicians making assurances that donations can be made every eight weeks without harm. Donors are asked to apply to Red Cross centers throughout the nation.

Miss Lawrence made a stirring appeal at the meeting saying, in part: 'As a Britisher married to an American (Lt. Cdr. Richard Aldrich) I was more than proud to be one of the chairmen when the American Red Cross founded its blood bank early in 1940...dried plasma has revolutionized first aid on the battlefield...Should I say that this is an attempt by the British living or born in America to repay you Americans in kind for what you so generously gave us in our time of need? ...Surely there is a blood-brotherhood in a very real sense between our two peoples, and surely this is the time for us to act like brothers and not just talk and write about it...the British man on the street during the battle of Britain, whose life American donors saved, found out that a pint of blood is worth a ton of sympathy.'

Campaign's start was greeted by a message from the British Ambassador, Lord Halifax, and present were Sir Geoffrey Haggard and Sir Robert Appleby.

Mull Toledo Tent Stock

Toledo, April 20.

City Council is considering an application by Paul Spor, local bandleader and booking agent, and the Toledo Civic Amus. Co., to erect a tent in the Cherry-Bancroft playground for use as a theatre by a stock company. Plans call for performances to begin May 15 and run nightly until Labor Day, if Council approves the project. By day the tent may be used for public meetings.

Recently Spor leased the Ice House, changing the name to the New Arena Gardens, for large indoor theatrical offerings, and remodelled the building to increase seating capacity to 6,000.

STRAWHATS VEER TO THE CITIES

It's indicated there will be little or no summer stock in the sticks this year because of drastic restrictions on auto usage. At this time last spring a number of stocks had signed up with Equity, but to date there have been but a couple of inquiries, and then only from such show people whose proposed activities are not truly rural.

Summer stocks will veer to the cities, particularly those with war plants, as they did last season. First to make definite plans was the St. Louis Municipal Opera outfit. Philadelphia is announced to get the New Hope, Pa., stock for the second summer. Detroit, which has been liberally supporting stock all season, will continue into the heated period with one or two companies. Cambridge, Mass., appears to be definite and other New England spots are likely to have summer stock again.

46 Weekly Minimums

Whether the increased minimums on stock salaries and elimination of the junior ($25) class will have any effect has not yet been determined. This season, except for amateurs, lowest pay for stock is $46 weekly, a 15% tilt. Some stocks with attached schools occasionally use students, but the latter are restricted to three appearances during the season.

Chicago had a bit of stock, 'Stage Door' being moved there from Detroit but stopped pronto. Latter's stock rating was maintained as six members of the 'Door' cast were retained in Detroit. They are now in 'You Can't Take It With You.' All stocks must keep at least six players for the season, an Equity requirement.

Leventhal Expands

New York neighborhoods and the metropolitan district will have five summer stock or pop legit this summer under the direction of J. J. Leventhal, who had three such spots last year. Added are the Audubon on upper Broadway, Manhattan, and the Adams, Newark, the others being Flatbush, Brooklyn; Windsor, Bronx, and Central, Passaic, N. J. All are slated to play 10 performances weekly, including Sundays, with a Monday layoff. Plays arranged to date are 'Claudia,' 'Cry Havoc' and 'Jane Eyre.'

Nearly All League Members Accept Back Pay Stipulation in ATAM Hikes

Nearly all producing showmen in the League of New York Theatres are understood to have accepted the retroactive stipulation set forth in the recent arbitration award of increased pay to members of the Association of Theatrical Agents and Managers. Boosts are retroactive to last Labor Day. According to the plan, all payments are to go into an escrow fund which would await distribution by the union. If that plan is followed through it will obviate the necessity of ATAM going into court to force the league to pay off.

Arbitrator's plan was that the retroactive coin was to go into a trust fund to be administered jointly by the league and the union. Instead it's indicated the league would prefer having ATAM handle the payoff through its officers. Retroative money would be held in escrow only until an expected verification of the arbitration is made by the War Labor Board. Amount due ATAMers is now over $400 each. Most of those who have been on contract at the scale are being paid the increase, while a number of showmen have already paid the retroactive amounts to ATAM, it's claimed.

Meeting was held last week between union officers and league representatives, when it was evident that there was no intention of the showmen to evade the award. New plan is said to have been proposed by league reps, Marcus Helman, president; James F. Reilly, executive secretary, and Milton R. Weinberger, counsel.

The terms discussed were for the league to guarantee to ATAM the payment of the retroactive pay on behalf of the producer-manager members. Peace session is reported to have included a declaration from Helman that if any showmen held out, he would personally guarantee payment to ATAM-ers. Producers not in the league are subject to retroactive pay also but the collection of that money will be up to the union. In some instances it may take some time to collect all the coin due.

ATAM will hold its annual election June 14. Regular slate has been nominated, list named being virtually assured of election since there was no opposition. All those on the ballot are now in office: Saul Abraham, president; Philip Stevenson, vice-president; Milton Weintraub, secretary-treasurer; Oliver M. Sayler, business agent; Arthur Singer, sergeant-at-arms. Board: Herman Bernstein, Morris Jacobs, Allan Atwater, William Brennan, managers; William Fields, Leo Freedman, N. Y. press agents; Howard Herrick, Barclay McCarty, road agents; Leo Libkin, William Mercur, Yiddish group.

EQUITY COLLECTS 5G FOR THE RED CROSS

Red Cross donations from legit casts is now approximately $5,000, money being collected through Equity and mostly contributed by Broadway casts and choruses. Actual donation total is larger, but before Equity was designated to receive collections for the Red Cross a number of shows on the road made contributions directly, that being especially so in Chicago. Donations are still coming in, time limit for the drive having been somewhat extended.

Additional money for the Red Cross from legit is represented in payments by members of other theatre unions. Stagehands were asked by union heads to donate one day's pay, and the same is reported for the musicians, but figures from such sources are not yet available.

Golden Wins $1,430 Claim From R. R. In 'Claudia' Re-Routing

Claim by John Golden against the Union Pacific Railroad because his 'Claudia' was forced to cancel a matinee in Denver last Armistice Day, when the baggage car was sent to another point through an error by the road, has been settled. UP remitted a check for $1,430, almost the total amount claimed. Of that sum $1,100 was the show's share, while the producer sent $330 to Arthur M. Oberfelder, Denver house manager.

Cancellation provoked an argument between Oberfelder and the producer, Denver showman allegedly aiming to hold back the show's percentage of a subsequent performance unless recompensed for his share of the lost holiday matinee. A telegram from Golden told Oberfelder that the curtain would not ring up if Oberfelder refused to settle in the usual manner, while a message from the United Booking Office advised the Denver manager that, as UP was in error a settlement would include the house end. Oberfelder later denied he had proposed tieing up the show's end of receipts.

SOME B'WAY B.O. MEN IN ON TURF STRIKE

Some Broadway boxoffice men are involved in the strike of the Pari-Mutual Ticket Agents union, members of which have been picketing the Jamaica (L. I.) track since the racing season opened. Men who sell tickets of admission at the track walked out in sympathy, and Monday (19) the teamsters' union stopped trucking horses and all supplies to and from the racing plant. Electricians also went out. Believed by strikers that stoppage of the trucks would force a settlement of the strike within 48 hours.

Last year, when the admission ticketsellers went on strike, the truckers' union similarly walked in sympathy, and the strike abruptly ended, with the track management entering into an agreement with the treasurers' union. Mutuel clerks, who sell tickets on the races and pay off to winners, complain of conditions that permit them to be on the job only three days weekly. They allege that 'politicians' use the ticket window jobs for patronage purposes, which explains the change in complement when the races switch to tracks in different counties. Better pay is also sought.

Inside Stuff—Legit

Skippy Homeier was disclosed as a stage prodigy in 'Tomorrow The World,' which opened at the Barrymore, N. Y., last Wednesday (14). 12-year-old lad being a find of agent Sylvia Hahlo. Boy's German accent is uncannily faithful, but then he's a natural dialectician, and while currently in a dramatic part, he also sings and dances well. Skippy, who won't stand for being called George Vincent Homeier, Jr., his correct name, has been in radio on such programs as 'Bright Horizon' and 'The Right to Happiness,' this being his first stage engagement.

There are 27 reported investors in 'Tomorrow,' a higher number than first mentioned. Among them is Lester Meyer, who operates the Empire, N. Y. (whose current tenant is 'Life With Father,' of which he has a small piece). Booking contract with the theatre stipulates that Meyer have full control of the tickets. None was allotted the agencies last week with the result that brokers said they'd refuse to telephone the boxoffice every time a sale could be made if 'reguiars' were not assigned to them. Meyer said the advance sale was strong and he didn't want agencies to dump back tickets when they could be sold directly at the boxoffice. It's understood, however, that regular allotments will be given the agencies starting this week.

'Tomorrow' was authored by James Gow, who was on the now-defunct N. Y. Morning World, but has been on the Coast for some time, and Arnaud d'Usseau, also a Hollywood scripter. Former wrote a couple of plays before going to Hollywood, but they were not produced.

Close to 400 of Broadway's ex-chorus boys holding membership in Chorus Equity are currently serving in the U. S. armed forces, with many of them scattered over the global fighting fronts as paratroopers, bombardiers, ambulance drivers with the American Field Service in North Africa, etc.

Records on file at Equity and Theatre Authority, Inc., show that many of them have been singled out by their commanding officers for meritorious service. Reported that Army brasshats regard them as good soldiers because of the rigid direction they've been accustomed to as chorus boys. Many currently stationed at Army camps throughout the country are playing prominent roles working with special service officers in staging all-soldier camp shows. A number of chorus girls have also volunteered for duty with the WAACS and WAVES.

Sgt. Sidney Kingsley will receive a plaque from the New York Drama Critics Circle on May 2 at the Algonquin hotel, N. Y. His play, 'The Patriots,' currently at the National, has been cited by the reviewers as being the best play of the Broadway season. After the award was

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Literati

Scribes' New Burnup at F.D.R.

Relations between President Roosevelt and the Washington press corps this week are probably at their lowest ebb of any time in the 10 years the President has been in the White House. While the capital correspondents for a long while were Roosevelt's staunchest admirers, despite occasional political disagreements, the honeymoon is now definitely headed for Reno.

Last straw is a special assignment which is being covered by only six reporters, plus one rep of each of the three press associations. That naturally has all the other writers and papers seething, and particularly so since censorship rules prevent them from going to the public with their gripe.

This follows a previous burn over the Roosevelt arrangement that reporters not be allowed to cover the forthcoming International Food Conference. After Steve Early, Presidential press secretary, gave correspondents a clear indication that it wasn't he who favored keeping newsmen away, and Elmer Davis had also frowned on the arrangement, a compromise order was issued that reporters could cover the opening and closing sessions. It has hardly satisfied them, however.

The six reporters for the new special assignment were picked, curiously enough, by two of their fellows, Bert Andrews of the N. Y. Herald Tribune, and William H. Lawrence of the N. Y. Times. Andrews and Lawrence were asked to choose half-a-dozen correspondents for the assignment. In addition to themselves they named William C. Murphy, Jr., of the Philadelphia Inquirer; Roscoe Drummond, Christian Science Monitor; Raymond P. Brandt, St. Louis Post Dispatch, and Dewey L. Fleming, Baltimore Sun.

Andrews and Lawrence naturally picked their friends, with the result, other writers say, that there is no rhyme nor reason in the choice from a geographical, circulation, evening vs. morning, or other standpoint.

White House contention is that there will be no advantage to the papers which have representatives on the assignment. Arrangement is that all the stories will be submitted to the Office of Censorship and then pooled, so that every paper in the country will have access to all the stories.

Just Anti-Everything

N. Y. World-Telegram had a clean-cut beat on the so-called 'Red' campaign against the Book-of-the-Month Club and 'The Fifth Seal' by Mark Aldanov, but it was one that could have been picked up by any other paper weeks ago. George Seldes has been writing about the controversy in his weekly, 'In Fact,' almost since it started. Mike Gold in 'The Daily Worker' tipped the whole thing on March 17, and Bennett Cerf, in the Saturday Review of Literature of April 3, indicated what was happening when he devoted virtually his whole column to the book.

Freddie Woltman, of the World-Telly, however, was apparently the only one who saw the real news value in the story. When he approached Harry Scherman, president of the BOMC, for a statement, he was asked to wait until the four judges had their monthly meeting. On the promise that he would be the first to get the full statement from the judges, Woltman held off on his story until last Friday. Once it appeared in the World-Telly, all the other N. Y. papers hopped aboard too.

Whole story petered out within two days, with only two papers, the Journal-American and PM carrying it over the weekend to Monday. Editorial in PM was written by Max Lerner. Rebuttal statements by the Book and Magazine Union Local 18 (CIO) and the Readers and Audiences Committee of the CIO Greater N. Y. Industrial Council failed to gain much space when they were issued on Saturday. Both statements charged the BOMC with playing a trick by trying to trap the protestants into the admission they had never read the book. Jana Benedict, president of the Book and Magazine Union, whose interchange of telegrams with Christopher Morley was one of the highlights of the story, said she had read three-quarters of the book, and that it had been read in its entirety by the members of her union.

Weekend reviews of 'The Fifth Seal' were buried on inside pages of both Times and Herald-Trib book sections, unusual with a BOMC selection, Times giving Page 1 to Sinclair Lewis' 'Gideon Planish' and Herald-Trib devoting its front to Harold Ickes' 'Autobiography of a Curmudgeon.' Reviews pointed out that the book was not so much anti-Soviet as it was anti-European, or at least anti the European sort of society that prevailed just before the war. Most of the characters are old and decayed, philosophizing endlessly about the kind of life they lead and their present status in the world. Author apparently tried to show Europe on the brink of disaster. Quipped one reader, after wading through the tome: 'This thing sounds like that Groucho Marx gag: Whatever it is, he's against it.'

Closeup On Tokyo Blitz

Now that the story on the 'Shangri-La' air raid on Tokyo has been disclosed—although it had to first come out of North Africa, having been held back in the U. S., albeit an open newspaper secret for some time—Capt. Ted Lawson's book, '30 Seconds Over Tokyo' will be rushed out by Random House. Simultaneously, Metro will rush its film version into work, for which it paid $50,000 down, and both King Features (newspaper) and Collier's mag will rush it out serially.

Bob Considine, N. Y. Mirror sports writer, edited the book and is so credited, since it's not strictly a ghosting job. He shares in all revenue on a reported 65-35 basis.

Capt. Lawson, who lost one leg in the foray, and is currently convalescing in Walter Reed hospital, Washington, will be technical advisor on the film, which calls for another 50G when it goes into work, and also an additional bonus after it hits a certain gross.

The Tokyo blitz story was held back for press censorship purposes until the anniversary of the General Doolittle's adventure, and then the yarn first broke out of North Africa, but is now being followed up with 'exclusive' interviews with crew members, et al. Some of these stories have been in the 'hold' file for months.

Asks Further Newsprint Cut

Despite the fact that Canada is going to supply its newsprint quota to the U. S. for the third quarter of the year, Donald Gordon, chairman of the Canadian Wartime Prices and Trade Board, warned the War Production Board that the newsprint situation requires an additional reduction by the American press.

He pointed out that U. S. publishers reduced newsprint consumption 5% below the same quarter of 1941; the March cut was 8.3% and the third quarter must be down by 10%.

Art Arthur's Accident

Art Arthur, Brooklyn Eagle's former Broadway columnist, and latterly a 20th-Fox scripter, who broke his hip in a tank trap, somewhere in Florida, may be out for the duration. This is more than a casual mishap because, as those who know the writer, will realize how intent he was for active duty. In fact, being a Canadian, Arthur had to pull strings to get into the U. S. Army.

His wife, Jessica Pepper, former showgirl, is working in a southern California defense plant.

NANA's New Setup

Dissolution of the North American Newspaper Alliance as an 'assessment company' and the setting up of a new NANA structure which will operate on a contractual basis in the sale of features to newspapers was disclosed with the filing of papers in Albany last week. Under the dissolved corporation, NANA operated along lines similar to the Associated Press, assessing membership newspapers in defraying operating costs.

Under its new charter, NANA will operate as a privately owned corporation with a capital stock of 100 shares, no par value. Named as directors are Henry M. Snevily, Joseph B. Agnelli and John N. Wheeler, of 247 west 47th street, N. Y., with Snevily and Agnelli listed as holding one share each. Same is held by a subscriber, Andrew F. L'Eveque.

Block, Jr., Gets Fellowship

Paul Block, Jr., associate editor of the Pittsburgh Post-Gazette and son of the late publisher, who controlled the P-G and the Toledo Blade at the time of his death in June, 1941, has just been appointed to an industrial fellowship at the Mellon Institute of Research in Pittsburgh. Young Block recently completed work at Columbia University for a Ph. D. in chemistry. A Yale graduate, Block also studied two years at the Harvard Graduate School. He will continue his newspaper connection.

For last several months, since a brother, William, now a first lieutenant in the army, went into the service, Block has been taking an active interest in the Blade, having made his home in Toledo for about a year.

Define OWI, Censorship Office

The line dividing responsibility between the Office of War Information and the Office of Censorship was clearly set forth Saturday (17) in a joint statement covering 'a revision of their agreement concerning collaboration in the handling of information about the war effort.'

The revision, said the joint statement, does not alter the basic principles of the original agreement entered into on Nov. 15, 1942, but is

(Continued on page 55)

RANDOM HOUSE

Gideon Planish

BY SINCLAIR LEWIS

N. Y. TIMES BOOK REVIEW: "Sinclair Lewis is back in fighting trim and swinging from the floor . . . no one can carve up a twentieth-century two-timer with more gusto." 438 pages, $2.50

BETWEEN THE Thunder AND THE Sun

BY VINCENT SHEEAN

PHILADELPHIA RECORD: "A dazzling Odyssey . . . we hereby nominate it as 1943's most continuously absorbing reading to date." 428 pages, $3.

Tunis Expedition

BY DARRYL F. ZANUCK

ABEL GREEN in VARIETY: "A closeup of the off-the-record and human relations when a U. S. task force—in this case an expeditionary army—takes over in a strange land, among strange people . . . A breezy book, with good illustrations." $2.

DRESS REHEARSAL

BY QUENTIN REYNOLDS

BOSTON GLOBE: "This is the real thing . . . If you want a robust evening in which you live at the elbow of daring men called Commandos this is it . . . There isn't a dull moment in it . . ." $2.00

GOLDEN WEDDING

BY JO PAGANO

This is a warm and friendly novel about an Italian immigrant family who came to America to find freedom. Mr. Pagano has captured the burning and unquenchable spirit of these people . . . a sympathetic chronicle of how an American family came to be. $2.50

Broadway

Hal Horne has been tapped for the Lambs.

Al Trahan still very ill at Polyclinic hospital.

Nick Holde is general manager of 'Soldiers and Sons,' in rehearsal.

George Skouras to D. C. and thence St. Louis on business o.o.

Ada Dufour in Menorah hospital, Kansas City, Mo., with fractured hip.

June Laurie driving ambulance for Army's big hospital on Staten Island.

Directress Margaret Webster west to see her mother, Dame May Witty.

Charlie Freeman dropped 10 pounds during his short stay in London.

Al Hosen, Al Schacht and Allen Schnebbe are new members of Lambs club.

Jed Harris to Hollywood, where his wife, actress Louise Platt, is an expectant mother.

The Golden Gate Quartet slated for three Paramount pictures, via Jack Bertell of MCA.

Columbia Recording's ad manager, Pat Dolan, now with Col. Donovan in foreign information service.

The Players Club tossed a Lambs Pipe Night at its clubhouse in Gramercy Square Sunday (18).

Irving Berlin was grounded in Indianapolis en route east, coming to N. Y. for one day of fast business talks.

Earl Wilson, nitery editor of the Post, doing a good job. He also insists on billing himself as 'saloon editor.'

The Charioteers, Negro quartet on the Bing Crosby program, signed for a forthcoming Red Skelton (Metro) picture.

Toots Shor stayed up all night to meet Mark Hellinger at the train, the WB producer arriving for a N.Y. looksee.

Harry Kaufman, Benny Bennett and Louis Lotito a threesome in Hot Springs, Ark., for balance of the month.

Sorela Skouras, in private life Mrs. Spyros Skouras, has joined the kitchen brigade of the Stage Door Canteen.

Songsmith Harry Revel's sister, Rene, singer, flew to the Coast to be near her mother, who is undergoing an operation.

Benny Burke, the agent, in Beth David hospital preparatory to undergoing minor operation tomorrow (Thursday).

Benito Collada, El Chico boniface, shifting from Tucson to Asheville, N. C. Getting along fine and due back by summer.

Jack Robbins, the music pub, profiled in next month's Coronet as 'the most powerful personality behind popular music today.'

Julien Duvivier, former French director, in town for two-week stay. He recently finished 'For All We Know' for Universal.

Katherine Corelli, prez of Father Duffy Canteen, bedded by a foot injury sustained when she slipped and fell in a local restaurant.

D. A. Doran will discuss with Sherman Billingsley, Stork Club impresario, the part he is to take in Columbia Picture's 'Cover Girl.'

Construction trouble delaying the new Folies Bergere nitery (Clifford C. Fischer-Arthur Lesser) until mid-May. It's in the Hotel Edison.

Jimmy Savo and Mildred Bailey replace Hazel Scott at Cafe Society Uptown May 10, when the latter goes to Hollywood for Columbia Pic commitment.

Ned Depinet is setting plans for the annual RKO golf tournament either May 19 or 26, likely to be held at the Westchester Country Club, Rye, as last year.

Patricia Kirkland, daughter of Nancy Carroll and Jack Kirkland, is ingenue in Chicago 'Kiss and Tell' cast. Kirkland is now wed to Haila Stoddard.

Harry Hershfield, Ed Ford and Joe Laurie, Jr., topped themselves by riding elephants at the Ringling Circus, current at Madison Square Garden.

Dudley Field Malone, the trial lawyer, who turned actor to play Winston Churchill in 'Mission to Moscow' (WB), arrived in town Friday (16).

The Riley Brothers, Horace and Bud, in their 30s, and longtime Paris residents, now have the Casbah nitery back on their hands, with Max Cassvan out.

Irving Engel, treasurer of Winter Garden, given identification tag as gift from Olsen and Johnson when 'Sons o' Fun' moved to the 46th Street theatre.

Specialty dancer Joan McCracken, of 'Oklahoma,' virtually signed to Warner Bros. She's the girl whose personality almost stole the show opening night.

Laurence Schwab, producer-playwright, in between hibernating at his Miami Beach home, has been fictionizing for the mags. Next week's Liberty has a story by him.

Col. Darryl F. Zanuck's 'Tunis Expedition' is selling well, all proceeds to Army Emergency Relief. The producer himself has donated $1,000 for a flock of books to go to USO canteens.

Ward Morehouse's biography of George M. Cohan, titled 'Yankee Prince,' is slated by Lippincott for fall publishing. The N. Y. Sun drama editor is in Boston, all week for more Cohaniana.

Sammy Cahn and Jule Styne, who are to do the score for 'The Umpire's Daughter,' the George Abbott musical, have returned to the Coast pending book revisions by Robert Ardrey and William Roos.

The Village Barn devoting its entire capacity Tuesday next (27) to War Bond Dinners and Suppers, served free of all cost by the management to an expected attendance of 1,500, hope to raise $1,000,000.

Victory Guild, which has made generous gifts to the American Theatre Wing's Merchant Seamen's Club, giving cocktail party at Ambassador hotel May 2 to get funds for same purpose. Mrs. Helen Brandt heads the Guild.

Annie Laurie Williams, literary agent, will tell the N. Y. chapter of Theta Sigma Phi (National Women's Journalism Fraternity) next Tuesday (27) what makes titles, ideas or published works salable to the studios.

Walt Kuhn's 'Circus People' is exhibiting currently at Duran-Ruel Art Gallery, to coincide with the circus season. Incidentally, agent Mark Hanna agented himself into authoring a 'profile' on Kuhn for Collier's May 8 issue.

Lack of name dance bands, due mostly to transportation difficulties, has forced many club owners to depend on individual talent. Mother Kelly's, for example, offers Hilde Simmons, George Kingen, Lynne Parri and Jerry March.

Miami

Bob Chester and his orch follows Clyde Lucas' band into the Frolic Club.

Charlie's Inn has Carol Chappelle, Lee Voyer, Peggy Greer and music by the Manhattan Serenaders.

Tobacco Road offers George Kelly, Hazel Bruce, Bobbe Duane and Sid Lewis and his Smiling Seminoles.

Hostess Kitty Davis (Airliner) now in the beauty preparation biz as a sideline, merchandizing complete KD Kits for femmes, which will be sold through her nitery.

Drum presents show featuring Lonnie Turner's reinvenated band, Walter Tall, the Musical Morgans, Judy Merrill and Barbara O'Sullivan and Drum majorette Betty Morgan.

Kitty Davis ballyhoos an all-comedy show that seems to be clicking. Cantu, the magician; Eddie Schafer, the screw-ball m.c.; Dan Tannen, song satirist, and the boxing Thompson Sisters.

Ira's is undergoing redecorations but they are not interfering with the talent, including the Six DeCastro Dancers, Laura Kellogg, Carmen de la Vega, Jeanette Garette and Tommy Nunenz band.

Australia

By Eric Gorrick

Cinemas expect a drop in biz as pay envelopes are slashed.

Dave Lake, Metro sales manager, has recovered from major operation.

Warners still unable to find first-release spot in Sydney for product.

Syd Albright, UA general manager here, is making an extensive coverage of New Zealand.

Actors' Experimental Guild producing 'Punch Without Judy' in Sydney. It's a local setup.

Charles Munro, formerly Hoyts' chief, has opened office in Sydney and anticipates break back into film biz soon.

Mono and Republic pix finding plenty of dates via British Empire Films. Product is sought after in the nabes.

Madame Kirsova is running ballad season in Sydney with local talent under own management. Proceeds go to war funds.

Additional cuts in petrol means the exit of touring shows throughout Australia. Carnivals washed up when petrol was curbed.

Government intends probing film business for additional army manpower. Industry has been compelled to employ plenty of femmes.

More than 5,000 Allied seamen handled weekly at new Merchant Navy Club, Sydney, sponsored by Hoyts under direction Ernest Turnbull.

So successful have the revivals of 'White Horse Inn' and 'Merry Widow' been for Williamson-Tait that other vintage musicals will be restored for dating in Sydney and Melbourne.

Norman B. Rydge, head of the Greater Union Theatres, is utilizing 'pledge scheme' for Third Liberty War Loan. Patrons of all Aussie cinemas are asked to pledge themselves to take war bonds over a limited term. So far it's bringing in plenty of coin for war coffers.

Washington

Morton Downey guest at a hotel Statler party Saturday night (17).

Bob Callahan, staff pianist and organist at WINX, to Camp Lee, Wednesday (21).

Critics gave a party for Dan Terrell, of Loew's publicity, who leave to be OWI agent in Dublin.

Mario, of dance team of Mario and Floria, joins the Army after playing the Earle theatre, beginning Friday (23).

'Student Prince' company with National theatre orch visited Stage Door Canteen, giving one-hour version of musical.

London

Sutton Dawes, general manager of 20th-Fox, to Eire with a print of 'Black Swan' for Dublin premiere.

Hal Roach is anxious to get Nat Jackley under contract to star in pictures in Hollywood after the war.

Three of the best sellers in sheet music here are 'Mary,' 'Yankee Doodle Dandy' and 'Me and My Gal.'

Archie Menzie's wife, formerly Valerie Frazer, ex-Charles Cochran show girl, mother of a boy, born April 1.

Charles Cochran is to stage ballet, opera and light musical shows in costume in two London parks this summer.

Goal of $1,000,000 set by exhibs for drive for Red Cross Prisoners of War Fund already exceeded, with more to come.

United Artists' 'Stage-Door Canteen' opens at Odeon, Leicester Square, July 23, for eight weeks' guarantee, and expected to stay 12 weeks.

Billy Danvers and Phyllis Robins are appearing in Tom Arnold and Harry Foster's 'DuBarry Was a Lady,' which began a tour in the sticks April 19.

Leslie Grade has lined up new vaudeville unit to tour the provinces headed by Kenway and Young, Celia Lipton, Al Burnett and Jean Adrienne and Eddy Leslie.

Alan Borthwick, News-Chronicle film critic, becomes prexy of Critics Circle, with Daily Herald's Pat Mannock v.p. Circle is pondering on setting up a British Oscar.

'Uncle Harry,' which has been touring for H. M. Tennent, with cast headed by Eric Portman, has not been doing the biz expected and may not come to the West End.

Harry Leader and band, which quit the Palais de Danse, Hammersmith, after three years, goes into the Astoria, Charing Cross road, which is a Gaumont-British house.

Terence Rattigan, the author of 'French Without Tears' and current 'Flare Path,' now flying with U. S. Air Force to get local color for new opus.

Sidney Bernstein in North Africa for Ministry of Information Film Division seeing about film entertainment and propaganda for U. S. troops.

Prince Littler's revival of 'Show Boat' replaces Jay Pomeroy's season of the London Symphony orchestra at Stoll's, Kingsway, end of April, with Mary Ellis making comeback to West End in lead.

Jack Buchanan's new musical, starring himself and Fred Emney, opened at Palace, Manchester, April 19, for two weeks. Show will stay out until a West End theatre becomes available.

Firth Shephard's new revue, expected at the Prince's in a few months, will be headed by Leslie Henson, Sidney Howard, Cyril Fletcher and Elsie and Doris Waters. Latter is big radio and vaudeville team making its first appearance in West End revue.

Pittsburgh

By Hal Cohen

Johnny Harris to Hollywood for Coast opening of his 'Icecapades.'

Hank Senber in town ahead of the Katharine Cornell 'Three Sisters.'

Dancer Dollie Deane into hospital for an operation on an injured leg.

Dramatic Critic Karl Krug's lad, Freddy, in officer training at MIT.

Dixie Shayer on from New York to see her brother, Sammy, off for the Navy.

Drummer Tony Covato third member of Villa Madrid orch doubling in a war job.

Lew Leftons celebrated 25th wedding anniversary last week and Joe Misrachs their 20th.

Belle Baker opens at Yacht Club Easter Monday as star of spot's fourth anniversary show.

Mrs. Eileen Fiske home for few days enroute to Orlando, Fla., to join her husband, Lt. Bob Fiske.

Playhouse held 'Mrs. Moonlight,' guest-starring Julie Haydon, for three extra days beyond two weeks.

May Beegle will be Fortune Gallo's local rep when San Carlo Grand Opera Co. comes to Nixon week of May 3.

Nixon Cafe left Dupree and Charlie out of their contract ahead of time to take booking at Brown Hotel in Louisville.

Panama

By Stan Willis

With Aycee Joye planing out of Panama, Yvonne, at the Broadway, is the only stripper left here.

Hector Downes plotting an American show at Balboa Gardens but plane transportation problems make it doubtful.

Vincent Maneas is the new manager of the Club Florida at Colon, currently doing the biggest biz on the Atlantic side.

Authorities have clamped down on Gene Pitt's Club because of the late band blasting. Zone workers complained. Now the spot opens at 6 p.m. and shutters at 11.

Liquor taxes hit a new high during February, with the Government's take from Colon's 140 saloons and niteries yielding $23,800. Provinces added an extra $1,200.

Quarry Heights Beer Garden, for army personnel only, mulling Sunday matinee swing sessions, with band musicians currently in the army contributing to the stint.

Rialto Club is still waiting (at this writing) for its all-American show. Bottleneck on planes is to blame and, meanwhile, the lineup, including Suzanne Daye and the Six Lynn Girls, are tapping their toes in Miami.

Wartime transportation facilities being what they are, Panama is seeing very little of papers or magazines from the states. Feb. 17 issue of 'Variety' was the last to arrive at the Zone Clubhouse, which gets periodicals first.

Panama is swinging toward a 75c film admission. That's the tariff for 'Springtime in the Rockies' (20th), the highest since 'Gone With the Wind' (M-G), and in view of the lack of squawks, it looks like the upped admish scale might stay.

'Panama Hattie' (M-G) film, which opened at the Teatro Cecilia April 8, is boosting trade at Kelley's Ritz. Proprietor of nitery, Mary Lee Kelley, advised on the Panama sequences for Metro during the filming and the filmgoers are anxious to give her the o.o.

Chicago

Show Folks, Inc. have moved their quarters from the Sherman hotel to the Hotel La Salle.

Eddie Seguin, of the Balaban & Katz press department, slated to join the Army around April 26.

Louis Morgan, former theatre manager and film salesman, now advance man for Blackstone, the Magician.

Tim Whelan, RKO director, spent some time in town looking over talent prospects for his next screen musical.

Margaret Faber Dancers, now in a USO Camp Show, have received orders for offshore duty somewhere in the Pacific.

Virginia Seguin new addition to the 20th-Fox exploitation department under Jules Fields.

Dorothy Dorben, Edgewater Beach hotel dance producer, has expanded her production activities to include a line at the Baker hotel, Dallas.

Major Barney Oldfield, former Lincoln (Neb.) 'Variety' correspondent and now at Stout Field, Indianapolis, visited on the Rialto while here for a couple of days.

Variety Club of Illinois initiated 75 new members at the induction dinner held at the club's Blackstone hotel quarters last Tuesday, bringing the membership to 215.

Roddy McDowall, 20th-Fox juvenile player, spent several days here in interests of War Bond and Stamp activities and in visiting crippled children's homes and schools.

Some 300 guests attended the first anniversary party of 'Good Night, Ladies' following the regular performance April 12 in celebration of a year's run at the Blackstone.

M-G's screening of 'The Human Comedy' at the Esquire theatre last Monday night (13) was one of the most successful trade showings ever held here. Thousands of ticket requests had to be turned down.

Chicago Herald-American will again sponsor an 'I Am An American' Day on May 16 and are asking cooperation of show business. Last year's affair, which was emceed by Bob Hope, drew 132,000 people to Soldier Field.

St. Louis

By Sam X. Hurst

Rex Williams, mgr. of Loew's, carrying left wrist in cast since fall in his home.

Yehudi Menuhin drew a SRO to Kiel auditorium for a concert sponsored by the Civic Music League.

Lowell Smith has succeeded Abe Ludecar as asst. mgr. of Loew's. Ludecar now sporting a suit of khaki.

Nat Hall, box office man for the American theatre and Municipal theatre Assn., inducted into Army at Jefferson Barracks, Mo.

A bill to permit suspension of Missouri's annual state fair at Sedalia has been introduced in the Legislature. Present laws require that the fair be held at Sedalia every year.

Vocalists who have inked pact for p.a. with the Municipal Theatre Assn.'s Forest Park playhouse season include Marthe Errolle, Evelyn Wyckoff, Gladys Baxter and Mary Hopple.

Philadelphia

Tony Wheeler, vet announcer, has been named night supervisor of WFIL.

Xavier Cugat gave a demonstration of his caricature work at a local record shop last week.

Fats Waller will open at the keyboard of the Celebrity Bar of the Music Village next Thursday (22).

Silver Lake Inn, on the White Horse pike, shuttered since ban on pleasure driving, reopened last week.

Hedgerow theatre will begin its new season May 1 with initial American performance of Charles Vildrac's 'L'Absence.'

Bea Wain was given a farewell party at Doc Evans' drug store by local press gang, Wednesday night, after her last show at Shangri-La. Estellita, Cuban dancer, is headlining the new show at Shangri-La along with Billy Vines, whose option was lifted.

Hollywood

ZaSu Pitts to Detroit for stage work.

Walt Disney baking out a cold at Palm Springs.

Claudette Colbert laid up with a spinal injury.

Billie Burke returned from New York to resume picture work.

Paul (Scoop) Conlons celebrated their 25th wedding anniversary.

Frank Fay checked in from New York for a picture at Monogram.

Irving Pichel pinch-hitting at 20th-Fox for John Stahl, director, who is ill.

Joseph Moskowitz in from New York for studio conferences at 20th-Fox.

Jack Glenn in town to film the Hollywood Canteen for March of Time.

Capt. Gene Raymond in town for a brief visit with his brother, an air cadet.

Leonard L. Levinson aiding Bob Markoe in scripting Al Jolson's radio show.

Edgar Kennedy cut short his midwest stage tour to make two shorts for RKO.

Ralph Wheelwright shifted from Metro publicity to the studio writing department.

Bert Wheeler returned from 10 months of camp touring in Alaska and Canada.

Joe Kane left the great outdoors at Republic to fight an attack of measles at home.

Frank H. Ferguson, former Los Angeles deputy city attorney, joined 20th-Fox legal staff.

Norman Alley, newsreel cameraman, vacationing in town after 15 months in the South Pacific battle zone.

Brig. Gen. W. H. Harrison, chief of Army Pictorial Services, returned to Washington after inspecting Hollywood studios.

John Scotto is the new assistant to Albert J. Cohen, Republic producer, replacing Ray Marcus, who went into the Army.

Mervyn Leroy appointed to the governing board of Academy of Motion Picture Arts and Sciences to succeed Lloyd Bacon, now in military service.

David O. Selznick commended by the Academy of Motion Picture Arts and Sciences for his dignified handling of the Madame Kai-shek program at Hollywood Bowl.

When you ask for Bill in Republic's publicity bungalow you get five echoes, each answering to the same call. In alphabetic order the Bills are Grossman, Porter, Saal, Thomas and Wallace.

Minneapolis

By Les Rees

Nan Blakstone into new Casablanca nitery.

'Chuck' Noodleman, RKO salesman, into the army.

Twin City Variety club resuming Saturday night social affairs.

Moe Levy, 20th-Fox district manager, visiting Des Moines branch.

Charlie Fogle, MG home office exchange maintenance rep, in town.

Max Mazur, Columbia city salesman, back on job after long illness.

Hank Kaufman, Columbia manager of exchanges, in from New York.

Tommy Reynolds band held over at Happy Hour for two additional weeks.

Terry McGovern, Par home office booking department representative, a visitor.

Joe Rosen, former Par booker, now in army, hospitalized at Camp Sutton, N. C.

Harry Hirsch, Alvin impresario, to Chicago for Midwest burlesque circuit meeting.

'Junior Miss' and Gilbert & Sullivan Opera Company pencilled into Lyceum for May.

Carol Lundquist and Dolores Larsen, 20th-Fox and RKO bookers, respectively, wedded.

Tommy Dorsey and Horace Heidt into Orpheum in successive weeks, May 7 and 14, respectively.

I. Hansen, owner of Agate, nabe independent house, pioneer local exhibitor, died at age of 70.

Cleveland

By Glenn C. Pullen

Jerry Forstner, Hanna's treasurer, doubling in defense plant.

ZaSu Pitts in town to see K. Elmo Loew's film for Humane Society.

George Gary expects to be inducted before finishing date as 3700 Club's m.c.

Euclid Beach's season preemed by Andy King's crew, with Janie Hodges as new canary.

Herman Pirchner, cafe owner, bought 268 farm to raise poultry and dairy products.

Glover and La Mae back at Hollenden's Vogue Room with Terry Lawler and Hank the Mule.

Joe Standish, acting manager of Loew's Stillman, named permanently, with Gerald Union as assistant.

Jane Spencer, 13, offered role in Irwin Shaw's next Broadway play. Moppet toured in 'Guest in House' last season.

Elmer Gibbons' defense workers' orch at Cleveland Diesel Co. donated $100 to Stage Door Canteen and ditto to Catholic Canteen.

OBITUARIES

JOSEPH W. ENGEL

Joseph W. Engel, 60, film production pioneer, who built the first studio in California and was co-organizer with Adolph Zukor of the original Famous Players, died in New York April 18. Prior to his association with Zukor in the formation of the company which later became Famous Players-Lasky and now is Paramount Pictures, he was treasurer and production manager of Universal.

Engel also was one of the founders of the Metro Co., which became Metro-Goldwyn-Meyer. In the early days of features he was associated in the production of 'Queen Elizabeth,' starring Sarah Bernhardt.

When 'The Four Horsemen' was in early production stages, Engel was credited with having selected Rudolph Valentino for a leading role. He is also said to have taken up direction of the career of Jackie Coogan when Coogan's contract with Charlie Chaplin expired after production of 'The Kid.'

With the advent of sound films, Engel remade the silent 'Hell's Angels' into a talking feature for Howard Hughes. It was in this picture he advanced Jean Harlow to stardom. Prior to his retirement in 1939 he had assisted in production of the 'Hopalong Cassidy' series starring Bill Boyd.

Sister and a brother survive.

WILLARD DASHIELL

Willard Dashiell, 76, lawyer, playwright, screen and stage actor, died April 19 at his home in Holyoke, Mass. He is reputed to have been the first American singer to appear in Wagner's 'Parsifal.' After graduating from college with a degree of doctor of laws, he sang in many churches and with several opera companies. He then acted in stock, vaudeville and silent films, appearing on the legit stage in 'American Tragedy,' 'Front Page' and 'White Cargo.'

It was in 'The Great John Gantry' that he made his bow at the old Empire theatre, Holyoke, where he decided to settle.

For many years he directed and appeared in the Poli stock company in Springfield. It was while directing at Trenton, N. J., that he met Mabel Griffith, who become Mrs. Dashiell. His wife gave up acting, though she continued with directing.

ROBERT PAUL

Robert Paul, 73, pioneer British film exhibitor, died March 28 in London. He was first to make and show films of any kind in the United Kingdom and earlier made peepshow pix machines.

Mainly interested in films as a scientific instrument manufacturer, he nevertheless took pix seriously at first, and shot and showed the 1896 Derby. Played the Alhambra, London, with his pictures for months in same year. He was also the inventor with Sir William Bragg of the Bragg-Paul Pulsometer, used for dealing with respiratory paralysis.

Paul had taken little interest in motion pictures in recent years, devoting himself mainly to specialized scientific instruments, inventing one for use in this war which is still an official secret.

BEN DAVIES

Ben Davies, 85, Welsh tenor and for 40 years a star, died at a nursing home near Bath, England, recently after a brief illness.

Starting in light opera, he appeared with the Carl Rose Opera Company, for which he was engaged while singing at a students' performance at the Royal Academy of Music, London. Played for years in grand opera, then turned to oratorio work and was principal tenor at big musical festivals throughout Britain. Sang at coronations of Edward VII, George V and George VI.

Survived by widow, Clare Perry, formerly a soprano in Carl Rose Company, and three children.

LOUIS G. GRESS

Louis G. Gress, 50, musical director of numerous stage hits, died April 14 in Philadelphia after a long illness.

Gress handled the music for Ziegfeld Follies in 1917, taking over the chores for 'Passing Show' at the Winter Garden, N. Y., the following year. In 1920 he joined Eddie Cantor and was musical director of George White's Scandals in 1933.

In 1936 and 1937, Gress was musical director for the Eddia Cantor radio show. Several years ago he conducted an orchestra at the Park Casino, Philly roadhouse, and last year ran pop concerts at the Philadelphia Town Hall.

SAM MERIN

Sam Merin, 32, member of Max Gordon's publicity staff and a former Hollywood writer, died in a Brooklyn hospital April 19 following an appendectomy. Before joining the Gordon staff he also had been a theatrical press agent on the Coast, handling the Alexander Woollcott company of 'The Man Who Came to Dinner,' and the touring companies of 'My Sister Eileen' and 'Junior Miss.'

Surviving are his widow, Edna Reiss, stage and screen actress, whom he married last Jan. 25; parents, a sister and a brother.

GUSTAVE DORET

Gustave Doret, 76, Swiss composer and conductor, died in Lausanne April 18. His compositions included the operas 'Les Armailles,' 'Le Nain du Hasli,' 'Loys'; the cantata 'Voix de la Patrie' and incidental music to Shakespeare's 'Julius Caesar.'

In 1907-09 Doret led the orchestra of the Paris Opera Comique. He also conducted concerts at the National Exposition, Geneva, in 1896 and the Saint-Saens festival in Vevey in 1913.

In Loving Memory of
JOE YOUNG
Passed Away April 21, 1939
RUTH

TIMOTHEE ADAMOWSKI

Timothee Adamowski, 86, who joined the Boston Symphony orchestra in 1884 and became first violinist and solist for the organization, died in Boston April 18. He had been with the Boston Symphony 23 years, with the exception of one year spent in touring Europe. He later joined the faculty of the New England Conservatory of Music, to teach advanced classes in violin.

Widow survives.

CHARLES BURKHARDT

Charles Burkhardt, 66, died in Chicago, April 12, following a long illness. Years ago he was known in burlesque as 'Sliding' Charlie Burkhardt, and in 1920 was a member of the Burkhardt and Roberts vaudeville act. He was a brother of the late Addison Burkhardt who wrote the music for many of the old La Salle theatre, Chicago, shows.

Survived by his widow, two sons and a brother. Burial in Chicago.

GEORGE LYMAN

George Lyman, 76, for years associated with Taylor Holmes in theatrical enterprises, died in Bellevue hospital, N. Y., April 13.

Lyman made his first stage appearance with James T. Powers in 'The Messenger Boy' at Daly's, N. Y., and subsequently appeared with Francis Wilson, Maria Cahill and Eddie Foy.

Funeral under the auspices of the Actors Fund.

C. F. HIESTAND

C. F. Hiestand, 65, magician who played midwest theatres for many years until his retirement several years ago, died recently in St. Louis. Since Pearl Harbor, Hiestand entertained service men in camps in the St. Louis area. Last performance was at the Jefferson Barracks, Mo., Replacement Center two weeks ago.

Widow and two daughters survive.

PEGGY BARKER

Peggy Barker, 38, former vaudeville player and recently a member of Republic Pictures' publicity staff, died April 9 in North Hollywood following a long illness. With her husband, Ambrose Barker, now a Republic press agent, deceased toured the world for several years as an English comedy vaude team.

CRAIG Y. RIDDLE

Craig Y. Riddle, 69, for many years manager of the Lake theatre, Meyers Lake Park, Canton, O., died in that city April 10. He also managed Meyers Lake Park for several seasons and was first mayor of that village.

His widow, a daughter and a son survive.

JAMES CUSHING

James Cushing, former manager of the old Emporium theatre and the Suffolk theatre, Holyoke, Mass., died April 18 in Holyoke. At the time of his death, he was on the staff of the New Holyoke theatre, legit house.

Two brothers and two sisters survive.

HENRY BLACK FITZGERALD

Henry Black Fitzgerald, 73, veteran stage actor, died in New York, April 18. He began his acting career in Scotland after having started in newspaper work. Coming to New York in 1920, he hed roles in many Broadway productions.

Sister survives.

LEE BARTH

Lee Barth, 60, veteran vaude performer, died in Roosevelt hospital, N. Y., April 20.

For years he had played a single act on the Keith-Albee, Loew and other circuits.

JACK HALLIGAN

Jack Halligan, 54, died April 13 in Chicago of a heart attack.

At one time a member of the vaudeville team of Halligan and Lee, he had been connected for the past few years with the Conklin Canadian Shows.

WILLIAM E JACKSON

William E. Jackson, 39, general sales manager of Westinghouse Radio Stations, Inc., died April 16 at his Merion, Pa., home.

Further details in radio department.

GILBERT HENZE

Gilbert Henze is the first war casualty for station WHO, Des Moines.

Henze, guitar-playing tenor of the Lads of Harmony team, died of wounds received in the Solomons area.

Hugo Markendarf, about 63, widely known maker of picture frames, mirrors and other material for lobbies of N. Y. theatres, legit as well as film, died in New York Monday (19) of a heart attack.

Jane McIntyre, 75, sister of Frank McIntyre, stage, screen and radio actor, died in Ann Arbor, Mich., April 16.

BIRTHS

Mr. and Mrs. Bernard Lusher, a daughter, in Hollywood, April 13. Father is secretary of Screen Office Employes Guild.

Mr. and Mrs. Barney Rapp, daughter, in Cincinnati, April 12. Father is orchestra leader; mother former Ruby Wright, featured vocalist with Rapp band.

Mr. and Mrs. Cal Tinney, daughter, in New York, April 12. Father is MBS commentator.

Mr. and Mrs. Jack Blumberg, a daughter, in Philadelphia, April 13. Father is manager of Senate, Philly.

Mr. and Mrs. Paul Groesse, son, in Santa Monica, April 11. Father is an art director at Metro.

Mr. and Mrs. Ben Muros, daughter, in Pittsburgh, April 12. Father is continuity chief at WCAE.

Mr. and Mrs. Lee J. Cobb, son, in Hollywood, April 16. Mother was Helen Beverly of stage and screen. Father is a contract player at 20th-Fox.

Mr. and Mrs. Herb Fleig, son, in Cincinnati, April 15. Father is assistant sales manager of WLW.

Mr. and Mrs. Roy Rogers, daughter, April 17 in Hollywood. Father, cowboy film star.

Jimmy Eliott

Continued from page 51

one week, but the kid gained confidence, so much so that the bug got bigger and he decided that next year he would produce a play on Broadway.

It takes a script first of all, so he got the script by reading plays for Brock Pemberton and Alexander Kirkland and letting it be noised around that he was in the market for a play. One day a special delivery messenger brought a package from a Corporal Irving Elman, USA, and Elliot was in business. He says he read it on the hot roof and laughed, and anything that can make anyone laugh on a hot roof has something. He got together with the author, told him about his revisions and they concurred.

It also takes money, so Elliot got it by sending out copies of the script to wealthy people he had met, asking if they would put up some money. The answers that came back were encouraging, but not remunerative. But, finally, Otto Diehl, who was chief electrician for the late Sam H. Harris, and who is wiring the show, came in with a couple of grand, as did the scenic designer, Wolfgang Roth. Things were rolling fine, for Olli Rey, an actor friend who was in the Army, and who happened to hear about the venture while on furlough, read the script and put up a couple thousand more. Then the playwright showed up with a backer, who is none other than Hatcher Hughes, his old playwrighting prof at Columbia University, and the needed amount was slowly growing.

However, Elliot was still plenty of greenbacks away when he got a call from Bob Hawks, of radio, who called him up and said he had read the script, and would like to see the producer. Elliot made an appointment, and Hawks finally came in for a $6,000 piece. To add the finishing touch, playwright Elman shows up with some more dough, this time put up by his uncle, and Elliot was in business.

And so, some weeks later, after hiring John Kennedy to direct, on the advice of Kaufman and Hart, who take him seriously, the 10 members of the cast are hard at work trying to make Jimmy Elliot his first million via 'The First Million.'

MARRIAGES

Dorothy Morris to Ensign Marvin Moffie, in Los Angeles, April 14. Bride is a contract player at Metro.

Joan Levent to Jules Green, in Pittsburgh, April 14. Bride's a niece of Oscar Levant; groom's with WB theatre booking department in Pitt.

Olive Wetzel to Mike Gallagher, in Pittsburgh, April 10. Groom's a theatrical concessionaire.

Edia Benjamin to Lt. Peter Kusick, April 17, in Washington, by proxy. Bride, a writer with the Office of War Information, is the daughter of scenic designer, Aline Bernstein. Groom is with the Army, stationed in England.

Linda Darnell to Sgt. Peverell Marley, in Las Vegas, Nev., April 18. Bride is film actress; groom, former Hollywood cameraman, now in army.

Inside Stuff—Legit

(Continued from page 51)

announced early last week, attendance at the theatre improved at every performance. Kingsley's 'Men in White,' produced at the Broadhurst, won the Pulitzer prize for the season of 1933-34, but at that time the critics weren't handing out honors to authors. Later, they started choosing 'best plays,' because they were irked by the Pulitzer selections. Kingsley's 'Dead End,' a hit at the Belasco in 1935-36, drew wide attention but none of the latter prizes.

'Patriots' was cited by the Newspaper Guild also as 'The play of the year which best promotes the principles underlying the Four Freedoms.' Guild will present its plaque in the form of a stick of type set in a metal base. Last week, too, the Theatre Club selected the historical drama as the season's top play.

Harry Forwood, of the Oscar Serlin office, has gotten out a 22-page chronology of the Empire theatre, N. Y., which recently celebrated its 50th year. It is the only definite listing of productions in calendar sequence, and was compiled from programs, amusement directories, theatre annuals and personal records.

From 1893 to 1943 the Empire has had 264 shows, including the present one, 'Life With Father,' now in its fourth year. It was produced by Serlin.

Shows which played the house are listed with authorship credits and the casts. Also included are the number of performances and weeks played by each. 'Father' holds the run record.

May Davenport Seymour, curator of the Theatre Collection of the Museum of the City of New York, assisted in the research.

At 2:15 Saturday (17) afternoon a fire in the Piccadilly hotel kitchen below the street level brought apparatus that clogged the street between Broadway and Eighth avenue. Circus Bar was emptied and much smoke clouded the street and seeped into all rooms. With police on the job, traffic was shunted off the thoroughfare and ticket sales at the box-offices of the Music Box ('Star and Garter'), Booth ('Blithe Spirit'), Plymouth ('Skin of Our Teeth'), Royale ('Counsellor at Law') and Golden ('Angel Street') ceased abruptly.

Fire engines pumped water into the hotel basement and disturbed performances for more then an hour and a half. No casualties.

Hoofing comedian in one of Broadway's recent arrivals sweated profusely on opening night, which seemed strange since the weather was hardly balmy. It was later discerned that the fellow was worried but not about the premiere. Seems that although he fared well enough in stage jobs in the past 10 years, he did not file nor pay on his income tax. And the government caught up with him.

Jed Harris wants to buy in on Mike Todd's 'Ghost in the Woodpile,' the Gypsy Rose Lee play which is said to kid herself and 'the little colored boy who writes my stuff' ta la the Irving Berlin legend). Harris, also, thinks the play would be ideally cast with Miss Lee starred, but impresario Todd has other plans for her; besides, 'Star and Garter,' in which Gypola is both the star and garter, is still doing sturdy b.o.

Laurence Schwab, former legit producer now living in Miami Beach, has been writing short stories for the past several months. First to appear is 'No Ham and Eggs in Hell,' to appear in the May 1 issue of Liberty. It is a war story scened in the North African mountains during the present campaign.

Job Freeze

Continued from page 3

engaged in a non-essential activity may transfer at will to picture production or broadcasting for more money. This is permitted because the Government wants people to shift from non-essential to essential activities.

No worker now employed in films or radio may change to another essential industry for more money without WMC permission.

No worker now employed in any of 35 essential activities may transfer, for more money, to radio or films without WMC permission.

Permission will not be granted in any of these cases unless WMC is convinced the shift will aid the war effort.

However, no permission is required to shift from radio or films to other essential activities for the same or less money, or vice versa.

Hays Keynotes

Continued from page 7

victory. Then he traced the various work being done by the industry not only in bond campaigns, Red Cross work, star appearances, etc., but in turning out the type of screen fare needed by the nation's populace.

He pointed to the fact that 4,700 complete film programs for non-admission showings in overseas areas had been donated by the film business to the War Department. This reflected the free film service which the industry established shortly after this country entered the war.

Hays stressed the great importance of freedom of expression on the screen. He pointed out that the films' decadence under totalitarian rule is shown by what happened to German pictures when they became the medium of Nazi propaganda, and that on the contrary the American motion picture industry has served the cause of unity in this war, as Roosevelt observed, 'without the slightest resort to the totalitarian methods of our enemy.' He said that present conditions give added impetus to the importance of freedom of the screen.

Night Club Reviews

Continued from page 40

BLACKHAWK, CHI

tions run by Chuck Foster and his music, current tenants of the bandstand here. He has changed his instrumentation since he first came into favor around here while playing the Stevens hotel a couple of seasons back and the outfit is swingier than before.

Foster changes his tones with the time of evening. At dinner hour they are soft and sweet and as the hour grows later the brasses get stronger. For dancing he mixes them up and provides smooth, danceable rhythms. Billy Blair, hefty bass fiddler, sings 'Five By Five' and 'Ding Dong Daddy' in a pleasing manner during the floor show, and Dottie Dotson also has a spot on the bill, besides singing with the band.

Miss Dodson overdoes the cute stuff in selling 'Knock Me a Kiss' and 'Something About a Soldier' but otherwise is okay. Ray Robbins, one of the trumpet players, clicked with his languid interpretations of 'As Times Goes By' and 'She's Funny That Way.' The band's playing of a Tschaikowsky medley is one of the show's highlights.

The Stadlers do three dance routines, first a waltz, followed by a 'Cook's Tour' number that is much more effective on the stage than in a spot like this, and lastly their rag doll routine, the best of their repertoire. Scored nicely.

Richard Buckley, using an exaggerated English accent, gives a vocal impression of Louis Armstrong singing 'When You're Smiling' and then recruits a quartet of soldiers and sailors from the audience for pantomiming as he impersonates four characters of the Amos 'n Andy program. Drew good applause. *Morg.*

GLASS HAT, N. Y.

(BELMONT-PLAZA HOTEL)

Harry Stockwell, Karen Zoska, Edith Waters, Kepi Clarque, Varlos & Vida, Ming & Ling, Douglas Bros. (2), Hal Saunders orch (10), Joe Pafumy Rhumba Orch (6); $2 minimum weekdays; $2.50 Saturdays and holidays.

With each of the seven turns contributing to an international flavor, the management has whipped together a 'United Nations Revue.' It's a departure from the recent presentations at this Belmont-Plaza nitery, lacking the line of girls, production numbers and elaborate customing stressed previously. But judging from audience reaction when caught the revised layout, with emphasis on talent, should find as much favor with the patrons. Chief fault at dinner show preem was in too-lengthy 84-minute running time.

Currently holding forth as m.c. is Harry Stockwell, who sang the Prince in Disney's 'Snow White' (RKO). He has a pleasing personality and scores heavily in his own turn as he makes a play for femme reaction, using a paying customer for the 'love interest' as he sells the top tunes from the Disney film.

Karen Zoska, Russian dancer, introed by Stockwell via a glowing tribute to the heroic Soviet troops, is on first with several folk dances, exhibiting unusual endurance and control. Edith Waters, English singer, displays a well-trained voice, a fresh and charming appearance but the total effect is cheapened by unnecessary and exaggerated mugging. Varios and Vida, youthful Latin dancers, are the below-the-border reps, the mixed duo scoring with rumba and other routines.

The Free French are having their innings on the bill through the simple expedient of Keith Clark, the comic - magician, becoming Kepi Clarque for the occasion. What hasn't changed is his smooth, engaging patter as he sells his hocus-pocus with maximum results. Ming and Ling, two Chinese boys who bill themselves as the 'Burma Road hillbillies,' wham over a routine of songs, comedy and imitations. Their stuff is the show's standout. Douglas Brothers, a couple of colored hoofers, close. In view of show's length, the act could easily be eliminated. Hal Saunders' orch continues to turn out excellent music for the show and customer hoofing, alternating in the latter department with Joe Pafumy's rhumba orch.

Room was filled to capacity at dinner show Thursday (15). *Rose.*

EMBASSY, PHILLY

Philadelphia, April 15.

Lorna Byron, Nina Lunn, Mignon, George Clifford, Carlisle Sisters (2), Embassylphs (6), Pat Shevlin, Orch, Eric Correa rhumba band; $1.50 minimum.

George Clifford once again comes up with an entertaining revue. Unlike most producers in these parts, Clifford doesn't ape the New York brand of nitery presentation, but gives his shows, in lyric and tempo, a native Philly tone.

The show tees off with the house line (Embassylphs). Clifford and the Carlisle Sisters in a number titled 'This Is Not the Follies Mr. Jones,' a travesty on the recent appearance of the 'Follies' here, with clever lyrics written by Clifford.

Next is introduced Nina Lunn (New Acts), making her first professional appearance with a series of songs.

Mignon, formerly of the dance team of Mignon & Manor, (latter is now in the Army), does a single hoof specialty in which she's hampered by the small floor. She must tailor her steps down to fit the tiny dance space at the Embassy.

Lorna Byron, playing her first date in Philly, looks like a welcome addition to the nitery picture here. She's a looker with an abundance of poise and a talent for selling songs. She has a fine set of pipes preferring to do her stint without a mike. She tees off with 'Something for the Boys' then shows her versatility with a medley including 'Kiss in the Dark' and 'Why Do I Love You,' then switches the metier to 'Black Magic,' winding up with 'Mamma Ucero.' She found it hard getting away, the customers pounding for more. Finale has the entire company in a novel Easter parade number with special lyrics and music by Clifford.

Music for show and dansapation is ably provided by Pat Shevlin's crew. Lulls are taken care of by Eric Correa's four-man rhumba unit.

House was sold out for dinner (Thursday) when caught. *Shal.*

NIXON CAFE, PITT

Pittsburgh, April 16.

Al Marsico Orch (6), Bob Carter, Capella & Patricia, Joan Brandon, Dupree & Charlot; $1 per couple cover.

In Capella & Patricia, Tony Conforti has one of the best dance teams ever to play his downstairs spot. They're strictly class and ballroomology is underscored with gracefulness and intelligence. Do four and five numbers each show, all differently executed, and their flash finishes are socko with Capella twirling her around like an adagio dervish over the top of his head with one hand.

Joan Brandon is a cute, blonde magician with a swell bag of tricks, including the cocktail shaker that pours out every drink. Does everything with a showy flair and an original presentation. Gal's had good training; as a youngster, she was part of the act of her father, who called himself the Great Brandoni, w.k. magi in his time. Dupree and Charlot are an attractive couple on the dance floor, specializing in light musical comedy routines and high kicking, so there's no conflict with Capella & Patricia. Neither boy nor girl stands much more than five feet and make a winning combination both in talent and appearance. Bob Carter still around as m.c. and featured vocalist, and still knocking the femmes into a pashy swoon with his high class balladry, while Al Marsico's music continues to be what Nixon's quite-steady clientele wants in way of dance rhythms. *Cohen.*

ESQUIRE, MONTREAL

Montreal, April 15.

Fisher & White, La Moris (12), Bobby Rollins, Esquirettes (8), Show Girls (6), Armand Meerte Orch (8), Julio Reyes Band (3); no cover; minimum $1 to $1.50.

This class nitery, with its intimate decor and usually demure atmosphere, adds to the steadies with many word-of-mouth attracted payees because of its current bill. Reason is largely the zany Fisher and White act.

Team of comics with a midget piano put on a show different from anything seen in recent months in the local boites. Fisher, seated at piano, straights to White and both give out with corny imitation Russian and Mexican songs, scraps of opera and pop tunes, seasoned with screwball gestures, facial contortions, and robot dances that are right on the beam. Teeing off slow, team crescendos into a pace that has the orch working at full stretch to keep up. Turn netted plenty salvos to a smash finish.

The La Moris have a standard routine of ballroomology with flock of lifts and whirls that garnered nice hand. Girl is a personable miss who steps a neat terp; man knows his stuff and puts it over deftly.

Bobby Rollins, pleasant mannered m.c., keeps show rolling with little or no lost motion. Esquirettes and show girls are plenty eye-filling, smartly wardrobed and handle varied routines cleverly. The Meerte orch answers all requirements for acts and dancing and Reyes relay band fills in adequately. Trade promising at this mid-week catching. *Lane.*

Marine Room, Panama

(Hotel International)

Panama, April 13.

Panama is cueing itself toward a flourishing after-the-war nitery biz in which it's freely predicted, American talent will play a leading role. Opening of the ultra Hotel International April 15, with its swank Marine Room on the ground floor, is regarded as a prelude to 'the new era,' as the agents here put it.

Bill Liebow, currently regarded as the Zone's 'farsighted boy,' brought in H. J. Caldwell, the American designer, to set the motif for the International and, as far as Panama's concerned, it's something out of the 'Arabian Nights.' That goes, too, for the Marine Room, for which Paul Simone, local artist, did the murals. Opening night business was terrific, with the doors closing as early as 7:45. Located in the heart of Panama City, in Plaza Cinco de Mayo, opposite the railroad station, the spot has as rosy a future as anything in the Zone, and Liebow, the American, who has had many successful business years in the tropics, will devote his full time to the hotel and Marine Room.

Nitery currently features Cesar Gonzmart's orch, composed mostly of Panamanians, but with a Cuban background. Featured gal is from Cuba, Fantasia Novoa, who shakes a pair of maracas and pipes Latin tunes. The elevated cocktail bar, overlooking the room, blends neatly into the smart atmosphere. The lobby cocktail lounge is also a natural and has been doing terrific biz.

Wet season, just about starting, has stymied plans for a roof garden, but, with no competition, the next dry season is expected to find the garden taking the trade away from the Zone's beer gardens.

Pepe, with his enormous following due to his years as a fixture at Kelley's, across the way, has been brought in to head the bar staff and is already a big asset. *Stan.*

Ringling Circus Pays Bonuses

Liberal bonuses were distributed to employees of the Ringling, Barnum & Bailey circus before the show opened its season recently at Madison Square Garden, New York, the gratuities being indicative of the big profits earned by the outfit.

Robert Ringling, new president of the circus corp, gave out the bonuses, fulfilling a promise made last fall by John Ringling North, then head of the big top. Latter said that if the show went out this season the bonuses would be forthcoming, there being doubt whether the war would interfere with the show going onto the lot this year. That explains why the coin was distributed at the season's start. It's the first time a bonus has been paid by the show since the late Charles Ringling made such distributions. His son, Robert, is expected to follow the custom granted the circus has another successful season.

Robert Ringling was elected president of the circus last week at a board meeting held in the Ringling N. Y. offices. Other officers: James A. Haley, Aubrey Ringling and Mrs. Charles Ringling, vice-presidents; William P. Dunn, Jr. (Manufacturers Trust Co.), treasurer; John F. Reddy, Jr., who is not concerned with the circus management this season, was retained as a member of the board. North is reported going to Mexico, there to present a circus with Norman Bel Geddes.

Ringling show has gotten a number of network radio breaks, Beverly Kelley, in charge of that section of the outfit's publicity setup, supplying talent to several sponsored programs. It's understood that the big top has been invited to participate in a number of programs. Only a little money has been used for radio, that going for spot local broadcasts.

Ticket sale at the Garden has been so strong that Fred C. DeWolfe, show's treasurer, refused to increase allotments to the Broadway agencies before the show opened, and he planned to cut down the number of tickets distributed in that manner.

Frank Braden, the show's head writer of publicity, was A.W.O.L., and so Allen J. Lester was elevated to chief assistant to Roland Butler, outfit's press head.

4 Hurt as Carny 'Loop' Topples in St. Louis

St. Louis, April 20.

Four youths were injured, one seriously, last week when a 'Loop-a-Plane' ride of the Greater Exposition Shows, a carny, toppled and pinioned them inside the car. It required 20 minutes of strenuous work on the part of cops, armed with crowbars, to extricate the victims.

Police said the device was braced in an upright position by means of a chain attached to the axle and running to a heavy weight buried in the ground. Bolts on the brace sheared off, causing the car to fall. The show, according to police, is owned by John Francis.

Literati

Continued from page 52

designed solely to clarify the practical working arrangement between the two agencies. It is in line with Executive Order 9182 signed by the President on June 13, 1942, establishing the Office of War Information and directing its collaboration with the Office of Censorship.

'Expressed broadly,' the agreement says, 'the responsibility of the Office of War Information is to disseminate and publish information about the Nation's war effort; that of the Office of Censorship is to keep out of enemy hands information about the war effort which could be used to damage the United States.'

'The agreement defines the responsibility of the Office of War Information in the issuance of news and radio broadcasting information originating in Government agencies, and recognizes that negative control over information pertaining to the war effort originated by non-government sources is vested solely in the Office of Censorship.'

Weil's Coast Trip

Chester Weil of King Features is making his first Hollywood trip with an eye to pix rights for the syndicate's sundry contractees.

It's the first time the syndicate went out after the pix coin so directly.

Latin-American Prize Winners

Pierre Marcelin and Philippe Thoby-Marcelin, of Haiti, authors of 'Canape-Vert,' are the winners of the $2,000 award in the fiction section of the Second Latin-American Literary Prize Competition. The winner of the $2,000 non-fiction prize is Mrs. Argentina Diaz Lozano of Honduras for her book, 'Peregrinaje,' and Fernando Alegria of Chile won the $1,000 award for his juvenile, 'Lautaro: El Joven Libertador de Arauco.' Messrs. Carcelin are cousins.

The competition was sponsored by the Division of Intellectual Cooperation of the Pan-American Union and Farrar & Rinehart. The international jury was composed of Ernesto Montenegro, Blair Niles and John Dos Passos for the fiction and non-fiction sections; and of Blanche Shaffer, librarian of the Children's Book Collection of the League of Nations, and Delia Goetz, who is on the staff of the Washington Bureau of the Foreign Policy Association, for the juvenile section. Every Latin-American country with the exception of Panama participated.

Perelman-Cerf OK Again

S. J. Perelman and Bennett Cerf, prez of Random House, have kissed and made up and RH will bring out a volume of 'Perelman's Best' in the fall. Meantime his 'Dream Department' has hit over 7,500 copies, which is thrice his last book.

Humorist took exception to Cerf's comedic fly-leaf intros, and Sally Benson ('Junior Miss') added to the fire in a radio interview that created a bit of a casus balli in the publishing business.

Cerf, for his part, thinks that one of the funniest publication annotations years ago was a fly-leaf memo by Simon & Schuster to Perelman's 'Dawn Ginsberg's Revenge,' which stated 'This book does not stop at Yinkers,' and which got considerable attention. When Random House acquired Perelman, Cerf did a humorous intro to 'Dream Department,' but Perelman observed, 'Publishers should not try to compete with their authors, especially with comedy, if it's a comedy book basically.'

Random House has also signed Arthur Kober for the 'Benny Greenspan, the Hollywood Agent' series (New Yorker), and F. Hugh Herbert's Good Housekeeping pieces, which made up 'Kiss and Tell,' the current George Abbott play success.

That OWI Factional Mess

The teapot tempest row, which led to the resignation of 15 OWI writers and researchers last week, has kicked up plenty dust in Washington, but is not merely what the hard-hitting 15 tried to make it out to be—a battle between the pure in heart and ballyhooing admen. Like most stories, this one has two sides, although the public apparently got only one.

The pamphlet-writing unit came over to OWI some months back when Elmer Davis inherited it from the old Office of Facts and Figures. Unit maintained its complete independence and the temperament of a prima donna until recently, when Davis streamlined OWI and handed the pamphleteers over to George Lyon, former Scripps-Howard editor and chief of the OWI domestic news branch.

Then the pot began to sizzle. It was not until that point that the writers began to tell newsmen that OWI was holding back and softening a food report which the unit had done in January. It was not until then that the 15 decided OWI had been sold down the river to the ballyhood boys from the ad agencies and that ballyhoo was being substituted for fact and truth by OWI.

The four men picked on by the 15 belie the ballyhoo story. They are Davis, himself (who was supposed to be a victim of his underlings' dirty work); Gardner Cowles, Jr., magazine and newspaper publisher and chief of the domestic branch of OWI; Jim Allen, ex-newsman, and William B. Lewis, former CBS v.p. in charge of programming.

Here are some facts from that other side of the case which did not get the newspaper play:

The pamphlet unit of 46 persons had an annual payroll of $158,000 and a year's printing bill of $212,752. For this they turned out 18 or 19 pamphlets, printed a few others such as the Baruch Committee rubber report, with whose writing they had no connection, and did some miscellaneous jobs of speech and statement writing.

They refused to work to deadlines, asserting this would ruin creative writing. Just before they quit they told Lyon they would stay long enough to finish some jobs they were engaged on, if he would guarantee to print them in pamphlet form. Lyon, normally the quietest of men, told them he had been a newspaperman for years and had never before heard of a reporter telling an editor he would not cover a story unless he was guaranteed it would be on Page 1. For his part, said Lyon in some temper, he would make no promises of any kind and would they please leave quietly by the nearest exit.

As a matter of fact, OWI has seen the storm warnings and knows Congress will trim its budget requests. Recently it has cut down sharply on expenses for pamphlets. This did not sit well with the 15 who believed that everything they did should go down on slick paper.

No Jury for Newsmen

A wartime emergency measure, exempting from jury duty newspaper editors, copyreaders and reporters regularly employed by a daily, semi-weekly or weekly newspaper, was signed in Albany Wednesday (14) by Governor Dewey.

Known as the Hampton-Reoux bill, the measure is effective until July 1, 1944.

U.S. Pix In U.S.S.R.

Continued from page 2

department been buying American films, 'but prices so high we can't get many as we want—we need money for the war.' Then he said he thought it important that the two nations exchange films to let each see how the other is fighting and living in this war against the common enemy.

One of the best known women in Moscow today is 'Lady Hamilton.' She's a favorite topic of conversation . . . subway, street corners, anywhere where you find a group of Russians. It took me several days to discover when Moscow speaks about the lady friend of Britain's famous Lord Nelson—'Lady Hamilton,' it's a film. Last week the British-produced motion picture, 'Lady Hamilton,' opened in Moscow theatres and immediately set record. It's now playing in one theatre and seems set for permanent run. I have known dozen Russians who have seen picture three, four times—and Russians never go to the theatre alone. They go in groups.

It's a mystery to foreigners here why Russians take such an avid interest in last century doings—a man and woman they never saw or heard of before. But this, in many ways, is a mysterious country.

For example, no one ever figured out why not a too good Hollywood comedy, 'Three Musketeers,' starring the Ritz Bros. has been running steadily somewhere in Moscow for over six months. When a Russian likes something he really likes it and he doesn't consider he knows anything about a motion picture or play unless he sees it three or four times. That tradition extends even to film and theatre critics. They don't write anything about a production until they see it half dozen times or more.

Here's ROSALIND RUSSELL...
Here's the BEAUTY soap she uses every day
LUX TOILET SOAP
9 out of 10 Screen Stars use it—
ACTIVE-LATHER FACIALS ARE A WONDERFUL BEAUTY CARE! THE CREAMY LUX SOAP LATHER CARESSES SKIN SO GENTLY AS YOU SMOOTH IT ON—
RINSE WITH WARM WATER, THEN SPLASH WITH COLD.
PAT THE FACE GENTLY DRY WITH A SOFT TOWEL. THIS DAILY BEAUTY CARE LEAVES SKIN LOVELY TO LOOK AT, SOFT TO TOUCH!
ROSALIND RUSSELL in RKO'S FLIGHT FOR FREEDOM
Now Showing Locally

SCREEN RADIO MUSIC STAGE

VARIETY

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BIG SHOW BIZ NOW A HABIT

U. S. Non-Pro Theatre, Given Access To Hit Plays, Wins B'way Recognition

The non-professional theatre, always the stepchild of show business, is now being recognized by Broadway. The Dramatists Guild and the play agents, jointly represented by the Dramatists Play Service, are working with the United Booking Office and the producers, represented by the League of N. Y. Theatres, to obtain quicker and wider release of the amateur rights to Broadway plays.

This effort is Broadway's end of what amounts to a gentleman's agreement with the non-professional showmen. The latter, through their National Theatre Conference, had not only started guaranteeing royalties for plays specially written by name dramatists, but had begun edging into the play brokerage field in competition with the Dramatists Play Service.

Several confabs were held by representatives of the National Theatre Conference and the Dramatists Play Service and, after frank exchange of views, the latter group undertook to liberalize the existing conditions governing the release of amateur performance rights to legit

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Rascoe (World-Telly) In 3-Way Critics Feud With Anderson, Gibbs

Burton Rascoe, legit reviewer for the N. Y. World Telegram, has written himself into a three-way journalistic squabble, partly because he disagreed with other members of the N. Y. Critics Circle in naming 'The Patriots' (at the National, N. Y.) as the best Broadway drama of the season. His opponents are John Anderson and Wolcott Gibbs, critics, respectively, of the Journal-American and the New Yorker.

Early last week Rascoe wrote that while he might be speaking out of turn the Circle 'ceased to justify its

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RINGLING PLANS SUMMER CIRCUS IN N. Y. GARDEN

Robert Ringling, new head of the Ringling, Barnum & Bailey Circus now in its third week at Madison Square Garden, N. Y., is reported having arranged to stage another big top outfit in the Garden for a summer stay. Deal is said to have been completed between the showman and Ned Irish, Garden's young managing director. Type of show is described

(Continued on page 27)

S.S. Geo. Gershwin

The name George Gershwin was applied to a liberty ship launched by the California Shipbuilding Corp. from its Wilmington, Cal., yards last week.

Mrs. Ira Gershwin, sister-in-law of composer, christened the freighter.

War Production Reason For Shortage of Scotch

Shortage of Scotch and other liquors is ascribed not to any extraordinary losses, in transit from England, but to the curtailment of manufacture in favor of other, more vital war materiel.

The U. S. importers, meantime, aware of the dwindling stocks, have been strategically nursing their marketing, as have the retailers. The distribs, with an eye to possible curtailment of intra-U. S. railroading, because of troop and war equipment movements, have fortified themselves by placing their stocks in warehouses strategically all over the U. S., so as to properly service the respective markets.

MCA Said to Assure Abe Lyman $300,000 In New 1-Year Deal

Abe Lyman signed a new contract with Music Corp. of America last week, after a dispute over bookings during which he is said to have asked for a release. New pact, which supersedes a seven-year agreement that had some time to run, is being kept secret. Lyman won't talk about it and neither will MCA executives.

However, according to sources close to both, the contract is for one year and the agency guarantees Lyman a total gross for that period of $300,000. This is an unusual agreement from the viewpoint of (1) guaranteeing a gross and (2) a gross of that figure.

Terrific Dining-Out Biz K.O.s Due-Bill Biz

With hotels, niteries and restaurants turning them away, New York due-bill agencies have lost over 60% of their business. Hotels are finding it cheaper to pay cash for their advertising, what little there is of it, for with even the smaller abodes finding themselves besieged with customers and reservations they find that there is no need for underwriting. It's the same story in night clubs and restaurants, for with the price of food and operating costs going sky high, the upping of minimums and food and liquor prices has not curtailed the mobs that throng the after-dark spots.

So far people have found it more useful to eat in restaurants, so they can save points, and at the same time meet a steak face to face. All this adds up to the disappearance of the due-bill as a means of paying advertising expenses.

The biggest loss of all, however, comes in the resort field, where Uncle Sam has taken over the business.

NO SEASONAL CURBS TO B.O.

Holy Week's Takings Not Only Held Their Own But Business Actually Zoomed —Legit, Particularly Sensitive Traditionally, Prospered Instead—Pix and All Other Amusements Also Continue Upbeat

LENTEN DENT GONE

Trend in theatre-going has been changing for years. Instead of being limited to a season, it's now on a year-around basis. Showmen are no longer apprehensive about Lent, which formerly was accompanied by steadily declining business until Easter. There were no violent drops in grosses either last or this year.

Attendance on Broadway during Holy Week, which ended Saturday (24), was unprecedented. Some shows dipped, but approximately 50% of the list bettered the previous week. Nothing like that has ever happened before. Takings for favored legiters went up as much as

(Continued on page 16)

NBC, CBS Trying To Sell Symphs

Sponsorship of the New York Philharmonic orchestra broadcasts or the NBC Symphony may be bought by U. S. Rubber. Both CBS, which airs the Philharmonic, and NBC, are dickering for the account. It would be the first time either orchestra had been sponsored, both networks having previously refused to sell them commercially.

Although neither network would admit yesterday (Tuesday) that negotiations for such a deal are being held, it's understood that CBS first talked to Campbell-Ewald, agency for the account, and that when NBC learned of the confabs it also made

(Continued on page 8)

Femme Bouncers Soothe The Savage East Siders

Lady bouncers at the Jefferson theatre, New York, have had a soothing effect on the tough, boisterous second gallery mob, who were previously hard to control.

Male bouncers have virtually disappeared, owing to the draft, and hiring of femmes for the job was first considered a dangerous experiment.

Reported that second galleryites who formerly threw bouncers out of the theatre behave with remarkable docility when cautioned by the gal bouncers.

Ask WMC to OK 'Essential' Status For Deferred, Over-Age Performers

Berlin's 'Army' Radio Deal Will Add $60,000 to Fund

Irving Berlin and his 'This Is the Army' cast of soldier-actors will enrich Army Emergency Relief Fund with another $60,000 via four broadcasts at 15G each starting May 18. It's for Chesterfield, and from the Coast. William S. Paley, CBS prexy, personally set the deal with Berlin.

Songsmith is writing new material for these four shots, since it will not be wholly 'Army' excerpts, as previously, although by inference the broadcasts will, in turn, serve as a radio trailer for the forthcoming WB filmization of 'Army.' That's slated for July 4 preem, exactly a year to the day after the show's Broadway opening.

Max Gordon Remembers The Freedoms and How It Pays to Buy Bonds

Max Gordon is among the legit names who have been making intermission speeches at Broadway houses the last few weeks in behalf of the current War Bond drive. His talk, regarded as among the best heard, follows:

'I've been waiting many years to make my debut on the stage, and here I am under the management of Uncle Sam.

'History repeats itself. I remember in the last war the same speakers addressing audiences from every stage in America pleaded with them to buy Liberty Bonds. After the war came the panic of 1929. I remem-

(Continued on page 27)

Shooting Galleries' $1,000,000 Bonanza

Because the army is encouraging Johnny Doughboy to use every available means to develop an accurate aim, correct his standing position when firing and study tracer technique, the eight 'Sportlands' in the Times Square area featuring the electric photo cell target machines are heading for a gross of $1,000,000 this year.

It's nothing short of phenomenal, say the 'Sportlands' operators, meaning that big coin intake. They are now opening up at 9 a.m. daily and catering to the marksmen until one a.m. On weekends, the closing hour is invariably 3 a.m., with the servicemen, armed with a pocketful of pennies and nickels, regularly making a night of it.

That the Army and Navy biggies sanction the practice is attested to by several of the operators, who relate how at frequent intervals majors, colonels, captains and other ranking officers drift into the places, stand behind the man behind the gun, help them to correct their

(Continued on page 8)

Committees representing all branches of professional talent, allied with the Associated Actors and Artistes of America, huddled Saturday morning (24) in closed session at Equity headquarters to lay the groundwork for the formulation of a series of war-inspired projects out of which, it is hoped, will come a decree from the War Manpower Commission designating all deferred and over draft age actors as engaged in an essential occupation.

Meeting under the joint chairmanship of Bert Lytell, Equity president; Lawrence Tibbett, president of both the American Guild of Musical Artists and American Guild of Radio Artists; and James Cagney, president of the Screen Actors' Guild (although latter was absent), the combined committees of 35 considered plans for the complete mobilization and coordination of the entertainment industry in the prosecution of the war.

Behind a statement issued after the meeting that the Four A's reps 'ask no favors and evade no responsibilities' is seen an effort to rectify an impression that the talent unions are endeavoring to gain a blanket

(Continued on page 27)

Yvette, Clipper Survivor, Carries On In England And Wows U. S. Soldiers

Sequel to the Lisbon Clipper tragedy of Feb. 22, which took among others, the lives of Roy Rognan and Tamara, reflecting the determination of the USO-Camp Shows survivors to carry on their offshore assignments, was a brief message sent last week to Camp Shows execs in New York by Bill Dover, who is currently supervising the USO-CSI program in England.

Dover's note read: 'Yvette is a positive sensation. Last night 1,200 boys kept her on for 45-minutes. She ran out of music, and without

(Continued on page 23)

MAYBE PANTYWAISTS ARE GETTING OLDER

Record shops in the metropolitan New York area note more and more adults buying name band records. Fact that teen-aged customers have been buying records more by band name than tune title has been going on for a long time, but post-adolescent buyers present a new picture.

Trend is figured as a result of film appearances on the part of name leaders.

Theatre Wing Will Show 'Em

Dramatization of the theatre's contribution to the war effort is being planned for the American Theatre Wing in the form of a benefit show to be given this spring.

Jane Cowl, co-chairman of the Wing, is in charge of details.

WMC's Okay Seen in Camp Shows' Bid to Retain Troupers Over 38

The War Manpower Commission is reported viewing with favor an application filed by USO-Camp Shows, Inc., seeking an essential status classification for all performers over 38 touring the camp show circuits. In a move to prevent a breakdown of its machinery next fall and winter, when the need for soldier entertainment will have become more acute than ever, the Camp Shows execs have put the matter squarely up to the WMC in an effort to at least retain on its roster those within the 38-45 age grouping.

In view of the fact that Selective Service has made no broad ruling as to the essential nature of Camp Shows, execs of the soldier-morale organization have been frankly alarmed over the increasingly accelerated pace with which the male performers between 18 and 38 are being called up by their draft boards.

While USO-CSI has not to date been classified as non-essential, neither has it been regarded by the WMC as essential, and it's figured that as long as its status remains so, and the drafting of the actors is left to the discretion of the individual boards, the roster of Camp Shows will continue to dwindle. Hence it's considered vital that there be some clarification at once as to the essential status of the men over 38, with CSI arguing that the Camp Shows contribution be rated on a par with essential war activities in respect to the overdraft age actors.

As pointed out by Lawrence Phillips, exec v.p. of Camp Shows, actors between 38 and 45 can make a far more substantial contribution via their morale role, by applying their natural talents and abilities to the CSI work than in acquiring a new skill by being transferred to factories or farms.

50-60% Between 18 and 35

As of March 1, between 50 and 60% of the male Camp Shows personnel came within the 18-35 draft age bracket, thus pointing up the precariousness of the situation in view of the inevitability of the drafting of the men on a wholesale basis in the next few months. Meanwhile, it's pointed out, acts are being broken up regularly with the male partners going into uniforms. For instance, three acts currently on tour for CSI break up this week via the 1A route. These are the Albans and Allen & Kent, both dance teams, and Emmett Oldfield Company.

The situation has presented a booking headache to CSI, with Harry Delmar, production manager for Camp Shows, finding it increasingly impossible to line up male talent on a 20-week basis, the length of time generally desired for a swing of the Camp Show circuit.

Ours is a different problem from that of the commercial theatre,' says Delmar. 'In the latter case, it's generally a case of lining up an act for a week or two. But we can't operate that way and make a success of it. What the answer will be remains to be seen.'

USO Execs Eye A.K.'s

USO-Camp Shows execs have found one way of coping with the growing shortage of male talent in the 18-35 draft age range. Plan is to send out on tour next season a variety of 'Gay Nineties' revues which will permit the use of over-38's who will have to be enlisted to fill the decimated ranks.

'There are plenty of good, solid senders around,' says Harry Delmar, Camp Shows production manager. 'And plenty of good, substantial acts that will fit neatly into the 'Gay Nineties' picture.' It's planned to have all phases of show biz on the camp show circuits next fall—minstrel shows, bands, at least one circus outfit, straight vaude and legit, according to Delmar.

20th-Fox Signs Legiter, Plans Now to Assign Him Into Another Legit

Forrest Orr, of the cast of 'Arsenic and Old Lace,' at the Fulton, N. Y., has been signed to a term contract by 20th-Fox, but may be assigned to another Broadway show. If so, it would be to take over the male lead in 'Dark Eyes,' at the Belasco, N. Y., when Jay Fassett leaves the part at the end of May, when his present contract expires.

Although Warner Bros. has bought the screen rights to 'Dark Eyes,' 20th-Fox is the backer of the show and would therefore be interested in keeping it running as long as possible both on Broadway and subsequently on the road. And having Orr under contract, it could presumably assign him to the show, instead of taking him to the Coast for film work, as intended when it signed him. However, that point has never actually been tested, as such a situation is not known ever to have arisen before.

Fassett's reason for leaving 'Dark Eyes' is that he wants to spend at least the summer months on his Idaho ranch. The play, produced and staged by Jed Harris, was authored by Elena Miramova and Eugenie Leontovitch, with an unbilled assist by Nunnally Johnson and Harris who, however, share the royalties.

Orr's part in 'Arsenic' is the Brewster who thinks he's Teddy Roosevelt. He is slated to leave the show at the end of May.

RKO STAFFER KILLED, 2 WOUNDED IN ACTION

RKO has been informed that there additional former employees are war casualties. This brings the total so far to five killed and seven wounded among RKOites.

Ensign Frank Bonyszewski, formerly of the Strand, Yonkers, was killed in an air crash at San Diego, Calif. Wounded in action in the Pacific are Albert de Vuyster, Navy, formerly of the studio maintenance department, and Sammy Waxman, who was studio athletic director.

$400 Bit in 'Hitler's' Pic Bonanza for H.B. Warner

H. B. Warner, who received $400 for playing the part of the bishop in 'Hitler's Children' (about two days' work), has grossed more than 10 times as much from personal appearances in vaude and picture houses since then.

Emmett Lavery, scenarist on 'Children,' got an RKO contract on the strength of that assignment, Bonita Granville, whose contract was expiring, was renewed and Edward A. Golden, who produced, saw rentals for a single week in March at $325,-000. Basic studio production cost on 'Children,' approximately $180,000, was recovered within two weeks after picture was released.

Irving Reis, who first handled megaphone on 'Children,' withdrew from the assignment and, though rating credits, asked the RKO publicity department not to use his name in any of the billing.

Warner has been on a p.a. tour at $500 weekly plus expenses. He's pencilled in for Loew's State, New York, at a considerably higher figure.

FIGURE ON ROONEY AS SOAP CO. SHOW STAR

Hollywood, April 27.

Mickey Rooney may head a variety program for Lever Bros., possibly starting in the fall, if current negotiations work out. Series would be on CBS, with Swan soap probably the product. Show would probably cost about $10,000, dependent on the talent lined up to surround Rooney.

Principals in the negotiations are Frank Orsatti, representing Metro, Rooney's studios; Tom Harrington, radio director of Young & Rubicam, and Gordon Cates, the agency's contact on the Swan accountant.

Artie Shaw's Navy Orch To Tour Overseas Bases

Artie Shaw and his Navy orchestra, including former leaders Claude Thornhill and Sam Donahue, shove off from their present berth at Pearl Harbor within the next couple weeks, for a tour of overseas bases. Trip will consume approximately five to six months and, it's said, will wind up in the U. S. with a series of play-dates in principal cities.

Shaw and his crew have been in Hawaii since last December. Band was formed and rehearsed in N. Y. and shipped directly there.

Gertie Delays London Trip

London still expects Gertrude Lawrence early in the summer but if she goes across it will not be until autumn. Several months ago it was planned for the star to leave for England after 'Lady in the Dark' ended its repeat date at the Broadway, N. Y., May 15. Coast bookings, however, were later set and so 'Lady' will jump to San Francisco and Hollywood. Miss Lawrence will then return east for a rest at her place near Cape Cod.

The star was slated for a 12-week tour of English camps and plants for the Entertainment National Service Assn. (ENSA) and tentatively for a London appearance in 'Lady.'

'Victory' Will Be the Keynote

Lt. Col. David MacDonald, head of the British Army Photographic Unit, which produced 'Desert Victory,' plans to make a series of film sagas on the current war all with the word 'Victory' in the titles. His next, after his return to Africa, will be 'Victory in Tunisia,' while some of the others he plans are 'Victory of Italy' and 'Victory Over Berlin.'

MacDonald, who arrived from the Coast yesterday (Tues) and is now awaiting transportation to Tunisia, stated also that the British film unit will cooperate and exchange footage with the U. S. Signal Corps, the naval services, the R.A.F. and other allied combat units. Objective is to achieve a combined film operation similar to a combined military operation.

When he cuts the 100,000 feet of film already shot in Tunis for 'Victory in Tunisia,' by his crew of 40 over there, MacDonald will invite U. S. reps to sit in.

MacDonald, in press interview at the Sherry-Netherlands hotel, New York, yesterday (Tues) stated that the American press had helped make 'Victory.'

Picture was shown in Chicago last week to 2,000 reps from 500 war plants in that area. In Hollywood film studio and war plant workers are seeing the film as part of the War Bond drive.

MARCIN MULLING PLAY FOR JOHN GOLDEN, MUNI

Max Marcin, author of numerous melodramas over the last 30 years, has a new play in mind, which John Golden may produce with Paul Muni in the lead. The playwright will take his 'Crime Doctor' radio program, sponsored by Philip Morris on CBS, off the air to take time to write the legit work.

Marcin was last represented on Broadway by a meller called 'Censored,' written in collaboration with Conrad Seiler and produced by Al Woods during the 1937-38 season.

Reinhardt May Film 'Rosalinda' for 20-Fox

'Rosalinda' may wind up on the 20th-Fox lot, with Max Reinhardt possibly re-creating the Johann Strauss 'Fledermaus' operetta.

Betty Grable will do the Ethel Merman role in 20th's filmization of 'Something for the Boys,' which can't go into work until summer of 1944.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Joe E. Brown Says Laughs Are As Vital as Guns to Front-Line Soldiers

By WALTER GREENE

Hollywood, April 27.

Boys in our armed services in the southwest Pacific area need entertainment just as much as they require more planes, ammunition and equipment. There are so many film and show business personalities that should make a trip across the Pacific to buck up the boys with laughs, and the need is so vital studios should give time off for the assignment. There are practically no pictures, no live entertainment, and only a minor amount of radio. If ever show business had a time to establish itself as a great American group and institution for all time—this is it.

These pertinent remarks were voiced by Joe E. Brown on his return a few days ago from his three-month-12-day tour of the bases, camps, slit-trenches and bomb shelters, where he entertained the armed forces in plowing the ground for others to follow in the southwest Pacific.

Brown, whose entire trip was made in bombers and planes, is reticent in spotlighting his own adventures but stresses the need of others from show biz going Down Under to give the boys some happiness for their splendid fighting against both the Japs and the natural hardships in the jungles. During his trip the comedian made a total of 277 performances for the boys, in addition to visits to every hospital but one in the area. Lone hospital passup was due to inability to get there because of inaccessibility. Appearances included shows for boys in field and frontlines, radio broadcasts, hypoing Australian and New Zealand bond sales, Red Cross huts, and bomb shelters.

On three occasions he did seven shows in one day; other occasions performed on bomber strips with planes taking off and landing, where improvisation patter was required to hold attention. He did 15 shows in the rain, with five of these in driving storms of near-typhoon proportions. During one rainstorm he had an audience of 10,000 boys, while another had 4,500 standing or sitting in a heavy downpour in complete circle, and even those on the outside could only hear him and not see him through the rain. There were no postponements at boys' requests, who remarked, 'We want Joe tonight, we don't know where we'll be tomorrow.'

Brown Dismisses Rigors

Rigors of the trip are only lightly touched on by Brown, who passed them off casually with remark, 'I don't feel I've done any more than I should do in the war effort,' but General Douglas MacArthur expresses it better in a letter he handed comedian on his departure, lauding him for 'the most important uplift of morale of the armed forces in the Pacific,' and tremendous thanks for his contribution.

Brown admitted doing one show at eight in the morning then hopping a bomber for another camp. He went on one night at nine, then made bomber trip of 2,800 miles for next day's appearances.

Along most of the way, Brown was accompanied by Johnny Marvin, guitar player, who added music to the entertainment and laugh side until he was forced to drop out at Auckland suffering from dengue fever. Comedian praised Marvin to the skies, also Major Lynn Cowan, in charge of Motion Picture Entertainment in Australia for American Forces. Cowan, Brown stated, being a veteran showman, was invaluable in handling details and planning a schedule for the trip. Brown left Jan. 11, with first stopoff at Hawaii, where he played all camps in the islands. Then hopped across to various American island bases to wind up in Guadalcanal and Solomons. He was attired in shorts practically all the way, 'despite mosquitoes and hell.' General MacArthur ordered him to take quinine on his New Guinea trip, where he entertained and shook hands with every man in American uniform on duty there, 'which, after all, is some undertaking.' As a result of his pioneering tour Brown, who will be a one-man recruiter for other show personalities to follow to this area, makes some pertinent and important observations that those proposing trip 'must be stars or personalities intimately known to the boys, so that the latter's expectation of any such visit will thrill them long before arrival.'

These stars must travel light and with one accompanist who can provide musical entertainment. Compact duo is necessary on account of precious plane space, even between posts in the islands. Show-wise performers are important as, many items, adlibbing is vital to overcome noises or conditions in specific localities. Veteran showman Brown always hurdled overhead planes or takeoff bombers with pantomime until noise subsided, as it's important to hit attentive beam and stay on it. Boys will talk from audience—but it's not heckling—and a performer must be able to turn those conversations into laughs. It's case of the boys feeling they're right up there and lonesome to talk to someone from the outside, Brown discloses, and all entertainment must be for laughs to let boys relax from tension and let off steam. If a performer is not able to hand out autographs, he'd better stay home, comedian cautions. At times, he admits, he was so tired he couldn't stand up after session with the boys, but fell onto his bed to write his diary. But despite that exhaustion he was happy in what he was doing. It was a treat and it brought utmost personal satisfaction.

Laughs Hypoe Morale

Entertainment in the South Pacific is just as important for the officers as men, Brown disclosed, and laughs provide tremendous uplift in morale of fighting forces all around. If a star cannot provide monolog and music for an hour show, 15 minutes is okay, but he or she should take along print of a recent feature, either starrer or something else, to round out the hour or so for boys in the field. Pictures are decidedly scarce there, and only can be shown at night, as Brown states 95% of his shows were performed in the open, as there are no theatres or pavilions in area. Bookings should be set up far in advance, with Washington assigning special service man to competently handle tour and a liaison officer to provide location and facilities for each show.

When Brown returned last week he found 1,000 letters from grateful parents thanking him for entertaining their sons. He points out that censorship is so strict in this area that boys quickly dry up things they can talk about, and as a result their mail home dwindles. But when a performer appears, the event gives new things for the kids to write home about. Since home, Brown has been calling parents of boys requesting he phone and talk to them, and some have been toll calls to the Midwest and Texas, in addition to hundreds in California area.

He met numerous boys in service from Hollywood and show business all over area, but so many he could not remember specific names. He was made an honorary member of every unit, battalion and group now stationed in area. Brown has both credentials and insignias of each, also 100 pounds of souvenirs presented him by boys in various spots. A Jap flag captured at Guadalcanal, two Nip rifles and an officer's sword from a dead Jap.

Home for rest he is 15 pounds lighter but feeling better than before his departure. Brown is already talking of organizing a small unit of four or five entertainers for a trip to Alaska. He pioneered the latter district in March, 1941, putting on 132 performances there at that time. He states the Alaska tour can be made more conveniently and in less time. But no one making the South Pacific tour could do it in less time than he consumed for the large territory covered.

Sigmund Romberg Books Concert at Carnegie Hall

Sigmund Romberg and his orchestra of 43 will give a concert at Carnegie Hall, N. Y., Sept. 18, building a program around the show tunes which Romberg has authored. Contracts for the date were signed over the weekend according to Carnegie officials, with William Morris agency.

Romberg has been touring the country for the past six months or so, playing concert-dance dates in large auditoriums and ballrooms.

NEW PIX 'KEYED TO FUTURE'

20-Fox Ban on NBC Cuts Carole Landis Out of Femme Task Force's Program

Hollywood, April 27.

That 20th-Fox studio ban on its contractees appearing on NBC and Blue network programs was screwed a little tighter last week when the network and Batten, Barton, Durstine & Osborn sent out a feeler to find out if the prohibition was still in force. Both the chain and agency felt that the Westwood biggies would relent a bit in the case of Carole Landis, who was wanted by B.B.D.&O. for the Cavalcade of America broadcast (May 3) of 'Soldiers in Greasepaint.'

The sentimental side was pointed up, that the studio wouldn't want to stand in the way of a broadcast featuring the four femme performers who entertained the fighting Yanks in England and North Africa. But 20th-Fox stood firm and pronounced NBC and the Blue out of bounds for Miss Landis.

Broadcast will be done with the other three, Martha Raye, Kay Francis and Mitzi Mayfair, who, although making a picture at 20th-Fox, are not on the contract list and therefore immune to anti-radio rulings. Ban was the result of Jimmie Fidler's crack that Gene Tierney smoked cigars.

DURANTE'S METRO FILM DEAL WAITS ON CAMEL

Jimmy Durante is winding up at the Copacabana nitery, N. Y., tonight (28) and opens a two-week date at the Capitol, N. Y., Thursday (29), while a film deal with Metro is yet to be adjusted. Hollywood studio contract is dependent upon whether Reynolds Tobacco will assent to switching the starting point of its new Camel program from New York to the Coast when the Schnozzle is on the Metro lot. William Esty agency, which handles the Camel account, is said to favor the idea because it would give added prestige to the program.

Camel has priority on Durante because of a term contract. Present intention is to continue the Camel broadcasts through summer, but if there is a layoff until fall, Durante would be free to go onto the Metro lot when the broadcasts suspend. Studio has agreed to give the comedian 60 days' notice prior to shooting which would spot him in Hollywood some time in July.

Dan Parker, the N. Y. Mirror sports columnist, has been commissioned to write a story on the Schnoz fo- Collier's.

'Jam Session' Jammed With Bands and Acts

Hollywood, April 27.

Biggest list of name bands ever signed by Columbia has been lined up for 'Jam Session,' a sequel to the earlier musical, 'Reveille With Beverly.'

Orchestras include those batoned by Bob Crosby, Freddie Slack, Duke Ellington, Count Basie, Louis Armstrong, Jan Garber, Ted Powell, Alvino Rey and Glenn Gray. In addition, the casting calls for Frank Sinatra, Ella Mae Morse and Helen Engler as singers, and the Mills Bros., Radio Rogues, Pied Pipers, Joe Besser and Hi, Low, Jack & a Dame in specialties.

Legiter Whit Bissell's Film Debut for 20th-Fox

Whitner Bissell, legit actor currently on the Coast, has been cast by 20th-Fox for its forthcoming 'Holy Matrimony.' It's his picture debut.

In expectation of being drafted, Bissell went to the Coast to see his wife, actress Adrienne Marden, who is touring with the third company of 'Junior Miss,' which has since gone on to the Pacific northwest and is due to hop east for a Boston engagement May 17.

Bissell still hasn't heard from his draft board.

Hope the Jinks Works

Hollywood, April 27.

Universal assigned Joe May to the double chore of writer and director on 'The Strange Death of Adolph Hitler,' a wishful thinking war story with Fritz Kortner collaborating on the script.

Ben Pivar is associate producer, with filming slated to start in three weeks.

Freelance Acts Seen Free From Pay Stabilization

In a broad ruling seen setting a precedent and paving the way for the filing of similar applications by freelancers in other branches of the entertainment field, the Internal Revenue Department on Monday (26) informed the American Guild of Musical Artists that concert artists in practically all phases of their work are 'independent contractors.' As such, it was ruled by A. D. Burford, deputy commissioner of the department, they are exempt from most of the provisions of the Federal Wage Stabilization Act.

Uncertainty as to the status of the concert freelancers and how they were affected by the salary stabilization measure had resulted in the artists' fees being held up pending clarification—a condition also existing among freelancers in vaude, legit and other entertainment branches.

While the ruling handed down by the Internal Revenue department is restricted in this instance to concert artists, since it stemmed from an application filed with the U. S.

(Continued on page 16)

Ruth Draper Cancels Paid Dates to Work Free As Bow to Nephew Who Died

Montreal, April 27.

As a tribute to her nephew, Lieut. Raimund Sanders Draper, who was killed in a plane accident in England last month, Ruth Draper dedicated appearances of the past two weeks to him. The monologist had cancelled regular Canadian dates to play, gratis, for the Royal Canadian and Royal Air Forces in Canada. Draper was a member of the RCAF. Miss Draper plans to make appearances in the U. S. before the American air forces, also as a tribute to her nephew's memory.

Draper met his death when his plane, out of control and on fire, waggled the wings to warn away from their playing grounds some hundreds of school children in an English village. He was decorated posthumously.

Young Draper was a brother of Paul Draper, the dancer, and the son of Paul Draper, Sr., the lieder singer, and Muriel Draper, author.

Borge's 'Meet the People' Or Meet the Draft Board

If he isn't drafted in the meantime, Victor Borge will go to the Coast in about four weeks for a part in Metro's 'Meet the People' musical, now in production. However, the comedy pianist's one-month deferment is slated to end May 10.

There's also a chance that Borge may not be able to pass the Army physical, as he has a chronic back ailment. Meanwhile, Metro is still looking for a replacement for him on its nightly five-minute 'Lion's Roar' program on WJZ-Blue, through the Donahue & Coe agency.

Alan Jay Lerner, writer of the series, will go to the Coast with Borge, if and when.

BUT WAR CYCLE WILL CONTINUE

Sights in major studio production departments are being trained on pictures 'keyed to the future.' This envisages type of material attuned to the changed pattern of U. S. tastes and lives, with the potential worldwide market and the upheaval abroad also taken into consideration.

War material continues to be bought because production depts. find that it is virtually impossible for the screen to become disassociated from the war. Another factor is that the major part of the best literary output, suitable for filming, is about the war. Indications are that the war's imprint on literary output will continue for an indefinite period ahead and likely for some time after the war is over.

Screen, it is believed by production execs, will be prepared to reflect the changed standards—economic, political and social—which are anticipated as an aftermath of the war.

Much of the material, whether spiritual, religious or prophetic in theme, is bound to be tied in with the war.

PROPOSE RACETRACK PAYOFFS IN BONDS

The cashing of winnings at racetracks in the form of war bonds and stamps would be a good idea and help not only the Government but also place bangtail courses in the position of doing their bit in a big way, in the opinion of one film executive.

He believes that a simple plan of payoff could be worked out by having the racetracks give winners a certificate in the amount of the money due them on wagers which would be turned into bonds or stamps at any bank at their convenience.

The first 15 days of racing at Jamaica, through Saturday (24), saw a total of $17,390,940 bet on the hosses. In that period there were seven days when over $1,000,000 was bet, while on Saturday (24), $2,162,046 went into the machines. Lowest day was over $800,000.

A representative of the U. S. Treasury Dept. appeared at the Jamaica racecourse Saturday (24) to deliver a speech urging people to buy bonds, saying, among other things, that the best pari-mutuel winning is a war bond.

Par's Arthur Pierson; Writer-Producer Deal

Arthur Pierson, legit director and playwright, has been signed by Paramount to a term writer-director contract. He's due to report at the studio May 10. His wife, legit actress Ruth Matteson, will follow later and will spend the summer on the Coast, but intends returning to New York in the fall.

Besides directing the sketches in the current 'Ziegfeld Follies,' at the Winter Garden, N. Y., Pierson worked on the scripts of two forthcoming William Rowland pictures. He is also collaborating with Alan Jay Lerner on the book for a new musical comedy, 'What's Up?' for which Frederick Loewe will compose the score. It has a service story. Alfred DeLiagre is considering it for fall production on Broadway.

Pierson is a former legit and film actor.

Hartmans Going Into 'Higher' Film at RKO

The Hartmans are all set for Tim Whelan's RKO filmization of 'Higher and Higher,' old Rodgers and Hart musical, with the idea of grooming the comedian-dancer, Paul Hartman, for straight funstering.

They check in June 15, booked via MCA.

In Quandary Over Booking War Pix Though They've Been Big Grossers

To book war pictures or not to book 'em—that is the question among theatremen these days. Both exhibitors and bookers for important circuits admit they're in a quandary. They have a general feeling that the public is turning to escapist stuff, but a study of their records reveals that war films have been among their best recent grossers.

With war vs. non-war films a major topic in the trade, many house operators are letting their intuition be their guide and exercising a tendency to lay off the combat pictures. In many cases, too, they have considerably more than instinct to go on, for a large number of squawks have been registered with managers and overheard in lobbies against the war films.

On the other hand, an analysis of boxoffice figures of recent weeks shows that war pictures have been right at the top when the take at the till has been counted. Against all the current talk of the surfeit of conflict subjects is the record such a somber picture as 'Hitler's Children' has piled up without even a name for the marquee to boost it.

The figures, on the other hand, don't deny either that there's nothing wrong with the biz that musicals are grabbing. Paramount's 'Star-Spangled Rhythm' has done consistently socko, as has 20th-Fox's 'Hello, Frisco, Hello,' and Columbia's entry in this field, 'You Were Never Lovelier,' has been doing neatly, too. Which would prove that there's room for every kind of picture on the nation's screens.

Classic interpretation of such a question as whether war pix are in public favor or not would be that

(Continued on page 27)

Hedy Wants Her Raise

Los Angeles, April 27.

Hedy Lamarr's salary suit against Loew's, Inc., in Superior court was shifted to April 29, even though the question of the salary ceiling is now a dead issue.

Actress' legal action is concerned with salary options under a contract made prior to the wage freeze. She is asking about those uppages at option time.

Houseman Quits OWI; Returns To Par As Producer

John Houseman, radio program chief of the overseas branch of the Office of War Information, has resigned, effective July 1, to take up his duties as a producer at Paramount. He is leaving despite the efforts of Elmer Davis, OWI head, to persuade him to stay. He will have been on leave of absence from the picture company 16 months.

Houseman is resuming his film work for several reasons. The principal thing is that he has completed the job he was brought in to do, namely to set up the OWI's foreign shortwave program schedule. However, there is understood to be a financial angle, also as he took a serious loss of income to accept the OWI assignment.

Fact that Houseman was recently unable to obtain a passport to go to North Africa for the OWI is believed to have little or nothing to do with his decision to return to Hollywood. He had hoped to arrange certain broadcasting facilities for the OWI in Algeria, but before re-

(Continued on page 16)

Alton, Anderson, Berger Signed by M-G; Pix Studio Plans Many Filmusicals

Metro has signed three producticners connected with Broadway shows, in anticipation of a flock of musical pictures. They are Robert Alton, dance stager; John Murray Anderson, general production director, and Richard (Dick) Berger, formerly active on Broadway but for the past several seasons general director of the St. Louis Municipal Opera Co. When the latter's summer season is over, Berger will report in Hollywood.

Alton, currently occupied with the musical, 'Early to Bed,' will go to the Coast after that show premieres. Anderson staged the recently opened 'Ziegfeld Follies' (Winter Garden) and the production numbers in the Ringling, Barnum & Bailey circus.

Eddie Dowling as Subject Of Catholic Univ. Musical

Washington, April 27.

Catholic University will highlight the dramatic spots in Eddie Dowling's career with a new musical comedy, 'Eddie the First,' opening May 5. Previously the university players of the speech and drama department have spotlighted the careers of George M. Cohan, in 'Yankee Doodle Boy,' and in 1939 glorified Joe Cook in 'Cook Book.'

Art Mullen and Denny Madden, Catholic U. students, are writing the book under the guidance of Walter Kerr, who authored last year's 'Count Me In,' which was later produced professionally. Music will be interpolated hits from the Eddie Dowling musicals with original numbers by Betty Healy.

GANG OF WAR PICTURES WORRIES SUBSEQUENTS

Pointing to the large number of war pictures on Broadway this week and last, subsequent run exhibitors are worried over the likelihood that as product becomes available to them this type of film will be so bunched that hardly anything else will be available. They resent the policy of the first-runs in downtown N. Y. in booking product that way and charge that if the public is to tire quickly of pictures with war themes the distributors who permit

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Camp Shows Attaining Goal of Film Names in Every Touring Company

USO-Camp Shows is gradually obtaining one of its prime objectives—having film players represented on each of the units touring the army camps and navy bases. Within recent weeks Hollywood talent has been turning out for the voluntary stints in increasing numbers and by the end of the summer it's expected that at least 2,000 will have put in six weeks personal appearances on behalf of the servicemen.

Harpo Marx, who has already made three circuit swings for Camp Shows, including one offshore assignment, embarks on a new tour May 3, when he teams with Lou Holtz in what CSI execs call 'one of the screwiest combos' to play the military posts. They'll be joined by Muriel Goodspeed, who'll be Harpo's foil. The trio will hop on the Red Circuit unit 'Band Wagon' at March Field, Cal., and they'll play 14 dates at various camps on the Coast.

Phil Regan and Adele Mara, the singer join up with 'Flying Colors' on April 30 at Langley Field, Va., and they'll stay out until May 15. William Gargan and Brenda Joyce embarked on a volunteer p.a. tour with 'Funzafire' at Camp Augusta, Ga., last week. They'll wind up May 10 at Camp Wheeler, Macon. Lee Bowman and Martha O'Driscoll were added last week to the 'Muggsy Spanier Band' unit at Ft. Riley, Kan. They'll stay out until May 8. Marcy McGuire has been recruited for the 'Dick Rogers Band' unit, opening last week at the naval training base in San Diego. She'll do 12 dates.

Lynn Bari and Allyn Joslyn are currently out with 'Hellzapoppin'' with special material written for them. They started out April 23 and will wind up May 8 doing 14 dates at California camps and navy bases.

Cast changes among the paid talent are also slated for the near future. Cardini leaves the roll of 'Hollywood Follies' May 1 at Ft. Jackson, Columbia, S. C. LeRoy, puppeteer act, goes into the 'Muggsy Spanier Band' unit May 12 at Ft. Knox, Ky., with the Blondell Twins, dancers, teaming up with the same outfit May 21.

Jack Waldron, m.c., goes into 'Full Speed Ahead' tonight (Wednesday) at Hunter Field, Savannah, Ga. Jed Dooley, unicycle act, joins 'Victory Sweethearts' this week at Plattsburg Barracks, N. Y. Pat Henning, comedian, teams this week with the 'Going to Town' unit at Foster Field, Victoria, Tex., and the [illegible] Brothers, acro team, tie in with the 'Reggie Childs Band' unit at the [illegible] also this week.

Name Camp Lee Theatre For Thomas Jefferson

Camp Lee, Va., April 27.

An outdoor theatre with 40-foot stage and seating capacity of 3,000 soldiers here was last week named Thomas Jefferson theatre by Major-General James E. Edmonds, camp commander, in connection with the 200th anniversary Jefferson commemoration.

The theatre, planned more than a year ago by the Camp Special Service Office, is about complete but will not be officially opened until early May. Pre-opener production was a series of 14 religious tableaux, reminiscent of the Oberammergau Passion Play, on Good Friday evening (23), before a packed soldier audience.

U.S. Drawing More On BMI Factuals

Washington, April 27.

U. S. Government agencies, as well as the American Army and Navy, are drawing more and more on documentaries and factuals made by the British Ministry of Information for showing to their personnel. Reason apparently is that the British are well ahead of us in development of this type of film, and the U. S. Government and the industry are still a long way from catching up.

Made primarily for the British people by some of the top film units of that country under contract with the Government, the films are proving a top means of passing on to America what the English have learned from longer and closer contact with the war.

Office of Civilian Defense has just ordered 500 prints in 16 mm. of one of the new British air raid protection subjects, 'A New Fire Bomb,' for free distribution through its regional offices.

OPA is reported considering a

(Continued on page 23)

10 NAME BANDS, ACTS IN PARK BOND RALLY

Three-hour War Bond rally will take place on the Mall, Central Park, N. Y., Saturday (1) from 2 to 5 p.m. About 10 name bands and a long list of talent from other fields will participate in the affair, being [illegible] the Treasury Department, WEAF (which will broadcast the event) and United Theatrical War Activities Committee.

Bands of Harry James, Duke Ellington, Vaughn Monroe, Tommy Tucker, Carmen Cavallero, Nat Brandwynne, Guy Lombardo, Ray Heatherton, and others are listed to appear, as well as Jimmy Durante, the Ritz Brothers, Marie Greene, Jay Jostyn and others.

Cantor Bows in Canteen

Hollywood, April 27.

Busy on his producer-writer job at RKO, Eddie Cantor takes on out to emcee opening of the Stage Door Canteen in Frisco, April 29, which will be hooked up with the N. Y. Stage Door Canteen airshow that night.

Cantor is busy on preliminary work as producer and writer of 'Show Business,' with a third job as actor to be added when the cameras turn.

Army's 'Room Service' Touring New England, June Windup Seen

An all-soldier unit of 'Room Service,' produced by the Special Service Office Headquarters, New England, is currently touring the camps and hospitals in the coast artillery sector. Two femme members of the cast, Barbara Wooddell and Betsi Kendel, have been recruited from USO-Camp Shows talent.

The tour, which got under way April 16, winds up about June 1, playing everywhere in the New England sector where a stage is available. In instances, as at some remote outpost or small hospital where suitable facilities are lacking, the cast is doing a switcheroo to 'The Yankee Revue,' with Pvt. Herb Ross emceeing.

'Room Service' has been directed by 2d Lieut. Richard Charlton Weiss, of legit, who also plays one of the leading roles. Cast, in addition to the gals, also includes Pvts. Edward Aoh, William Rega, Herbert Ross, Robert Chernoff, Robert Bernaur, Morris Gosfield, John Mihalkovic, Merrill Joels, Sgt. James Floyd, Cpl. Lloyd Briggs and Cpl. Thomas Ryan.

D. C. Audience Reaction To Theatre Bond Pleas OK

Washington, April 27.

Controversy over permitting War Bond speakers in motion picture theatres seems to have been satisfactorily settled here by actual tests. District theatremen report satisfaction with audience reaction to the speeches, started here in Loew and Warner houses recently. Audiences have been attentive and obviously interested in messages coming to them from stages of theatres.

Success of the sales talks is undoubtedly due to these factors: the four-minute curb on speeches, the calibre of the speakers chosen, and the careful planning of material. [illegible] for the purpose, pow-wowed with theatremen and Treasury representatives in two 'clinics.' Ideas were exchanged until a master speech was drawn up.

In neighborhood houses, where shows change two or three times weekly, speakers will be changed with each program to avoid repetition.

Experiment may be a pattern for future war drives and programs in other parts of the country. It is a definite improvement over haphazard methods employed in past.

Industry Sharing Cost Of Capra's 'War Prelude'

Arrangements have been completed for the theatrical showing of 'Prelude to War,' first of the series of seven 'orientation' films made originally for the Army by Lt.-Col. Frank Capra. Distribution costs are being borne by the industry; prints are being furnished free to exhibitors and all clearances are waived.

Picture is scheduled to go into release May 27, War Department having made 150 prints available to the Office of War Information for use by the War Activities Committee.

Joint statement on decision to release 'Prelude' for exhibition in commercial theatres was issued last Monday (26) by Elmer Davis, director of the OWI, and Francis Harmon, executive vice-chairman of the WAC.

Davis stated that 'Prelude' had strongly impressed General George C. Marshall and other members of the U. S. high command. Harmon declared that theatrical exhibition of the film will be on a voluntary basis, with indications that several thousand houses will show it. While 'Prelude' is not one of the 'pledged' subjects, it was pointed out that the Government attaches great importance to the public showing.

No plans have been made regarding the theatrical release of other films in the Capra series, such as the completed 'The Nazis Strike,' 'Divide and Conquer' and 'Battle of Britain.' Further distribution of features of this type will be held in abeyance pending a study of public reaction to 'Prelude.'

Uncle Sam's Callboard

Matty Fox's Status

Washington, April 27.

Matty Fox, former Universal Pics. v.p., may return to WPB duties in Washington regardless of Robert Nathan's resignation. Fox has been talking of joining the army. Nathan, incidentally, may also return to Donald Nelson's planning committee if the Army rejects him.

Monroe Greenthal, former UA pub-ad chief, who was with Fox remains regardless. He is expected to take over direction of two or three important promotional pix campaigns for WPB within the next few weeks, it is reported here.

WB's Earle, A. C., to Army

Atlantic City, April 27.

Atlantic City's Earle, constructed in 1926 at an announced cost of $1,000,000, has been leased for the duration from Warner Bros. for use as a theatre classroom by air trainees of the Atlantic City Basic Training Center, Army Air Forces, it was announced last week by Col. Eugene R. Householder, commanding officer of the resort post.

The once-swank structure will be used for lectures and the showing of training films to soldiers of the post as soon as extensive renovations now going on are completed. Seating capacity of the Earle is set at 2,000 persons.

Shifting Saroyan

Pvt. William Saroyan, attached to the Long Island City film unit of the Signal Corps, has been sent to Camp Lee, Va., to write the script for a training picture to be made there.

He recently returned from an assignment at Dayton, O.

Showfolk at Monmouth

There's a little bit of Broadway at the Signal Corps training school at Forth Monmouth, N. J. Nick Long, Jr., Dick Diamond, son of the late Lou Diamond (Famous Music), Bill Steele, m.c., and Tom Brown there.

Mulhall Wounded in Tunisia

Philadelphia, April 27.

Lieut.-Col. Jack Mulhall, former district manager for the Stanley-Warner circuit's Chester-Wilmington area theatres, has been wounded in

(Continued on page 32)

Capt. Swann Scares Eskimos As 1-Man Magic Show in Alaska

By GEORGE ROSEN

Relaying of 16 mm. films and projectors from camp to camp by dogsled....Capt. Russell Swann 'scaring hell' out of the Eskimos, but at the same time amusing thousands of U.S. troops via the magic routines patterned for the swank boites....that's the story of showbiz in Alaska and the Yucon Territory today as unfolded by Swann, special services officer now attached to the Northwest Service Command of the U. S. Army.

The magacian, in N. Y. on a 72-hour sabbatical and a quick looksee at some shows and niteries, left for Lexington, Va., last night (Tuesday) for a four-week refresher course prior to hopping back to Alaska to help boost morale among the men in the Alaskan outposts. And when he goes back he's taking with him the rest of the magic equipment he was forced to leave behind when he joined up last July. For, with the exception of occasional performers routed into the northwest territory, Swann, in addition to his duties as special service officer, has been bearing almost single-handed the burden of supplying the flesh-and-blood entertainment in the remote outposts.

'The eskimos can't take the magic,' he said. 'They get up and run like hell. But the main thing is, the soldiers are eating it up. I make it my business to visit each of the scattered 100 camps and put on a show for the boys. And they need it desperately. Thanks to the Motion Pictures Overseas Unit, they're getting a steady flow of 16 mm. prints and they particularly want the comedy films. But even so, they have to be relayed by dogsled to reach all the boys. Projectors are particularly scarce and they're getting most of the sleigh rides. That's about all the soldiers have up there—except for some phonograph kits, records and books.

'They need the recreation desperately, for they're working 12 hours a day, seven days a week perfecting the new 1,600-mile Alaskan highway, building up the Alaskan defenses and expediting the shipment of planes and other material to Russia. That's why we've got to keep sending them records, sheet music, books and stage entertainment.'

Nat'l CIO Group Now Sponsors Factory Show

'Roll Up Your Sleeves,' labor's 'This Is The Army' prototype, will be sponsored by the National CIO War Relief Committee instead of by the Michigan CIO, as was originally planned, William Morris, Jr., has announced. The Morris office is handling the show, which will tour the nation's war plants starting the latter part of June.

'Sleeves' will have a cast of 200 recruited from vaude and from the personnel of non-essential factories. Rehearsals will get under way May 1, being worked up by Leonard Keller, former Coast band leader, but currently employed in a Detroit airplane plant.

Laud H'wood For Aid in Bond Drive

Hollywood, April 27.

Hollywood was officially commended for its work in the Second War Loan Drive in a communique received by Nat Wolff, deputy chief of the domestic radio division of the Office of War Information and forwarded to the Hollywood Victory Committee. Message read in part:

'Secretary Morgenthau is enthusiastic about the job being done in Hollywood, and there is no question about the result. The surprise appearances of film stars on coast-to-coast programs are getting magnificent results.' More than 20 picture names have been assigned by HVC to interrupt national broadcasts over three networks to carry on the good work.

$5,000,000 In 2 Weeks

Hollywood, April 27.

The picture industry purchased over $5,000,000 in Government securities in the first two weeks of the $13,000,000,000 War Loan drive.

Many 10%ers have raised their bond buys up to 20% of their weekly salaries and 1,500 new investors have been added to the list. More than 15,000 filmites are now on the studio rolls.

Ty Power's 500G Bond Sales

Tyrone Power, now with the U. S. Marine Corps officers candidate school, helped sell $500,000 in [illegible] Va., last week via personal selling over radio station WRVA. He answered 400 phone calls in an hour and one-half, taking pledges from subscribers.

STOMPIN' AT THE CANTEEN

Philadelphia, April 27.

Hostesses at the Stage Door Canteen are planning to make a mass appearance at the local OPA office to demand extra shoe rationing coupons on the grounds that they are wearing out extra shoe leather dancing with service men.

N. Y. to L. A.

June Bains.
Irving Berlin.
Charles Boyer.
Robert Burkner.
Norman Corwin.
Max Gordon.
Mark Hellinger.
Arthur W. Kelly.
Irene Manning.
L. B. Mayer.
Jay Paley.
Edward C. Raftery.
Hazel Scott.
Gradwell L. Sears.
S. Sylvan Simon.
Red Skelton.
Bill Smith.
Howard Strickling.

L. A. to N. Y.

Cecelia Ager.
Roy Disney.
Emerson Foote.
Arthur Freed.
Leatrice Joy Gilbert.
Edward A. Golden.
Hal Hackett.
John LeRoy Johnston.
Abe Lastfogel.
Sol Lesser.
Albert Lewin.
Harry Maizlish.
Ralph Morgan.
Akim Tamiroff.
Jack L. Warner.

'NEVER DIE' PAGEANT TURNAWAY IN PHILLY

Philadelphia, April 27.

A capacity crowd of more than 15,000 jammed Convention Hall Thursday night (22) to witness the Ben Hecht-Billy Rose pageant 'We Will Never Die.' Boxoffice totaled $38,000, with thousands turned away. Promoters could have easily sold out for another night, but a repeat performance was decided against because of technical difficulties.

Show here was sponsored by the Committee for a Jewish Army of Stateless and Palestinian Jews.

Philly's show business was heavily behind the pageant with Ben Amsterdam, head of a chain of theatres in South Jersey, as chairman. Isaac D. Levy, v.p. of WCAU, was honorary chairman. The motion picture committee included David Barrist, Jack Beresin, Jay Emanuel, Jacob A. Fox, Abe Sablosky and Morris Wax.

Narrators for the pageant were Claude Rains and Edward Arnold, assisted by Martin Gabel and Berry Kroeger.

Sam Weisbord Going In, Lastfogel's N. Y. Quickie

Sam Weisbord, in charge of overseas operation for USO-Camp Shows, Inc., as assistant to Abe Lastfogel, CSI prexy, is skedded for induction by the Army tomorrow (29), when he takes his final physical test.

The pending induction of Weisbord brought Lastfogel back to New York from the Coast on Monday (26), with the latter heading back to Hollywood the latter part of this week. Lastfogel, who had been on the Coast for the past eight weeks in connection with CSI and William Morris office activities, will remain there until about June 1. He is on loan to CSI from the Morris office, the agency having also placed Weisbord at the disposal of Camp Shows as one of its top execs.

SCHENCK'S 20TH DEAL ANEW

U's Probable $40,000,000 Gross in '43 Belies Rumors on Production Changes

Universal Pictures' $40,000,000 prospective gross for 1943, according to present pace, is in sharp contrast to the $17,500,000 gross done by the company in 1937, at which time the present Nate Blumberg-J. Cheever Cowdin management was brought in. From Jan. 1, 1938, when prexy Blumberg took the reins, Universal has zoomed to a $30,000,000 gross in 1941 and $39,000,000 last year.

All of which is further evidence, within the trade, that the management setup is such that the very life-blood of Universal revolves around the perpetuation of the same structure. This, in turn, is the answer to the recent rumors about some other production manpower coming into the company, all of which is pooh-poohed, both by the U faction and the executives of that other studio, from whence a certain production topper was mentioned in connection with Universal.

As isn't generally known, all of U's banking deals specifically are predicated on the continuation of the same Blumberg-Cowdin mangement not only for the life of the loan, but for one year thereafter, as guaranty and part of the consideration.

A review of Universal from as far back as 1922, when it did a $22,000,000 gross, a then astounding figure (silent), shows that this was achieved, furthermore, with the aid of some 400 theatre outlets. (Warners, Fox and Paramount acquired most of these theatres later, since U is now simply a production-distribution organization, sans theatres although the Blumberg-Cliff Work theatre background was applied to the company's proposal to make pictures from a theatre boxoffice viewpoint). U's 1929 peak, the zenith before the Wall Street debacle, was $29,700,000 gross, and 1938 saw it ebb to 17½ millions.

The simplification now of Universal's corporate structure, merging all components into one issue, sees it with less than $8,0000,000 in outstanding obligations: comprising some $2,000,000 in debentures and $5,800,000 or so in loans.

The merging of the U corporations is all set in principle and purpose, and only awaits SEC and kindred technical okays.

Reprise, but New Locale

'Mission to Moscow' is history repeating itself for Harry M. Warner who, in World War I, filmed another ambassador's memoirs, James W. Gerard's 'My Four Years in Germany.'

Joseph E. Davies, author of 'Moscow,' was our ambassador to Russia.

RKO Would Tilt Goldwyn's 17½%

Samuel Goldwyn is dickering a new releasing deal with RKO for 'North Star.' No distribution pact has yet been set, from accounts, pending further discussion of terms.

RKO is not inclined to renew under previous terms whereby Goldwyn product was released under a 17½% distribution charge, though interested in keeping producer on its schedules because of added prestige values alone.

More favorable terms accorded Goldwyn roused resistance to the regular 25% rate from other independent producers releasing through RKO.

Understood that Walt Disney, distributing 'Victory Through Air Power' through United Artists, is also dickering with RKO for a cut below 25% for 'Surprise Package,' feature-length Latin-American film.

Goldwyn, meantime, has in past stated that return to UA, when current deal with RKO winds up in June, was not ruled out.

U. S. PIX FIRMS RECEIVE $5,000,000 FROZEN COIN

Usual quarterly remittance of $5,000,000 from Great Britain was received by U. S. film companies in N. Y. from London over the weekend. U. S. distributors receive one-fourth of $20,000,000 at end of each quarter, per agreement with the British government, remaining American film revenue being frozen in Britain. An additional $5,000,000 has yet to be received for fiscal year winding up next October.

When the full $20,000,000 has been received, American distribs figure approximately $42,000,000 still will be impounded in Britain since U. S. distributor revenue there now is running at the rate of about $62,000,000 per year.

EXEC YENS NO OFFICIAL TITLE

Joseph M. Schenck, whose status at 20th Century-Fox has been subject of several executive conferences during the past few weeks, told 'Variety' yesterday (Tues.) that he expects to continue as the company's general administrative coordinator, as in the past, regardless of any official title.

There has been some talk that Schenck might leave 20th, a company which he founded with Darryl F. Zanuck and William Goetz, due to a disagreement over contract terms. With Goetz slated to leave 20th and Zanuck's return indefinite, Schenck's post assumes added importance.

Schenck stated yesterday that his old contract with the company was reinstated at the last meeting of the 20th-Fox board of directors. This, in effect, gives him the same authority as when he was chairman of the board. Wendell L. Willkie continues as board chairman.

Schenck said yesterday that reports that he was leaving 20th could be entirely discounted, and that regardless of departure of Bill Goetz, or possibly the long-deferred return of Col. Zanuck, the studio and the company's general affairs would continue to function under his direction.

There have been several confabs looking to give Schenck an official title again, since his position in the company obviously calls for it. Spyros Skouras, 20th-Fox prexy, has all along been in favor of that, but Schenck is indifferent to titles. 'I've been on and off the board, and also chairman, but the work is just the same,' says Schenck. 'Right now we have a very brilliant board chairman in Mr. Willkie.'

Schenck, incidentally, when backing the proposal that Goetz remain as a special unit producer at 20th, reportedly pointed out that Goetz would thus have a chance to make more money for himself and at the same time have more leisure.

Nunally Johnson Quit 20-Fox When Studio Nixed Production Unit

Nunally Johnson, longtime key production man on the 20th-Fox lot, wanted his own unit, on a sharing basis, which is the prime reason for departing that studio. He may wind up elsewhere with such a deal.

The capital-gain setup is generally favored in future deals, rather than any fancy salary, most of which goes to Uncle Sam for taxes. Under a special corporate setup, the principals may keep 75% of their profits, and this accounts for the new Leo Spitz-Jack Skirball combo getting Fred Allen, Ed Gardner (Duffy's Tavern) and other similar setups.

J. C. Stein (MCA) likewise has been operating that way; ditto the Charles K. Feldman productions, via sundry distribs.

Currently, Johnson is producing 'Holy Matrimony,' and writing the screenplay for 'Keys of the Kingdom.'

Bill Goetz's Resignation Upsets Plan Whereby He and Zanuck Both Would Remain at 20th; Forming Own Unit

Arrangement which was virtually completed during the past few weeks whereby William Goetz would remain with 20th-Fox in a top executive capacity, in charge of a specific number of pictures, while Col. Darryl Zanuck would handle the general studio output if, as and when he returns, was suddenly upset by Goetz's resignation. Development, announced last Sunday (25) by Spyros Skouras, 20th prexy, was largely due to question of operating policy.

Goetz, from accounts, sought complete personal charge of designated studio production assignments with stipulation that he would be responsible only to Skouras and rise and fall on his own.

With Goetz finishing off 10 pictures on his production slate and not scheduled to leave the studio for several months, 20th execs are still hopeful that some adjustment can be made whereby services of both Goetz and Zanuck could be retained for the studio.

Understood that Louis B. Mayer, Goetz's father-in-law, who has been huddling with Skouras, Joseph M. Schenck and other 20th heads for several weeks past on the problem, was in favor of Goetz continuing on the basis originally outlined, namely as head of a special 20th unit. Goetz however, was prepared to shoulder the responsibility for his move to go into independent production.

Zanuck, Schenck and Skouras also favored the original setup with Goetz holding out for complete independence of action if remaining at the studio.

Official announcement made by Skouras stated that Goetz would form his own producing company. Possibility is that he may produce on the 20th lot and release through the same organization, although Skouras is reportedly opposed to deals of this type. Skouras, from accounts, has refused to make a similar deal with Nunnally Johnson, but 20th-Fox may, however, agree to an arrangement of this kind with Goetz. The last such unit deal at 20th was on 'Tales of Manhattan' with S. P. Eagle and Boris Morros.

Meantime, other major distribs are also interested in a deal with Goetz if he should decide to sever connections with 20th completely.

Skouras' announcement over the past weekend paid tribute to Goetz for the latter's impressive record as 20th production topper during Col. Zanuck's absence. Goetz, with Zanuck and Schenck, was one of the founders of 20th-Fox when that company took over the old Fox Film Corporation in 1935.

20th-Fox execs, meantime, have not stated whether Col. Zanuck's return to the studio is imminent. Latter's application to go on the inactive service list is before the War Department. Zanuck is due east today or tomorrow (29).

Strange Detour

Picture execs are wondering about David Sarnoff's RKO sell-out at this time, when the company's affairs are taking a turn for the better.

It's contrasted to RCA's initial buy into the company, at a time when its affairs weren't so bright.

Pay-Go Tax Would Boff Big Earners

Washington, April 27.

Top moneymakers of radio and films, whose salary lids were recently pried off by Congress are watching with interest another Administration attempt to take it away from them—the new Doughton pay-as-you-go tax plan which comes up on the floor of the House May 3. Measure was approved by the House Ways and Means Committee Saturday (24).

The bill, which claims to 'forgive' about $4,000,000,000 of the 1942 tax, holds out a helping hand to the little fellows and whacks the big ones good. It provides for 1943 payment on a current basis, and for the unforgiven part of the 1942 taxes to be paid over three years—1944-45-46.

The way it works out, anybody earning upwards of $250,000 in 1943 will have to pay out 100% or more in the combination of the 1943 taxes plus the one-third of 1942 taxes which would be due in a lump sum on March 15 next.

From the $250,000 mark down it eases off, but remains very stiff for everybody in the $100,000 and more bracket.

Doughton bill may shoot the shoots into oblivion on May 3, however. Republicans are [illegible] plan for another go, this time with some modifications to attract Democratic votes. Its first time out, the Rumi plan (Carlson Bill) was licked by a slender 17 votes.

THEATRE BIZ BLITZED BY L. A. 'AIR RAID'

Los Angeles, April 27.

All theatre business was hard hit Sunday night (25) when the longest blackout since February, 1942, plunged the Los Angeles area into total darkness for 56 minutes.

The alert came at 8:32, with long lines at nearly all deluxers for the nine o'clock break. The Western Air Defense attributed the blackout to 'an unidentified object later established as friendly.' The night was clear and starry and the populace played it safe due to the recent reports that Japan may bomb the Coast.

When the all-clear sounded, the jittery mob beat it for home or cocktail bars, etc., for a pickup, being in no mood for entertainment after the scare. What made it appear all the more like a mccoy raid were the lighter planes aloft and searchlights stabbing the skies. The blackout was a complete success, except light in the mayor's office.

'Bell Tolls' Longest Since 'Gone,' Running 165 Mins.

Cut to 15,000 feet, 'For Whom the Bell Tolls' will be the longest picture since 'Gone With the Wind,' with an approximate running time of two hours and 45 minutes. 'Gone' ran about an hour longer.

In getting the footage down to this figure, Par has decided to take out 1,500 feet now in the picture. Company plans roadshowing 'Bell' first in N.Y. in July and possibly some other keys, later selling it singly for exhibition alone and at stipulated minimum admissions.

Over $3,000,000 is tied up in the film.

RKO Ratifies 7-Year Deal for C. W. Koerner

Seven-year RKO contract with Charles W. Koerner, v.-p. in charge of studio production, was ratified by the RKO board of directors Monday (26). Board meeting was held immediately following arrival of N. Peter Rathvon, RKO prexy, from the Coast, where he confabbed with Koerner and others on next season's production schedule.

Koerner is the only top ranking exec at RKO now holding a contract. Joe Breen, Koerner's predecessor at the studio, also held a contract which RKO later bought up.

UA Toppers West

Edward C. Raftery, Grad Sears and Arthur Kelly left New York last Monday (26) to attend the United Artists annual board meeting May 1 on the Coast.

Plan to stay around 10 days.

M. A. LIGHTMAN, THESPIAN

Memphis, April 27.

M. A. Lightman, former MPTOA prexy and no softie by reputation in the trade, is playing the Boris Karloff role in the Memphis Little Theatre's current version of 'Arsenic and Old Lace.'

Lightman currently is the Little Theatre's president.

U RECAPITALIZATION VIRTUALLY COMPLETE

Universal Pictures' recapitalization and consolidation plan is virtually complete and shortly will be submitted to the Securities & Exchange Commission. If okayed by the SEC, it will be submitted to corporation stockholders for approval at a special meeting. Because of care exerted in drawing up an equitable proposal for Universal's common shareholders, not too much delay is expected from the SEC, it is reported. Company would permit minority common stockholders to exchange shares for Universal Corp voting trust certificates.

Understood that part of the plan calls for retirement of part of the 5% debentures due in 1946, since this would pave the way for payment of dividends on the common or

(Continued on page 25)

DEMAND FOR 'B' FILMS NIPS RAW STOCK SETUP

The raw stock situation is working out a lot better than even the most optimistic film executives anticipated.

However, the most serious wrinkle uncovered in recent weeks is the terrific demand for lesser product, for which distributors originally scheduled a small number of prints. This is natural for pictures in 'B' category but it does not help absorb the demand for such product. The reason for this upbeat in so-called lesser pictures is the necessity of exhibitors balancing their dual bills.

With so much 'A' product dealing with war themes or similar wartime subjects, the exhibitor is forced to lean on secondary product to lighten his program. This is resulting in distribs having a tough time reshuffling their minor films to meet this demand.

Three Banks Back Up Mono Pix With Million

Hollywood, April 27.

W. Ray Johnston, Monogram prexy, closed a deal with three banks for credit in excess of $1,000,000 for the financing of the studio's 1943-44 production program.

Banks are the Security-First National and California, of Los Angeles, and the Guaranty Trust Co. of New York.

9-Year Cancelled Pact Worth About $1,500,000

Hollywood, April 27.

Resignation of William Goetz as v.p. in charge of production at 20th-Fox came as a distinct surprise to Hollywood as he was generally acknowledged doing a fine job in his brief tenure as studio boss.

Goetz has long nursed the desire to go into independent production. At the time he signed the long term deal, following Col. Darryl Zanuck in the driver's seat at 20th, Goetz asked for a cancellation clause in his contract so that he could make a break when his indie production [illegible]. Cancellation of the Goetz contract, which had [illegible] to go, also wiped out around $[illegible] in salary.

[illegible] indication is given by the [illegible] as to future of operations [illegible] to whom authority will be [illegible]. It is believed that Col. Zanuck will eventually return to his [illegible] studio head when he [illegible] the Army.

Salesmen Forced to Black Markets?

That's What They Say to OPA's Disregard for Extra Gasoline Requests in East—West Gets Relief

Smarting over the inability of distributors to obtain action from Washington officials on a petition for additional gas and tiring of awaiting themselves at local OPA rationing boards in an effort to keep their cars rolling, film salesmen in the east charge that the OPA is doing everything to encourage them in dealing in a black market. The sellers themselves, as well as the distribution bosses, do not want to get involved in black market operations nor do they want to pay premiums of so much a gallon to those who might be willing to give them extra gas.

However, selling film is their livelihood and they have to cover their accounts, and the pix sellers contend the OPA does not seem to have any realization of their problems so far as petrol is concerned nor does it seem to take any cognizance of the danger that the black market may spread.

William F. Rodgers, for Metro, who for some time has been spearheading a movement for distributors in getting additional gas allowances for film salesmen, has apparently been partially successful in obtaining relief from the OPA since latter on Monday (26) agreed to relax restrictions for salesmen outside of the 17 eastern states by allowing an average increase in travel of from 470 to 720 miles. However, the OPA refused to do anything for sellers in the eastern group of states stretching from Maine to Florida.

A film peddler for one of the distributors, working out of New York, put it cold to a local gas board last week. Pleading for more gas so he could continue operation of his car, he told the board that he'd go into the Army if they'd move him up but that meantime he had to make a living and gas was the answer. Although he asked the board if it wanted him to buy in the black market, stated that he was all but being forced to do so, they still sent him away empty-handed.

Mild Respite

Washington, April 27.

Film salesmen, agitating for months for additional gasoline, got a break under a new OPA order yesterday (26), but it only applies to those operating outside the 17 states in the eastern shortage area.

The new order ups the course-of-work driving allowance from 470 to 720 miles per month, with the office of the rubber director promising sufficient tires for the extra mileage.

To qualify for the additional ration (C book), film salesmen must show: (1) need for extra mileage entirely for work; (2) meet car sharing requirement 'if this is possible'; (3) show they are not already covered under previous supplemental ration clauses.

Monday's order was a general one applying to all types of work.

Thos. Murray's Anti-Trust Chi Suit Must Go to Trial

Chicago, April 27.

U. S. District Judge William J. Campbell last week denied all motions of defendants in the Thomas Murray $1,000,000 anti-trust suit to dismiss the case and refused to grant them a bill of particulars. He ruled that answers must be filed within 45 days, at which time a date for the trial will probably be set.

Murray charged in his suit, filed last year, that several companies and individuals conspired to put him out of business when he operated the Thalia theatre here. Among defendants are Balaban & Katz, Paramount; Morris G. Leonard, Milo Theatre Corp., Republic Pictures, Midcity Theatres, and Publix-Great States.

Earl Carroll Vs. Par Goes to Trial Shortly

Earl Carroll's $150,000 breach of contract and libel action against Paramount Pictures was put down on the N. Y. federal court calendar Monday (26) for trial, with indications that it would be reached within the next two weeks.

Par was recently denied its motion for dismissal of the libel claim, the court ruling that the case should be tried by jury. Carroll contended that Par's production of 'A Night at Earl Carroll's' was false representation and that he had little choice in the matter of producing the picture, which he said was of such inferior quality as to discredit his name.

Fair-Haired Ladd

Hollywood, April 27.

As an instance of the trend of popular opinion, the Paramount actor who is getting the most fan mail is Alan Ladd.

Latter is now working without screen credit for Uncle Sam and will not be available on the Paramount lot until the war is over.

PAR'S 64 SHORTS NEW HIGH MARK FOR PLANT

Hollywood, April 27.

Paramount goes long on shorts for the 1943-44 program, with a total of 64 one-and-two-reelers, the greatest number in the history of the studio. In the new budget are six to eight Technicolor musicals, with Paramount stars in the lineup.

Idea is to have plenty of shorts on deck when and if there is a cessation of the double feature program.

Feb.'s $11,874,676 Amus. Tax Take Reflects Big B.O.

Washington, April 27.

Show biz is still on the upbeat in New York and for the country as a whole, according to the latest U. S. Bureau of Internal Revenue figures. Amusement tax collections for March, which reflect February box-office receipts, show the following:

Admissions taxes during February amounted to $11,874,676, as compared with January's $11,317,101, although January is a longer month. February of 1942 paid Uncle Sam only $10,592,455.

Manhattan north of 23d st., which largely reflects Broadway's now dimmed out white light mecca, delivered $2,220,021; greater than the January $1,899,924, and well over the February, 1942, $1,578,183.

Manhattan niteries bucked the trend with a nosedive. Federal taxes in February were $135,593 as against January's $177,524. However, the February figures were substantially over the same month of the previous year which was only $94,012.

Tax on phonograph records was good, $134,888, a decrease of only $338 from the same month of 1942 and well over the January figures. Reflecting the shortage of musical instruments for sale, tax collections were down to $75,508, under January and less than one-third of the preceding February. Identical situation prevails for the sale of radios, phonographs and parts. Tax returns on February sales were $239,546, less than January and about 10% of February, 1942.

Manufacturers' excise taxes on bowling alleys and pool tables were a bare $10,465, lowest in years. Manufacturers' taxes on new coin operating devices stood at $91,940, a moderate increase over the previous year, but only about half of January.

K-A-O Netted 2 Million In 1942, Topped 1941

Keith-Albee-Orpheum Corp. and subsid companies last week reported net profit of $2,017,433 for 1942 as compared with $738,095 in 1941. In both instances, this is after all charges, including income taxes, but the company noted that nothing was written off for excess profits tax. K-A-O provided $426,837 for Federal excess profits tax in 1942 as against $260,940 in the preceding year.

K-A-O statement shows $17,706,516 gross income of which $15,847,304 represented theatre admissions. Report shows $102,550 paid out in dividends on the preferred and $603,190 on the common. Corporation's balance on Dec. 31, 1942, was $9,655,884.

PESKAY VICE ARTHUR LEE

Edward Peskay, Hal Roach representative, has been appointed representative in North and South America for Ealing Studios. He replaces the late Arthur Lee.

Ealing releases through United Artists.

Alperson's Coast O.O.

Ed Alperson, RKO theatres general manager, on the Coast for a two-week stay.

Plans to give San Francisco the o.o. before returning to New York.

Studio Contracts

Hollywood, April 27.

Catherine Craig inked player pact at Paramount.

Marjorie Riordan's player option lifted by Sol Lesser.

Robert Strickland drew new player ticket at Metro.

Larry Stewart inked player ticket at Republic.

Ann Richards' acting contract renewed by Metro.

William Anderson signed as dialog director at Columbia.

James Craig's player contract renewed by Metro.

Vivian Austin, beauty contest winner, signed by Universal.

Rags Ragland renewed by Metro.

Mark-Lee Kirk, art director, signed with David O. Selznick.

Robert Walker, Tommy Dix drew player contracts with Metro.

Emil Zarek, Broadway actor, signed by 20th-Fox.

Marilyn Maxwell's player option picked up by Metro.

George Dolenz inked player ticket at Universal.

Distribs Get Edge On Clearance With Own Pix in Own Houses

In restoring a portion of clearance lost by major distributors and circuit houses they serve, the Appeal Board of the American Arbitration Assn. has rendered a decision in which it makes an exception on clearance so far as distribs' own theatres are concerned. The Appeal Board makes the exceptions in the light of the heavy investments the distribs have in the theatres involved.

Case stems from a complaint brought by the Hancock Theatre Co., an independent operating the Strand and Alhambra in Quincy, Mass. Hancock obtained a reduction in clearance from the former 28 days enjoyed by Boston and suburban first-runs when going before the local arbitrator, at Boston, who ordered the clearance cut to 14 days.

In raising the clearance to 21 days after the termination of the run at the theatre which shall play the picture first, the Appeal Board ruled, however, that this shall not apply to the pictures of Loew's, Paramount and RKO when playing their own theatres in Boston. They will retain the former clearance of 28 days.

INDIE VS. INDIE

Mrs. Jensen Charged With Open Overbuying of Product

Minneapolis, April 27.

Mrs. F. E. Jensen, owner of [illegible] State, White Bear, Minn., Twin City suburb, made threats openly that she would buy up 'all the product' to keep it away from the new competing White Bear Theatre, it was testified in the $75,000 damage suit brought by the latter against her, charging that her overbuying was in violation of the Sherman anti-trust law and caused financial suffering.

Witnesses at the trial now being held before Judge G. H. Nordbye in federal district court included a number of branch managers and film salesmen. They testified regarding their deals with the State and relative to the White Bear's efforts to obtain product. Under cross-examination, they asserted it is customary for exhibitors to buy more product than they can or intend to use in order to be able to slough the less desirable.

The case is unusual in that it is directed against a competing independent exhibitor alone, no distributor being named as defendant despite the fact that overbuying is the basis.

Oomph Goes to War

Hollywood, April 27.

Ann Sheridan draws the femme lead in 'The Conspirators,' war tale, slated for a July start at Warners.

Picture, based on a novel by Frederick Prokosch, will be produced by Hal B. Wallis.

Agent Bests Actress

Hollywood, April 27.

Screen Actors Guild arbitrators tossed out charges of improper representation preferred against Agent Jonathan Smith by Katherine Boothe, Metro contractee.

She was ordered to quit Phil Goldstone and return to Smith.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., April 29.

Dear Joe:

You've often heard of vaudeville acts doubling, you know, playing two houses the same week. I've even seen them bicycling pictures; that is, when one reel was finished in a downtown house they'd bicycle it to an outlying theatre, thus running the picture in two houses for the same rental fee. Of course we know that James Spelvin has doubled in many a legit show, but I ran across some letters in my notebook that shows 'doubling' was done in legit away back in 1770.

In the time of David Garrick there were 12 theatres running in London. These letters were written by a Mr. Hopkins and a Mr. Wild, prompters at the Drury Lane and at Covent Garden at the time. I got a good laugh out of 'em and you may too. Anyway here they are:

Drury Lane, Nov. 9.

Dear Wild:

For God's sake lend me a couple of conspirators for tonight. Recollect you have borrowed one of ours for a singing Druid, and another of our best is Doge of Venice on Packer's resignation. Entirely and devotedly yours,
Hopkins.

Covent Garden, Nov. 9.

My Dear Hopkins:

I have ordered them to look out for two of our genteelest assassins, and I'll take care that they shall go shaved and sober. Pray tell Farren he must play our Archbishop tomorrow; we'll cut the part that he may dress time enough afterwards for your General in 'The Camp.' Yours perpetually,
Wild.

P. S.—If you have a full moon to spare I wish you would lend it to us for Thursday. I send you some lightning that I can venture to recommend.

Covent Garden, Nov. 11.

Dear Hopkins:

Pray how shall we manage without Smith tomorrow? I depended upon you lending him us for 'Harry the Fifth,' but now see you have put him up for 'Charles Surface.' Can't you let him come to us, and play two acts of 'Harry,' as you don't want him in Charles till your third, and then Hull shall read the rest. With an apology for Smith's being suddently hourse, sprained his ankle, etc. Cordially yours,
Wild.

P. S.—My vestal virgin gets so cursed big I wish you'd lend us Mrs. Robinson for a night.

Drury Lane, Nov. 11.

Dear Wild:

By particular desire our Vestal is not transferable, but we have a spare Venus, and duplicate Junos, so send a hackney-coach for whichever suits you. The scheme for Smith won't do, but change your play to anything, for we'll taek 'The Camp' to 'The School for Scandal' to secure you an overflow. Thoroughly yours,
Hopkins.

Covent Garden, Nov. 12.

My Dear Fellow:

Here's the devil to do about our Tuesday's pantomime. The blacksmith can't repair our great serpent till Friday, and the old camel, that wa thought quite sound, has broken down at rehearsal, so pray send us your elephant by the bearer, and a small tiger with the longest tail you can pick out. I must trouble you, too, for a dozen of your best dancing shepherds for that night; for though I see you will want them for highwaymen in the 'Beggar's Opera' they'll be quite in time for us afterwards. Forever completely yours,
Wild.

Drury Lane, Nov. 12.

Dear Wild:

I just write you a line while the beasts are packing up to beg you'll not be out of spirits, as you may depend on the shepherds, and any other animals you have occasion for. I have it in orders to acquaint you, too, that as we don't use Handarson for 'Falstaff' on Friday, you may have him for 'Richard' with a dozen and a half of our soldiers for 'Bosworth Field' only begging you to return 'em in time for 'Coxheath.' Totally yours,
Hopkins.

P. S.—Send me a Cupid, mine has got the measles.

Covent Garden, Nov. 12.

Dear Hopkins:

Thank you for Henderson and the soldiers—do let them bring their helmets for ours are turning. The bearer is our Cupid, at a shilling a night, finding his wings. Genuinely yours
Wild

Here is a playbill I ran across that reads like it was a lot of afterpieces and vaudeville acts put together. The date on it is 1766:

Theatre Manchester,
This present Monday, November 26, 1776,
By desire of Mrs. NUBBS:
For the benefit of Mr. RICH.
'FUN UPON FUN':
or
'WIT AT A PINCH.'

Barnewell, by Mr. Warren: Noddy, by Mr. Leighton; Gripeall, by Mr. Saunders; and Harry (the intriguing Footman) by Mr. Rich, in which character he will transform himself into a Giant-like Statue of Alexander the Great, and a Child of Two Years Old! End of the Prelude, a song by Mr. Warwick. After which (by desire) will be performed the admired Comedy of

'THE BEAUX STRATAGEM.'

Archer, by Mr. Saunders; Aimwell, by Mr. Collins; Gibbet, by Mr. Tyler; Boniface, by Mr. Devaulle; Sullen, by Mr. Saunders, and Scrub, by Mr. Rich, in which character he will introduce a new song, describing to the audience

'O, WHAT A BEAU HIS GRANNY WAS!'

Dorinda, by Mrs. Mills; Cherry, by Mrs. Greville; Gipsey, by Mrs. Smart; Lady Bountiful, by Mrs. Long, and Mrs. Sullen, by Mrs. Collins. To which will be added the musical entertainment of

'THE BRITISH TAR' or 'THOMAS & SALLY'

The Squire, by Mr. Tylar, and Thomas (the sailor), by Mr. Rich. Dorcas, by Mrs. Mills, and Sally, by Miss Collins. A Hornpipe, by Mr. Leighton. After the dance, Mr. Tylar will attempt the Minuet in Ariadne, on a broomstick, in the manner of the late Matthew Skeggs. After which a new speaking, singing, comic, descriptive, classical and circumstantial oration called

'THE RICHONIAN BUDGET' or 'PEEPING TOM'S RAMBLE THROUGH COVENTRY'

Humorously describing his observations in his adventures through the town and it's environs, etc., etc., etc. Particularly The Rivers Tok and Iswell, The Manchester Manufactories, The College, The Market Place, and The Theatre, by Mr. Rich. The whole to conclude with an Address in which Mr. Rich will divulge

'A MATRIMONIAL SECRET' or 'A NEW WAY TO KEEP A WIFE AT HOME!'

The way to the theatre will be swept in every direction, and the house illuminated with wax. It will be moonlight. Tickets and places for the boxes to be taken of Mr. Rich and at Mr. Dizzy's shoemaker, No. 31 Penny street; and of Mr. Sly box-keeper at the theatre.

Well, Joe, the paper the next day said, '. . . the house overflowed from all parts, and Rich was the only person pleased with the entertainment of the evening. The pieces were mutilated of one-half—the lights were not wax, but the worst of stinking tallow—the avenues to the theatre ankle-deep in mud—and the moon disdained to shine.'

I guess those guys would yell their heads off at a double feature today. Hope you were interested. Sez

Lefty.

B'S BALLYHOOED INTO 'A' B.O.

Extend Pix Grinding All Night For Detroit's Defense Workers

Detroit, April 27.

Following the success of the downtown Fox, which has been packing in 8,000 night war workers for its 2 to 9 a.m. shows on Friday, nabe houses now are cooperating with the UAW-CIO war workers union, in providing special hour shows for the owl shifts.

The union's educational committee has enlisted the Hollywood, one of the biggest nabes, to run Friday night shows continuously until 6 a.m. Saturday. The union, in praising the theatre's move, said, 'We have felt for some time that it was of great importance in building morale and combating absenteeism to have clean entertainment for the forgotten men and women of the afternoon and night shifts.'

The nabe started off the new policy with 'Commandos Strike at Dawn,' the same pix with which the Fox launched its special shows, coupled with 'Palm Beach Story.' The shows also will feature addresses by union officials and service men as part of their morale-building value. The union, numbering hundreds of thousands of war plant workers, has gone all out in its promotion of the shows not only using the loudspeaker method of ballyhooing them in the plants but cooperating in the ticket sales. If the crowds warrant it, the house also will set in similar shows for Tuesday nights.

More For Swing-Shifters

Kansas City, April 26.

A special ordinance passed by the city council here permits use of theatres, bowling alleys, skating rinks and other recreational establishments by 'swing-shift' workers after the regular 1 a.m. closing hour Mondays through Saturdays.

Terms of the ordinance provide that officials of defense plants may file applications for use of any recreational facilities, and that both applicants and proprietors must be approved by the city welfare department, which has the authority to supervise and regulate the activity [illegible] ordinance.

Applications for use must be accompanied by a fee of $10 for an investigation and for a six-night permit, with an additional charge of $10 for groups up to 500 persons and a further charge of $10 for each additional 500 persons.

Inclusion of theatres in the ordinance resulted from possible plans for sponsorship of employee-talent productions in suitable houses after regular hours of operation.

No Reduction of Bail For Johnny Rosselli

Federal Judge Clancy in N. Y. federal court Monday (26) denied an application by Army private John Rosselli, who sought reduction of the $100,000 bail fixed recently by following his plea of guilty to charges of extortion in the film racket case.

The date for Rosselli's trial was put down for May 17. Since the fixing of bail, Rosselli has been confined to the Federal House of Detention in N. Y.

Identifies Nitti Aides

Chicago, April 27.

Ralph Capone appeared before U. S. Commissioner Edwin K. Walker as a federal witness last Wednesday (21) and identified Philip D'Andrea, Ralph Pierce and Paul Ricca, three of the six associates of the late Frank Nitti. The men are wanted for trial in New York on charges of extortion in the motion picture business.

Hearing for the removal of Louis ('Little New York') Campagna to New York was continued until May 12 when his attorney, E. Bradley Eben, offered evidence that Campagna was confined in the West Suburban hospital following a recent appendectomy.

New Equipment

Hollywood, April 27.

There ain't no coupons in them thar hills, so Republic's 'Silver Spurs' troupe goes on location near Kernville this week with every cowboy and rustler toting ration point books as well as six-guns. In addition to Roy Rogers and Phyllis Brooks, in top roles, the company is toting its own caterer, who gets no screen credit but is a highly essential member of the outfit.

It is the first time players have been required to carry individual chow books.

Joe Breen Also CIAA Consultant

Washington, April 27.

Joseph I. Breen, head of the Production Code Authority, the Will Hays Office censorship section, is now a special consultant for the motion picture division of the Coordinator of Inter-American Affairs. Breen has been in Washington for the past week. After a few weeks of getting acclimated here, he expects to split his time among Washington and Hollywood with occasional trips to New York.

CIAA spokesmen here have been mum on the subject of Breen's new duties.

WB OBTAINS DISMISSAL ON 225G BREACH SUIT

Warner Bros. and three subsidiary firms won their appeal Friday (23) for dismissal of a $225,000 breach of contract action instituted by Louis Gerard [illegible] Pacent Electric Co., Inc. Five justices of the Appellate Division of the N. Y. supreme court unanimously reversed Supreme Court Justice Aron Steuer's denial of their motion to dismiss the complaint for lack of prosecution.

Other defendants named are Vitaphone Corp., Stanley Co. of America and Warner Bros. Theatres, Inc. Latter two are theatre affiliates of WB and Vitaphone is a WB producing group.

Pacent alleged that the defendants breached a contract made in 1929, under which they had agreed to order 100 'superior' sound reproducers but ordered only one and then refused to order the remainder. Pacent claimed that his part of the contract was to engage in research and development of the reproducer and to manufacture and install it in the above-named theatres.

Morris Gottlieb, attorney for Pacent, intends to carry the case to the Court of Appeals.

Metro's Burley Film

Hollywood, April 27.

'High Kickers,' a film with a burlesque background, has been added to Metro's list of musicals for late summer production.

Arthur Freed produces, with James O'Hanlon and Harry Ruskin assigned to the screenplay. Latter coauthored the stage original which was a George Jessel-Sophie Tucker starrer last season.

Borzage's U Tuner

Hollywood, April 27.

Universal signed Frank Borzage to direct 'His Butler's Sister,' a comedy with songs at Universal with Deanna Durbin starring.

Pat O'Brien is slated for one of the three top roles, with shooting scheduled for the middle of June.

BENEFIT FROM MERCHANDIZING

Unusual number of hit and run pictures, normally class B grossers, are being steamrollered into big coin under impetus of circusy stunt exploitation. Chillers and a large number of small budget war pictures are benefiting most.

Selling and exploitation campaigns are geared for a ride on the wartime-spending gravy train. Aimed at war workers and farmers on a spending spree, much of this newfound war riches is found particularly susceptible to old-fashioned stunting.

Farm belt situations are responding most heavily to sensationalized hit-and-runners. Field forces attribute this to the fact that the per capita farm income is approximately 125% above the pre-war level. Factory workers, whose income is about 70% above pre-war levels, rank next.

Indications that some of the flickers turning in big grosses are of the hit and run variety is indicated in failure to hold up once the effect of the initial ballyhoo wears thin.

Pointing up looseness of coin, if it is reached, is recent experiment for a horror picture with the one-lung radio stations. Spot announcements, placed behind the numbers and race track results, gave the distributor a rental of $2,800, on percentage, for one theatre. Distrib would formerly have considered good $2,000 rental for a similar picture from the entire chain of 12 smalltown theatres.

Waited 150 Days for Pix, Exhibitor in San Angelo, Texas, Wins AAA Appeal

An independent exhibitor in San Angelo, Texas, whose best offer for product from four decree distributors has been as long as 150 days after availability, and who failed to get to first base with the Dallas tribunal on bringing a complaint, has finally obtained relief on appeal. However, in the favorable ruling handed down during the past week the Appeal Board of the [illegible] Arbitration Assn. declined to specify the exact relief.

The board held that the necessity of the Roxy, San Angelo, to wait as long as four months until after the Robb & Rowley circuit made deals on product was unreasonable and that availability of 150 days after the first-run date was also unreasonable. Board noted that 'it is our expectation that the distributor defendants will establish a system of runs and clearances in San Angelo, which will be fair and equitable to the complainant.'

The distribs involved, Metro, Paramount, Warners and 20th-Fox, are directed to offer their pictures to the Roxy on a run to be designated by latter and upon terms and conditions which are not calculated to defeat the purposes of the decree.

Decision takes cognizance of the position of Loew's, as outlined in its brief when the case was argued, and on the basis of its stand indicated that the situation is one demanding revision in the interests of fair play.

The Metro brief stated in part:

'Undoubtedly arrangements will now have to be made, apart from any action taken by the Appeal Board, to adjust the run and clearance situation in San Angelo on a fair and equitable basis.'

WB Still Seeking Title Player for 'Will Rogers'

Bing Crosby, after all, can't play Will Rogers in the Warner Bros. (Mark Hellinger) film biog, although he was tested, among others.

Congressman Will Rogers, Jr., the most favored for the part, and a natural, refuses to do it because of his public position now, so the testing for the title role continues. Stuart Erwin is reported to be Mrs. Rogers' choice.

New WPB Interpretation on $5,000 Set Ceiling May Be a Break for Prods.

Washington, April 27.

The $5,000 ceiling on motion picture sets is about to come off under a new interpretation of WPB order L-41. Instead of the present ceiling on per set basis, the studios will be allowed an allotment of materials on a quarterly basis, similar to the quarterly allotment of raw film they now receive.

Under this more flexible interpretation, the studios, so long as they remain within their allotments, will be able to use the materials in any fashion they chose. Thus a studio could shoot the works, if it desired, on one big super-special, and make the rest of its quarterly budget of films with old sets.

New order would immediately ease the problem of Paramount which has made a special request for $206,908 in materials for a single pix, 'Dr. Wassell.' Paramount would not need to go, hat in hand, to WPB on a situation like this. It could make the film out of its allotment and skimp on something else.

Salute to WIVES

Hollywood, April 27.

Stay-at-home gals, who have been shoved into the background by WAACS and WAVES, will get their just share of consideration in a Pete Smith short at Metro, titled 'WIVES.'

Picture, directed by Will Jason, will show how wives can help in the war effort.

M-G, 20th Eyeing More Brit. Prod.

Metro and 20th-Fox are making plans for extensive production in England, in preparation for a reopening of world wide markets as soon as hostilities cease. Ben Goetz, Metro exec, is slated for post of administrator of M-G operations, as before the war, with Sir Alexander Korda in charge of production.

Murray Silverstone's scheduled trip to England with Spyros Skouras in a couple of months is also tied in with production as well as distribution problems.

Metro plans are not aimed particularly for the near future but rather to set up an organization, to which necessary talent and technical personnel may be quickly added, ready to begin operations as soon as the war ends.

Goetz returned from Washington early last week after making arrangements for the [illegible] to England. Understood that he also discussed getting transportation for his wife.

British production and distribution, from accounts, currently figure heavily in both 20th and Metro deliberations.

BRAZIL AT WAR SLATED FOR FILMING BY FORD

Washington, April 27.

[illegible] next few weeks, Lieut. Cdr. John Ford, ex-Hollywood director now connected with the Office of Strategic Services, will leave with a camera crew for Brazil to make a series of documentary shorts on the Brazilian war effort. Jaunt is being sponsored by OSS and Coordinator of Inter-American Affairs. Ford is now lining up a Navy camera crew here for the trip, which will last several months.

The pix will be distributed in this country and throughout Latin America by CIAA. OSS last had Ford in North Africa, where he aided Col. Darryl Zanuck in making 'At the Front.' Ford's last Latin-American trip was to Mexico in the fall of 1942, when he made considerable footage on Mexico at war.

CIAA now has ready for distribution a recently completed short, 'Brazil at War.' Distribution is being handled by the War Activities Committee.

Hoppy Getting Tired Of Them Thar Old Hills

Hollywood, April 27.

Hopalong Cassidy is hopping over the Rio Grande as a good neighbor gesture. As soon as 'Riders of the Deadline' is completed, William Boyd will make a combined vacation and scouting tour of Mexico to find new backgrounds after 50 pictures in the California hills.

His boss, Harry Sherman, is cooking up a lot of plots calling for Mexican themes and scenery.

Goldstein to Col.?

Hollywood, April 27.

E. H. Goldstein is leaving Republic in two weeks. He has been one of the studio's top execs for the past seven years.

Goldstein is said to be talking to Columbia, but there's no deal as yet.

VARIETY CLUB CONTESTS STIMULATE R. C. DRIVES

Minneapolis, April 27.

In a Northwest Variety club contest to stimulate Red Cross theatre collections, three of the territory's exhibitors and managers won valuable wrist watches. The winners announced by Harold Field, chairman of the committee in charge, are Levi F. Roberts, New Theatre, Faulkton, S. D., who went 135% above his quota George Raunehorst, Fulda, Fulda, Minn., 289.6% over quota, and John B. Clipfel, Hollywood and Monty, Montevideo, Minn., 148.2% above quota.

Theatres in the territory were assigned to three groups according to size of towns and a quota ranging from $50 to $201 fixed. Total collections exceed $106,000, more than twice the amont ever raised before by theatre drives.

Winners will be Variety club guests here May 4 at the dinner to be given for Bob O'Donnell, national Chief Barker, at which time the prizes will be presented.

Par May Distribute Soviet's 'Stalingrad'

Paramount is reported interested in acquiring the distributing rights to the latest Russian-made to be imported into this country, 'Siege of Stalingrad,' which is controlled by Artkino. Picture was specially screened during the past week for Neil F. Agnew, v.p. in charge of distribution for Par.

According to N. Napoli, president of Artkino, who indicates that a deal may be launched, no negotiations have as yet been begun with Par.

Artkino at present has 'Siege of Leningrad' on release, a picture which deals with the Russian people in wartime rather than war action as 'Stalingrad' does. Latter is an official Russian war record of the siege of Stalingrad which the Russians finally recaptured. It is shot silently but has a music score.

'Stalingrad,' now being shown in England, is being distributed there by Par.

An earlier import, 'Moscow Fights Back,' was sold by the Artkino company to Republic after it had opened a run at the Globe, N. Y.

The Vanishing Male

Hollywood, April 27.

Screen Office Employees Guild is nearly 80% female, according to a classification survey instituted to learn the changes made by wartime conditions.

In the last 90 days the Guild has taken in 275 new employees, of whom 250 were women, to the same length of time 275 male members have joined the armed services and 15 females have enlisted in the WAACS and WAVES.

Presenting Lily Mars

(SONGS)

Hollywood, April 27.

Metro release of Joseph Pasternak production. Stars Judy Garland, Van Heflin; features Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey, Tommy Dorsey orchestra, Bob Crosby orchestra. Directed by Norman Taurog. Screenplay by Richard Connell, Gladys Lehman, based on novel by Booth Tarkington; camera, Joseph Ruttenberg; special effects, Warren Newcombe; editor, Albert Akst; songs, Walter Jurmann, Paul Francis Webster, E. Y. Harburg, Burton Lane, Roger Edens; musical adaptation by Edens; musical direction, Georgie Stoll; dances, Ernst Matray. Tradeshown in L. A. April 27, '43. Running time, **106 MINS.**

Lily Mars	Judy Garland
John Thornway	Van Heflin
Mrs. Thornway	Fay Bainter
Owen Vail	Richard Carlson
Mrs. Mars	Spring Byington
Isobel Rekay	Marta Eggerth
Frankie	Connie Gilchrist
Leo	Leonid Kinskey
Poppy	Patricia Barker
Violet	Janet Chapman
Rosie	Annabelle Logan
Davey	Douglas Croft
Charlie Potter	Ray McDonald

Tommy Dorsey and His Orchestra
Bob Crosby and His Orchestra

'Presenting Lily Mars' spotlights Judy Garland and Van Heflin in a stage Cinderella yarn that supplies minor switches to regulation formula, but mainly depends on performances, direction and musical mounting, to carry it through as a profitable grosser.

Songs are about equally divided between Judy Garland and Marta Eggerth, with both putting over respective numbers in scintillating fashion. Connie Gilchrist catches attention in a brief episode in delivery of the oldie, 'Every Little Movement,' with Miss Garland joining in for duo rendition. Although Bob Crosby and his orchestra and Tommy Dorsey and his band are provided with featured billing, each aggregation is on for minor footage and fails to be spotlighted.

Story is a typical Cinderella tale, with Miss Garland an aspiring and stagestruck youngster who attempts to catch attention of producer Van Heflin in a small Indiana town. She makes a pest of herself for 40 minutes of the running time until she follows him into New York, gets a job in his new show, and eventually falls in love with the producer. Romance results in walkout of star, Miss Eggerth, induction of the youngster into the lead for rehearsals, and eventual return of Miss Eggerth for the opening performance. But the neophyte Miss Garland eventually clicks on Broadway as predicted by Heflin.

Picture is decidedly overlength, and deep cutting of the running time of 106 minutes could help materially in tightening process. After all, it's a backstage tale, but the 40 minutes of preliminaries should have been clipped for tighter footage. In this early sector, there's plenty of diverting by-play only cemented by deft direction and slick performances.

Heflin adequately handles the assignment of the young producer who eventually falls in love with Miss Garland. Latter delivers in her usual effective style as the aspiring actress, putting across her numbers in top fashion. Marta Eggerth provides solid support on both acting and [illegible] inent in support include Fay Bainter, Richard Carlson, Spring Byington, Patricia Barker and Leonid Kinskey.

Best tune of several incorporated into the production looks like 'When I Look at You.' Miss Eggerth delivers it in good style for introduction, with Miss Garland taking it up later for typical delivery and then a pantomime delivery for comedy reaction. Second in importance is Miss Eggerth's rendition of 'Is It Really Love,' while 'Tom, Tom, the Piper's Son' is a novelty tune presented by Miss Garland.

Bob Crosby band is on for one tune in a nightspot where Miss Garland heads for the mike to sing a song, while Tommy Dorsey and his ork appears for the finale accompaniment to song and dance by Miss Garland.

Norman Taurog directs in a straight line, and turns in good account of himself despite the overlength script. There's a moderate amount of comedy and diverting entertainment along the line. *Walt.*

ABOVE SUSPICION

Hollywood, April 27.

Metro release of Victor Saville production; associate producer, Leon Gordon. Stars Joan Crawford, Fred MacMurray; features Conrad Veidt, Basil Rathbone, Reginald Owen. Directed by Richard Thorpe. Screenplay by Keith Winter, Melville Baker, Patricia Coleman, based on novel by Helen MacInnes; camera, Robert Planck, editor, George Hively. Tradeshown in L. A. April 26, '43. Running time, **90 MINS.**

Frances Myles	Joan Crawford
Richard Myles	Fred MacMurray
Hassert Seidel	Conrad Veidt
Sig von Aschenhausen	Basil Rathbone
Dr. Mespelbrunn	Reginald Owen
Peter Galt	Richard Ainley
Countess	Cecil Cunningham
Aunt Ellen	Ann Shoemaker
Aunt Hattie	Sara Haden
Mr. A. Werner	Felix Bressart
Thornley	Bruce Lester
Frau Kleist	Johanna Hofer
Ottilie	Lotta Palfi

This is another in the familiar current cycle of European spy dramas, developed along familiar lines and not too clearcut in its exposition. Picture will require all of the marquee voltage generated by starring team of Fred MacMurray and Joan Crawford to carry it through the regular runs as billtopper, and even then will need strong support for more than passable biz.

After establishing MacMurray and Miss Crawford as newlywed Americans in England, planning honeymoon in south of Germany just prior to outbreak of the war, yarn has British secret service drafting them for mission to secure vital confidential plans for the secret weapon—a magnetic mine. Pair pick up the trail in Paris and then hop to Salzburg, where it becomes a mysterious chase with various and sundry characters peering out of shadows and suddenly turning up in the most approved spy fashion. When suspicion of the Gestapo is cast in their direction, they assume disguises in attempt to get over the border. Girl is captured but rescued from outlying castle headquarters of the Gestapo in regulation heroics, and they make the final dash for safety.

Picture is filled with various incidents that crop up and then vanish, with no reason for their inclusion except to confuse the audience and by-pass straight-line exposition of the tale. Deeper cutting could materially speed up tempo of the piece to make it more acceptable for audience consumption.

Both MacMurray and Miss Crawford competently handle their roles, despite drawbacks of script material. The late Conrad Veidt clicks solidly in major supporting spot, along with brief appearances of Basil Rathbone as a Gestapo leader. Others listed in support are mainly on for minor footage and in episodes off the main trend. Richard Thorpe's direction is standard, but he's obviously handicapped by story material provided. *Walt.*

Captive Wild Woman

Universal release of Ben Pivar production. Features Acquanetta, Evelyn Ankers, John Carradine, Milburn Stone; directed by Edward Dmytryk; screenplay by Henry Sucher and Griffin Jay from original by Ted Fithian and Maurice Pivar; camera, George Robinson; editor, Milton Carruth. Previewed in N. Y., April '26, '43. Running time, **61 MINS.**

Beth Colman	Evelyn Ankers
Paula Dupree	Acquanetta
Dr. Sigmund Walters	John Carradine
Dorothy Colman	Martha MacVicar
Fred Mason	Milburn Stone
John Whipple	Lloyd Corrigan
Curley Barrel	Vince Barnett
Miss Strand	Fay Helm

Another horror thriller, packed with the usual implausibilities, 'Captive Wild Woman' is an exploitable picture that should rack up some coin for Universal. While much of the plot is strictly off the cob, this film has enough excitement and strange elements to appease the thrill patrons. Should be a strong secondary attraction on twin bills.

Story of a crazed medico who transfuses blood from a human into the veins of an animal is reminiscent of other horror vehicles such as 'Frankenstein,' etc. In this instance, a wild animal hunter furnishes a feminine ape involuntarily and the animal turns up as part human and part ape. Plot has the strange creature in love with the animal hunter-trainer and helping him to pacify a cage of ferocious beasts. [illegible] working in a cage with cats despite a terrific storm and being rescued by the ape at the last minute.

Acquanetta makes an effective 'wild woman' (the ape who is transformed into a partly human being), though given a minimum of lines to speak. Milburn Stone as the hunter-trainer is life-like enough to be Clyde Beatty, who is credited with technical help on the production. Evelyn Ankers makes something of the role of his sweetheart, whose efforts to cure her sister of a glandular disorder starts the strange parade of events. John Carradine is the slightly demented surgeon who concocts the strange beast. Nice support is headed by Vince Barnett and Fay Helm.

Edward Dmytryk's intelligent direction points up the numerous suspenseful episodes. Henry Sucher and Griffin Jay have done a tight script. Lion, tiger and cage footage, which appears to have come from some previous animal thriller, is deftly dovetailed into picture via process photography. Since Beatty is credited with assisting on production, it seems likely that this older footage may have come from some Beatty wild animal opus. *Wear.*

Hoppy Serves A Writ

United Artists release of Harry Sherman production. Stars William Boyd; features Andy Clyde, Jay Kirby, Victor Jory. Directed by George Archainbaud. Screenplay, Gerald Geraghty; based on character created by Clarence E. Mulford; camera, Russell Harlan; editor, Sherman A. Rose. At New York, N. Y., dual, week of April 20, '43. Running time, **67 MINS.**

'Hopalong' Cassidy	William Boyd
California Carlson	Andy Clyde
Johnny Nelson	Jay Kirby
Tom Jordan	Victor Jory
Steve Jordan	George Reeves
Jean Hollister	Jan Christy
Ben Hollister	Forbes Murray

Fiftieth in the Hopalong Cassidy series with William Boyd has all the familiar action ingredients plus top-notch direction. It should do well boxofficially.

Story is built around ticklish legal situation that confronts Boyd. He knows the identity of a gang of rustlers and highwaymen, but since he can only act in Texas and they hide out in Oklahoma, he has to find a way of luring them back into Texas before he can make the pinch. How he accomplishes this is the basis of an exciting plot. Nor is there a lack of hard ridin', fast shootin', barroom brawls and suave sleuthin'.

Boyd makes a very convincing sheriff. He is ably supported by Andy Clyde, Jay Kirby and Victor Jory.

Miniature Reviews

'Presenting Lily Mars' (M-G) (Songs). Judy Garland and Van Heflin in escapist entertainment, will hit profitable grosses.

'Above Suspicion' (M-G). Joan Crawford-Fred MacMurray spy meller. Okay for nominal biz.

'Captive Wild Woman' (U). Sprightly horror thriller; strong dual support.

'Hoppy Serves a Writ' (UA). Slick Hopalong Cassidy western with William Boyd in title role.

'Follow the Band' (U) (Songs). Wrap-up of musical specialties in moderate budget programmer.

'Reveille With Beverly' (Col). Thin musical with numbers by Frank Sinatra and four name bands. For swing fan audiences only.

'Junior Army' (Col). Very poor programmer.

'My Son, The Hero' (PRC). Mild comedy. Fair b.o.

FOLLOW THE BAND

(SONGS)

Hollywood, April 23.

Universal release of Paul Malvern production. Directed by Jean Yarbrough. Screenplay by Warren Wilson, Dorothy Bennett, from Collier's story by Richard English; camera, Woody Bredell; editor, Milton Carruth; asst. director, Mack Wright; musical director, Charles Previn. Previewed at Fairfax, April 22, '43. Running time, **60 MINS.**

Marvin Howe	Eddie Quillan
Dolly O'Brien	Mary Beth Hughes
Big Mike O'Brien	Leon Errol
Juanita Turnbull	Anne Rooney
'Pop' Turnbull	Samuel S. Hinds
Tate Winters	Bob Mitchum
Jeremiah K. Barton	Russell Hicks
Cootie	Dennis Bartlett
Bert	Frank Coghlan, Jr.
Lucille Rose	Jean Ames

Skinnay Ennis and the Groove Boys

'Follow the Band' is another in the group of Universal program filmusical series designed to provide support in the dual houses. Despite its fragile story, there's sufficient musical talent on display to carry it through the family and hinterland bookings in okay style.

Lightly frameworked yarn which sends farm-worker Eddie Quillan to New York to get membership in National Dairy Association, projects him into a nightspot band as trombone player and several complications until the usual happy windup. Along the line, there's a number of specialty acts, including guest appearances by Frances Langford for delivery of 'My Melancholy Baby,' and Leo Carillo for a monolog.

Specialty numbers are provided by The King's Men, Hilo Hattie, Ray [illegible] Sisters, and the Bombardiers. There's a sprinkling of old and new tunes on display, with Skinnay Ennis and his band providing the accompaniment. Mary Beth Hughes, cast as the night club singer making pitch for the hayseed, sings two songs, 'Swingin' the Blues' and 'Ain't Misbehaving.' Anne Rooney displays spark of showmanship delivery with the oldie, 'So What Do You Want to Make Those Eyes at Me For.' With exception of latter number, all songs are part of the night club show in the one set.

Quillan lightly handles the lead assignment in okay fashion, with Miss Rooney the country girl in contrast to blonde charmer Miss Hughes. Standard support is provided by Leon Errol, Samuel S. Hinds, Bob Mitchum and Jean Ames. Direction by Jean Yarbrough paces the brief yarn through the various musical interludes satisfactorily. *Walt.*

Reveille With Beverly

(MUSICAL)

Columbia release of Sam White production. Features Ann Miller, William Wright, Dick Purcell. Directed by Charles Barton. Original screenplay, Howard J. Green, Jack Henley, Albert Duffy; camera, Philip Tannura; musical director, M. W. Stoloff; editor, James Sweeney. At Abbey, N. Y., April 23, '43. Running time, **78 MINS.**

Beverly Ross	Ann Miller
Barry Lane	William Wright
Andy Adams	Dick Purcell
Vernon Lewis	Franklin Pangborn
Mr. Kennedy	Tim Ryan
Eddie Ross	Larry Parks
Mrs. Ross	Barbara Brown
Mr. Ross	Douglas Leavitt
Evelyn Ross	Adele Mara
Canvasback	Walter Sande
Stomp McCoy	Wally Vernon
Mr. Smith	Andrew Tombes

Also Bob Crosby orch, Freddie Slack orch with Ella Mae Morse, Duke Ellington orch, Count Basie orch, Frank Sinatra, Mills Bros., Radio Rogues.

Based on the idea of a local recorded radio program in the Rocky Mountain district, 'Reveille With Beverly' is a mild little programmer aimed for the hepcat phonograph record fans. It'll draw them in droves, but is a nix-out for general appeal.

Story is an embarrassingly synthetic one about a gal who runs a waker-upper record jockey program intended primarily for the soldiers at a nearby camp. With that as the excuse, the picture cuts periodically to single numbers by the Bob Crosby, Freddie Slack, Duke Ellington and Count Basie bands, all playing steaming jive.

And although Frank Sinatra, on the strength of his present popularity, gets top marquee billing on this New York showing, he also has only one number, lugubrious, clumsily directed and photographed vocal of 'Night and Day,' likewise introduced via phonograph recording. The specialty acts of the Mills Bros. and Radio Rogues are introduced as parts of a camp show.

It's all painfully inept in the writing, production and, with few exceptions, in performance. The single excuse, the hot swing by the various bands and the Sinatra vocal, will be good for boxoffice, but won't satisfy even the jitterbug customers, since every one of the names offers only a single number. Ann Miller has one ordinary dance routine and the rest of the time has to make a stab at acting a fatuous part. The others are no better or worse than their material. *Hobe.*

JUNIOR ARMY

Columbia release of Colbert Clark production. Features Freddie Bartholomew, Billy Halop, Huntz Hall, Bobby Jordan. Directed by Lew Landers. Story, Albert Bein; adaptation, Paul Gangelin; editor, Mel Thorsen; camera, Charles Schoenbaum. At Fox, Brooklyn, dual, week April 22, '43. Running time, **70 MINS.**

Freddie Hewlett	Freddie Bartholomew
Jimmie Fletcher	Billy Halop
Cowboy	Bobby Jordan
Bushy Thomas	Huntz Hall
Major Porter	Boyd Davis
Cadet Capt. Rogers	William Blees
Cadet Sergt. Sable	Richard Noyes
Mr. Ferguson	Joseph Crehan
Saginaw Jake	Don Beddoe
Cadet Pell	Charles Lind
Cadet Baker	Billy Lechner
Cadet Wilbur	Peter Lawford
Horner	Robert O. Davis

Freddie Bartholomew, who tops the cast, has gone into the Army since this picture was produced by Colbert Clark. He plays an English refugee who is living on his uncle's ranch in this country. After Bartholomew saves the life of a former Dead Ender, Billy Halop, who's hoboing, his uncle, recognizing the possibilities of regenerating Halop, sends the lad to a class military academy with Bartholomew. While latter gets along nicely as a cadet, Halop incurs the enmity of his classmates and only at the last redeems himself when aiding in the capture of a group of saboteurs who are trying to flee in a plane. A minor dualer.

The story is thin and uneventful, while the dialog fails to rise above the mediocre. Production and direction, latter by Lew Landers, follow the lines of least resistance.

Bartholomew and Halop, who fail to give impressive performances, are supported by Huntz Hall and Bobby Jordan, who like Halop come from the Dead End school, and numerous lessers. *Char.*

MY SON, THE HERO

Producers Release Corp. release of Peter R. Van Duinen production. Features Patsy Kelly, Roscoe Karns, Joan Blair, Carol Hughes, Maxie Rosenbloom, Luis [illegible] Screenplay, Doris Malloy and Edgar G. Ulmer; camera, Robert Cline and Jack Greenhalgh; editor, Charles Henkel, Jr. At New York, N. Y., dual, week of April 20, '43. Running time, **66 MINS.**

Gerty	Patsy Kelly
Big Time	Roscoe Karns
Cynthia	Joan Blair
Linda	Carol Hughes
Kid Slug	Maxie Rosenbloom
Tony	Luis Alberni
Michael	Joseph Allen, Jr.
Nancy	Lois Collier
Lambie	Jennie Le Gon
Nicodemus	Nick Stewart
Manager	Hal Price
Night Clerk	Al St. John
Stella	Elvira Curci
Mrs. Olmstead	Isabel La Mel
Girl Reporter	Maxine Leslie

Mildly amusing comedy has to stretch for laughs. Strictly for the duals, film has fair b.o. possibilities.

The hard-on-the imagination story concerns a small-time fight promoter, Roscoe Karns, who puts on the dog for his hero war correspondent son, Joseph Allen, Jr. Allen is the product of a former marriage to Joan Blair, and the audience is led to believe that he is ignorant of his sire's perpetually broke status. When the son wires he's coming to bunk with Karns, Karns gets panicky, since he can't make good his bluff. But with the help of his fighter's (Maxie Rosenbloom) ex-wife, Patsy Kelly, plus a one-man war bond drive, among other things, everything turns out okay.

It's the brassy clowning of Patsy Kelly, and the mugging of Rosenbloom and Luis Alberni that net the picture laughs. Karns, stymied by poor material, is unable to turn in one of his usually top performances. Carol Hughes lends a very winsome touch to the rough-and-tumble comedy, while the rest of the players do a thankless but workmanlike job. Direction is so-so.

That's A Broad Title

Hollywood, April 27.

Les Goodwins draws the director chore on the Will Cowan production, 'Girls, Inc.,' at Universal.

Shooting opens May 3, with Leon Errol in the top comic role.

Selling Symphs

Continued from page 1

a pitch for the business. No details of the proposed terms are known.

The Philharmonic broadcasts, heard 3-4:30 p.m. Sundays, would involve a heavier investment for time charges than the NBC Symphony, which now occupies a 60-minute segment at 5 p.m. Sundays, but the difference in cost probably wouldn't be a deciding factor for a prestige institutional series for such a large company as U. S. Rubber.

As far as known the Blue network, which broadcasts the Boston Symphony, and Mutual, which has the Philadelphia Orchestra, have not entered the bidding, though there's nothing to prevent either or both doing so. Possible factor in the willingness of CBS and NBC to reverse their former policy of refusing sponsorship of their highbrow symph broadcasts is believed to be that they now have little desirable time remaining open. Neither network would want to sell the time for another kind of program if it meant dropping the symphony entirely, so sale of the orchestra would be the logical way to keep the series and also realize the profit from the time sale.

In case the NBC Symphony is sold, it would probably involve Arturo Toscanini as conductor for part of the season, with other guest conductors filling in the other dates.

Shooting Galleries

Continued from page 1

stance, and offer other suggestions to improve their marksmanship. 'Before they know it, the majors and the colonels are at the machines themselves, vieing with one another,' says one of the top Broadway operators.

'Generally, once they get started, they're good for the night. It's not unusual to find a private outscoring his superior officer. Sometimes it leads to heated words. But not often. Generally, it's in a spirit of fun—but it's fun in terms of pennies and nickels for us and it adds up to the biggest grosses we've ever experienced.'

It's almost an all-soldier, all-sailor play that the 'Sportslands' machines are getting these days, with the civilian patronage more and more on the downgrade. That's been noticeable particularly in the last six months. The operators themselves say they're impressed by the improvement in the aim and technique of the regulars who frequent their places.

Majority of the machines are in the penny and two-cent category (10 to 20 shots for 2c. is about normal), but some boasting fancy tar[illegible] lar shooting galleries on Broadway are passing out of the picture altogether (there are only three left now in the midtown zone) because the operators can't get the ammunition. Most of them have converted into the electric photo-cell machines.

War Pix Worries

Continued from page 3

such booking can be held to blame.

Unless exhibs can stagger their bookings in second-runs and other subsequents so as to avoid bunching of war films, then nothing can be done about it, they aver. As result of the attitude taken, exchanges are liable to have trouble getting exhibs to pick up pictures bearing in one way or another on the war as soon as they are available, it is pointed out. At present, on top of the flock of war films in first-run houses in downtown N. Y., there are a goodly number on runs ranging from second to fifth.

As of today (Wednesday) only four downtown houses have pictures that do not directly or indirectly concern the war and one of these, the Palace, is a second-run.

Bearing on war are 'Air Force' (Hollywood), 'Hangmen Also Die' (Capitol), 'Edge of Darkness' (Rivoli), 'Crash Dive' (Roxy), 'Flight for Freedom' (Music Hall), 'Desert Victory' (Globe), 'Reunion in France' (State), 'Assignment in Brittany' (Criterion) and 'China' (Paramount), plus 'Russians at War' (Stanley) and newsreel houses which these days have shows consisting mostly of war clips.

Last week in addition to all but three of these, the Broadway scene had 'Moon Is Down,' 'Hitler's Children' and 'Tonight We Raid Calais,' which matches the situation as existing currently.

THIS is the one!

THE PICTURE SELECTED FOR SPONSORSHIP BY WLW

THE CROSLEY CORPORATION
CINCINNATI
WLW
The Nation's Station

OFFICE OF THE
VICE PRESIDENT IN CHARGE OF BROADCASTING

March 9, 1943.

Mr. Ned E. Depinet,
RKO Radio Pictures, Inc.,
1270 6th Avenue,
New York, N. Y.

Dear Mr. Depinet:

After looking at several motion pictures, I am happy to inform you that we at WLW have selected your picture "This Land Is Mine", starring Charles Laughton, as our second Regional promotion, following "Hitler's Children."

We feel that aside from its entertaining value, it carries a vital message to every American citizen, and you can assure your exhibitors that WLW will give "This Land Is Mine" every promotional facility within its power.

Please advise us the starting dates as soon as possible, so that our joint promotion departments can get into action.

Very sincerely,

J. D. Shouse

JDS'C

THE SCREEN'S STIRRING DRAMA OF DEFIANCE!

THIS LAND

and THIS is what the trade press says:

"THIS LOOKS LIKE A SURE BET FOR TOP GROSESS." —Box Office

"THIS IS BOUND TO BE A HIT AT THE BOX OFFICES OF THE NATION... PLENTY OF ENTERTAINMENT FOR THE ENTIRE FAMILY."—Showmen's Trade Review

"THIS PROMISES AMPLE REWARD AT THE BOX OFFICE... HOLDS APPEAL FOR MOST AUDIENCES." Motion Picture Herald

"THIS WILL STIR ANY AUDIENCE TO THE DEPTHS... AN IMPORTANT AND STIRRING PICTURE." —Daily Variety

"THIS IS TOP FLIGHT ENTERTAINMENT... SHOULD HAVE A LUSTY AND PROFITABLE LIFE ... MERITS A PLACE WITH THE BEST." —Independent

"THIS SHOULD DO PROFITABLE BUSINESS... SINCERE, DIGNIFIED, ELOQUENT AND STEADILY ENGROSSING FILM." —Variety

"THIS IS CERTAIN TO BENEFIT THE BOX OFFICE." —Exhibitor

SOME OF THE TOWNS AND THEAT IN THE GREAT WLW-SPONSORED

CINCINNATI, Albee.. DAYTON, Keith's.. COLUMBUS, Palace.. HUN Capitol.. SPRINGFIELD, State.. BECKLEY, Beckley.. MARION, Palace.. N CAMBRIDGE, State.. MARIETTA, Hippodrome.. LIMA, Ohio.. PORTSMO BLUEFIELD, Colonial.. GREENVILLE, Wayne.. LANCASTER, Palace.. WI COURT HOUSE, Fayette.. WINCHESTER, Leeds.. FRANKFORT, Capitol Hall.. INDIANAPOLIS, Circle.. LOUISVILLE, Rialto.. ANDERSON, State.. ..TERRE HAUTE, Orpheum.. VINCENNES, Fort Sackville.. FRANKFORT, C BLOOMINGTON, Princess.. NEWCASTLE, Castle.. MUNCIE, Rivoli.. MAD ..LAFAYETTE, Main.. MARION, Indiana.. RICHMOND, State.. SEYM

...ULAR SHOWMANSHIP

IN THE HITLER'S CHILDREN'S MANNER ...FOR THE SCREEN'S STIRRING DRAMA OF TODAY'S SECRET HEROES!

50-City World Premiere May 7th in the Ohio-Indiana-Kentucky-West Virginia area, with WLW blanketing the territory with the most intensive radio coverage ever given a motion picture!

IS MINE

Other big radio networks already set and more being added every day to give a sensational picture the most sensational promotion any exhibitor could even dream about!...

Just one more example of the RKO Radio brand of showmanship that's going places —FAST!

RES PARTICIPATING PREMIERE...

TINGTON, *Keith-Albee*.. CHARLESTON, EWARK, *Midland*.. ZANESVILLE, *Liberty*.. UTH, *Columbia*.. CHILLICOTHE, *Sherman*.. LMINGTON, *New LaMax*.. WASHINGTON .. WAPAKONETA, *Wapa*.. LEBANON, *Town* KOKOMO, *Indiana*.. LOGANSPORT, *State* linton.. PERU, *Roxy*.. BEDFORD, *Indiana*.. ISON, *Ohio*.. CONNERSVILLE, *Auditorium* OUR, *Vondee*.. FORT WAYNE, *Paramount*

'Happy,' Smash $38,500 in Two Spots, Leads L.A.; 'Darkness' Bright 46½G In 3, 'Flight' Strong 35½G for Two

Los Angeles, April 27.

First-run houses got through Holy Week without any marked decline in biz, unlike previous years, and likely would have hit new peaks but for the sudden Sunday night blackout. 'Happy Go Lucky,' day-dating at the two Paramount theatres, rolled up a smash $38,500, to pace the city. Likely will be around for some time.

'Edge of Darkness' is proving a winner at three Warner locations for a trim $46,500, and extended playing time. 'Flight for Freedom' is likewise strong with neat $35,500 at Pantages and Hillstreet. 'Slightly Dangerous' is rated slightly off with $38,200 in the Fox-West Coast quartet of houses. Sunday night blackout caught usual late crowds to crimp grosses.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Okay $4,500. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), good $4,700.

Chinese (Grauman-WC) (2,034; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Hefty $10,500. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), strong $11,400.

Downtown (WB) (1,800; 40-85)—'Edge of Darkness' (WB). Bright b.o. at $18,000. Last week, 'Air Force' (WB) (4th wk), grabbed first-rate $15,000 in eight days.

Four Star (UA-WC) (900; 40-65)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Oke $2,500. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), $2,700.

Hawaii (G&S) (1,100; 40-75)—'Journey Into Fear' (RKO) and 'Laugh Blues Away' (Col) (2d wk). Satisfactory $7,000 after excellent $9,600 first stanza.

Hollywood (WB) (2,756; 40-85)—'Edge of Darkness' (WB). Trim $16,000. Last week, 'Air Force' (WB), neat $11,000.

Orpheum (D'town) (2,200; 40-85)—'Let's Have Fun' (Col) with Major Bowes unit on stage. Likeable $16,500. Last week, 'Silver Skates' (Mono) with Bonnie Baker, Henny Youngman on stage, stout $18,000.

Pantages (Pan) (2,812; 40-85)—'Flight Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Big $17,500. Last week, 'White Savage' (U) (2d wk) and 'Holmes in Washington' (U), okay $7,900 in five days.

Paramount (F&M) (3,389; 40-85)—'Happy Go Lucky' (Par) and 'Aldrich Gets Glamour' (Par). Catching socko $23,500. Last week, 'Forever and Day' (RKO) and 'Rhythm Islands' (U) (2d wk), solid $15,100.

Paramount Hollywood (F&M) (2,204; 40-85)—'Happy Go Lucky' (Par). Strong $15,000. Last week, '[illegible] and Day' (RKO) (2d wk), pleasing $8,500.

RKO Hillstreet (RKO) (2,890; 40-65)—'Flight Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Pulling strong $16,000. Last week, 'White Savage' (U) and 'Holmes In Washington' (U), neat $12,100 in six days.

Ritz (F-WC) (1,372; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Solid $6,200. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), sturdy $6,900.

State (Loew's-WC) (2,204; 40-85)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Combo day-dating in four houses, heading for good $17,000. Last week, 'Moon Down' (20th) and 'Dixie Dugan' (20th), also in four houses, dandy $20,500.

United Artists (UA-WC) (2,100; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Moveover so-so $4,500. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), neat $5,000.

Wilshire (F-WC) (2,298; 40-65)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Sad $3,200. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk), good $5,600.

Wiltern (WB) (2,756; 40-85)—'Edge Darkness' (WB). Modest $12,500. Last week, 'Air Force' (WB) (4th wk), strong $9,200 in eight days.

UA Theatre Stock Active

Improved theatre business is reported back of the recent interest in United Artists Theatre Corp. shares on Over-the-Counter market. The stock has about doubled in value in the past month, currently selling at $4.50 to $5. No divvy has been paid on the shares in recent years.

The United Artists Theatre Corp. is reputed to hold a heavy interest in Metropolitan Theatres of N. Y., about 30% interest in a middlewest chain and a small percentage in a Pacific coast circuit. It has no direct connection with United Artists, the picture company.

Key City Grosses

Estimated Total Gross This Week ....$2,581,300 (*Based on 28 cities, 191 theatres, chiefly first runs, including N. Y.*)

Total Gross Same Week Last Year ....$1,862,400 (*Based on 28 cities, 188 theatres*)

'Desperadoes,' in Two Hub Spots, Fine $36,000; 'Frisco'-'Victory' 26G

Boston, April 27.

A quick recovery from Holy Week brought business back to normal for this week after a poor weekend. 'Hello, Frisco,' dualed with highly publicized 'Desert Victory,' is easily on top with a satisfactory $26,000. 'Hitler's Children' is okay at the Memorial, and 'Desperadoes,' day-date at the State and Orpheum, is comparatively solid.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'It Ain't Hay' (U), plus Chico Marx orch, others, on stage. Doing average $28,000. Last week, same film, Sonny Dunham orch, fine $28,500.

Fenway (M-P) (1,373; 30-60)—'Air Force' (WB) and 'Dixie Dugan' (20th). Fairly good after two sessions at Met, $5,200. Last week, 'Night Plane Chungking' (Par) and 'Mr. Pitt' (20th), $5,500.

Memorial (RKO) (2,900; 44-75)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA). Figured on four-day basis beginning Sat. (24), looks like okay $13,000. Last week, 'Mrs. Holliday' (U) and 'Cinderella Swings It' (U), four-day holdover, $12,000.

Metropolitan (M-P) (4,387; 35-65)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). Building to a nice $28,000, and may hold. Last week, 'Air Force' (WB) and 'Dixie Dugan' (20th), $21,000.

Orpheum (Loew) (2,900; 44-65)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Substantial $20,000, but better at any other time. Last week, 'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col), $19,500.

Paramount (M-P) (1,300; 33-60)—'Air Force' (WB) and 'Dixie Dugan' (20th). Following two weeks at Met, fairly lively $14,000. Last week, 'Plane Chungking' (Par) and 'Mr. Pitt' (20th), $13,200.

State (Loew) (3,200; 44-60)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Passable $18,000. Last week, 'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col), about same.

Translux (Translux) (900; 28-85)—'Walked With Zombie' (RKO) and 'Silent Witness' (PRC). Fine $5,800. Last week, 'Clancy Street Boys' (Mono) and 'Purple V' (Rep), $4,800.

'Saludos'-Andrews-Ayres Wham $28,500 in Cleve.

Cleveland, April 27.

Near Easter Day sellouts reported by all key houses, which expect holidaying school kids to kick up grosses for rest of week. Grooved for the best take is Palace's 'Saludos Amigos,' plus Andrews Sisters and Mitchell Ayres' orch, which are getting a landslide jitterbug trade. 'Immortal Sergeant' also going over top for Hipp but 'Slightly Dangerous' sluggish at State.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Desert Victory' (20th). Started badly, heading for a new low, but slowly coming up to fair $5,000. Last week, 'Walked With Zombie' (RKO) (2d wk), hearty at $8,500.

Hipp (Warners) (3,700; 35-55)—'Immortal Sergeant' (20th). Profitable for war drama, shooting for smart $19,000. Last week 'Got Me Covered' (RKO) (2d wk) very nice at $14,000.

Lake (Warners) (800; 35-55)—'Got Me Covered' (RKO) (2d wk). Keeping up pace on moveover, $4,000, fine. Last week, 'Air Force' (WB) (4th wk) terrific at $4,000.

Palace (RKO) (3,700; 35-85)—'Saludos Amigos' (RKO) and Andrews Sisters with Mitchell Ayres' orch on stage. Perfectly spotted bill, drawing young and old for swell $28,500. Last week, 'Falcon Strikes Back' (RKO) with Xavier Cugat's orch was another knockout, $29,000.

State (Loew's) (3,450; 25-55)—'Slightly Dangerous' (M-G). Lukewarm reactions, likely to get only fairish $14,000. Last week 'Tennessee Johnson' (M-G) dull at $11,500.

Stillman (Loew's) (2,700; 35-55)—'Lucky Jordan' (Par). Shoved in to replace skedded 'Tennessee Johnson' and doing better, $7,500. Last week, 'Cabin in Sky' (M-G) (2d wk) okay at $7,000.

'DESPERADOES' BIG 15½G, K. C.

Kansas City, April 27.

Business continues steady, with after-Easter pickup promising. 'Desperadoes' and 'Reveille With Beverly' combo at Midland is setting the pace. 'My Friend Flicka' day-date at Esquire, Uptown and Fairway, is hot. Lone holdover is 'Air Force,' in its third round at Newman, and still a draw.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Friend Flicka' (20th). Strong $11,000. Last week 'Frankenstein Wolf Man' (U), lively $9,000.

Midland (Loew's) (3,500; 11-50)—'Desperadoes' (Col) and 'Reveille Beverly' (Col). Hot $15,500. Last week 'Slightly Dangerous' (M-G) and 'American Empire' (UA), lusty $14,500.

Newman (Paramount) (1,900; 11-50)—'Air Force' (WB) (3d wk). Neat $8,000 to add to great total of [illegible]

Orpheum (RKO) (1,800; 15-50)—'Flight for Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Nice $8,500. Last week 'Saludos Amigos' (RKO) and 'Journey Fear' (RKO), okay $8,000.

Tower (Fox-Joffee) (2,110; 10-35)—'How's About It?' (U) and 'He Hired Boss' (20th), with stage show. Average $7,500. Last week 'Holmes' Secret Weapon' (U) and 'Quiet Please' (20th) and vaude, mild $7,000.

'Dangerous' Hefty $28,000, Frisco; 'Hit Parade' Plus Vaude Torrid 29G

Broadway Grosses

Estimated Total Gross This Week ....$556,800 (*Based on 13 theatres*)

Total Gross Same Week Last Year ....$327,500 (*Based on 12 theatres*)

San Francisco, April 27.

The b.o. is lively here, both openers and holdovers doing well. 'Forever and a Day,' plus stage show, is adding up to a fine $30,000 at Golden Gate, and 'Slightly Dangerous,' at the Fox, is headed for $28,000.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Slightly Dangerous' (M-G) and 'Mysterious Doctor' (WB). Munificent $28,000. Last week, 'Happy Go Lucky' (Par) and 'Street Chance' (Par), disappointing $21,200.

Golden Gate (RKO) (2,850; 55-75)—'Forever and Day' (RKO) plus stage show. Will do a fine $30,000. Last week, 'Flight for Freedom' (RKO) and stage bill headed by Al Donahue orch (2d wk), strong $22,000.

Orpheum (Blumenfeld) (2,440; 80-75)—'Mrs. Holliday' (U) and 'Holmes in Washington' (U) (2d wk). Big $11,500 on second stanza. Last week, $19,700, hefty.

Paramount (F-WC) (2,470; 65-75)—'Hard Way' (WB) and 'Tahiti Honey' (Rep) (2d wk). Good $17,000. Last week, stout $24,000.

St. Francis (F-WC) (1,475; 55-75)—'Happy Go Lucky' (Par) and 'Street Chance' (Par) (moveover). May hit okay $10,000. Last week, 'Keeper Flame' (M-G) and 'Heart Belongs to Daddy' (Par), fine $10,600.

United Artists (F-WC) (1,100; 50-65)—'Crystal Ball' (UA) and 'Calaboose' (UA). 'Ball' is boosting this to solid $12,000. Last week, 'Powers Girl' (UA) and 'Power Press' (Col) (2d wk), okay $7,400.

Warfield (F-WC) (2,850; 55-75)—'Hit Parade of '43' (Rep) and stage show headed by Gertrude Niesen. Combo of pix and stage show is building this up to grand $29,000. Last week, 'Tennessee Johnson' (M-G) and stage show featuring Una Merkel, so-so $22,500.

'Covered' Seattle Ace At $18,000 in 2 Spots; 'Dawn We Die' Sock 9G

Seattle, April 27.

Colonial is first run this week to take care of extra product and sensational with 'At Dawn We Die' (Rep) and 'Queen of Broadway' (Col).

This week's new bills are top grade, the burg showing b.o. revival after short slump.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'3 Hearts Julia' (M-G) and 'Journey Margaret' (M-G) (2d wk). (Moveover). Good $4,000. Last week, 'Honeymoon' (RKO) (5th wk), oke $3,500.

Colonial (Sterling) (800; 40-65)—'At Dawn We Die' (Rep) and 'Queen Broadway' (Col). Sparkling campaign is boosting this combo to sensational $9,000. Last week, subsequent run.

Fifth Avenue (H-E) (2,349; 40-65)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Fine $9,500. Last week, 'Keeper of Flame' (M-G) and 'Gillespie's New Assistant' (M-G), also at Music Hall, big $11,000.

Liberty (J & vH) (1,850; 40-65)—'Buckskin Frontier' (UA) and 'Jacare' (UA) (2d wk). Good $6,000. Last week, trim $8,000.

Music Box (H-E) (850; 40-65)—'Keeper Flame' (M-G) and 'Gillespie' (M-G). Moved here from Fifth Ave. and Music Hall. Dandy $5,600. Last week, 'Hardy's Double Life' (M-G) (3d wk), oke $3,600.

Music Hall (H-E) (2,200; 40-65)—'Got Me Covered' (RKO) and 'He Hired Boss' (20th). Day-date with Paramount. Great $7,500. Last week, 'Keeper Flame' (M-G) and 'Army Surgeon' (RKO), fairish $5,900.

Orpheum (H-E) (2,800; 40-65)—'Frankenstein Wolf Man' (U) and 'Gorilla Man' (WB). Strong $11,000. Last week, 'Hard Way' (WB) and 'My Guy' (U), big $10,000.

Palomar (Sterling) (1,350; 30-65)—'Underground Agent' (Col) plus Faith Bacon, in person, on stage. Solid $10,500, mainly on stage setup. Last week 'Keep 'Em Slugging' (U) and 'Man Trap' (Rep), plus Mills Bros. on stage, terrif $12,800 and new record here.

Paramount (H-E) (3,039; 40-85)—'Got Me Covered' (RKO) and 'Hired Boss' (20th). Also at Music Hall. Sock $10,500. Last week, '3 Hearts Julia' (M-G) and 'Journey Margaret' (M-G), mild $8,500.

Roosevelt (Sterling) (800; 40-65)—'Hard Way' (WB). Moved from Orpheum. Fair $4,000. Last week, 'Mrs. Holliday (U) (2d wk), $3,800.

Winter Garden (Sterling) (800; 20-80)—'Arabian Nights' (U) and '7 Days Leave' (RKO) (3d run). Oke $3,300. Last week, 'Washington Slept' (WB) and 'Night to Remember' (Col) (3d run), $2,800.

'DANGEROUS' STRONG $19,500, ST. LOUIS ACE

St. Louis, April 27.

With the Lenten obstacle surmounted and three-day Easter holiday for school kids the deluxers are improved currently. 'Slightly Dangerous' at Loew's has hefty $19,500 in sight. 'It Ain't Hay' is sturdy at the Fox on its second stanza.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Slightly Dangerous' (M-G) and 'Murder Times Square' (Col). Swell $19,500. Last week 'Tennessee Johnson' (M-G) and 'Something Shout About' (Col), neat $15,000.

Orpheum (Loew) (2,000; 30-55)—'Jacare' (UA) and 'American Empire' (UA). Fair $5,500. Last week 'Never Lovelier' (Col) and 'Blackie Goes Hollywood' (Col), good $8,000.

Ambassador (F&M) (3,570; 30-60)—'My Friend Flicka' (20th) and 'Desert Victory' (20th). Nice $12,500. Last week 'Reap Wild Wind' (Par) and 'Plane Chungking' (Par), good $11,000.

Fox (F&M) (5,000; 30-50)—'It Ain't Hay' (U) and 'Holmes in Washington' (U) (2d wk). Dandy $13,500 after swell $16,000 in first stanza.

Missouri (F&M) (3,570; 30-50)—'Moon Is Down' (20th) and 'Comes Up Love' (U). Trim $6,500. Last week 'Air Force' (WB) and 'Tahiti Honey' (Rep), $6,200.

St. Louis (F&M) (4,000; 30-40)—'Arabian Nights' (U) and 'Life Begins' (20th). Below average $3,500. Last week 'Truck Busters' (WB) and 'Gorilla Man' (WB), modest $4,000.

Bob Hope Socko $15,500 In Port.; 'Hard Way' 10G

Portland, Ore., April 27.

'They Got Me Covered' is rolling up a terrific total at the Orpheum, and 'Hard Way' is nice at Paramount. 'It Ain't Hay' looks solid in its second week at Broadway.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'It Ain't Hay' (U) and 'Rhythm Islands' (U) (2d wk). High $9,500. First week, whopping $12,700.

Mayfair (Parker-Evergreen) (1,800—Legit this week. Last week (40-65), 'Silver Queen' (UA) and 'Alibi' (Rep), in 10 days good $8,300.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Got Me Covered' (RKO). Terrific $15,500. Last week, 'Immortal Sergeant' (20th) and 'Great Gildersleeve' (RKO) (2d wk), nice $8,700, and moved to Music Box.

Paramount (H-E) (3,000; 40-65)—'Hard Way' (WB) and 'He Hired Boss' (20th). In line for great $10,000. Last week, 'Cat People' (RKO) and 'Quiet, Please' (20th), satisfactory $9,000.

United Artists (Parker) (900; 40-65)—'Mrs. Holliday' (U) (2d wk). Oke $6,000. First week, average $8,500.

NATIONAL BOXOFFICE SURVEY

Arrival of Easter, with warmer weather and school vacations in many cities, is bringing out a fresh b.o. crop. It's also bringing many bookings on ace product, launched several weeks ago. Most likely newcomers are 'Slightly Dangerous' (M-G), 'Desperadoes' (Col), 'Flight For Freedom' (RKO), 'Edge of Darkness' (WB), 'My Friend Flicka' (20th), 'China' (Par), 'Desert Victory' (20th), 'Assignment Brittany' (M-G), 'At Dawn We Die' (Rep) and 'White Savage' (U), with single strong playdates showing for last three.

'Dangerous,' ace filmer at $28,000 in San Francisco, also is leading Cincinnati and St. Louis, looms bangup in Detroit, dandy in Buffalo, nice in Providence and Baltimore, fairish in Cleveland and not too strong in Los Angeles. 'Desperadoes' is a hot $15,500 in K.C., and trim in two Boston spots, Louisville and Indianapolis.

'Flight,' soaring to a terrif $120,000 on second stanza at N. Y. Music Hall, is wow in Providence, rousing $13,000 in Buff., solid $18,000 in Balto, nice in K.C., and stout in Indianapolis, Omaha and Denver. 'Darkness,' hefty to smash in five keys, rates standout with bright $48,500 in three L.A. spots, hot $55,000 on third N.Y. sesh., great $33,500 in Philadelphia and dandy $20,000 for six days in Washington. 'Flicka' is sturdy in K.C. and St. Louis.

'China,' showing in only two cities, did an astounding $105,000 at the large N.Y. Paramount (opening during Holy Week) for new record for non-holiday week there. Strong band layout naturally was big aid. It's also solid in Newark. 'Victory,' paired with other big films, runs nice to sock in Montreal, St. Louis, Chicago, N.Y. and Washington, but is only fair in Cleveland. 'Hit Parade' of 1943' (Rep), with additional playdates, rates nice to grand. It's the latter in Frisco with vaude, showing $29,000. With a band, a profitable $24,500 in Philly is likely.

Topping the pictures getting biz on a flock of additional playdates are 'It Ain't Hay' (U), 'Something to Shout About' (Col), 'Air Force' (WB) and 'Happy Go Lucky' (Par). Others in this category are 'Got Me Covered' (RKO), 'Amazing Mrs. Holliday' (U), 'Hangmen Also Die' (UA), 'Frankenstein Meets Wolf Man' (U), 'Reunion in France' (M-G), 'Moon Is Down' (20th) and 'Hello, Frisco, Hello' (20th). 'Hay' looks sock $25,000 in Chicago, okay in Boston, topper in Louisville, and hefty in St. Louis, Providence, Buff., Balto, Philly and Portland.

'Shout,' getting robust $10,000 in Chi, is nice in Brooklyn, and ditto in two Denver spots. 'Air Force' appears smash $25,000 in Chi, neat on third K.C. week, wham in Minneapolis, a sock $25,000 to lead Brooklyn, near record at $23,000 in Balto and dandy in Louisville. 'Happy' shapes briskly at $40,000 in Chi, sock in Denver, oke in Pittsburgh and leader in L. A., with bangup $38,500 for two houses. Of others, 'Moon' is bright in Seattle, Chi on third sesh, Wash., St. Louis and great $13,000 in Pitt. 'Frisco' continues strong with best coin in Detroit at $45,000, outstanding at $15,000 in Buff., and sock $65,000, fifth N. Y. stanza.

From the keys: 'Star Spangled Rhythm' (Par), giant $38,500 in Philly; 'Crystal Ball' (UA), strong Det. holdover at $13,000; 'Forever and a Day' (RKO), Frisco, with vaude, fine $30,000; 'Reunion' (M-G), big $40,000 in Detroit with band; 'Saludos Amigos' (RKO), Cleveland, solid $28,500, backed by band; 'Walked With Zombie' (RKO), fine $12,500, N.Y., and 'Human Comedy' (M-G), big $22,000 for eighth N. Y. week.

'Ain't Hay' Sock $25,000, 'Air Force' Ditto, Chi; 'Happy'-Vaude Trim 40G

Chicago, April 27.

With business off on Good Friday and a big military parade Saturday is giving the week a bad start. Part of losses may be made up because of full week school vacation.

Of the several new openings, 'Air Force' at the State-Lake is headed for a smash $25,000, with a like sock total for 'It Ain't Hay' at the Palace. 'Happy Go Lucky,' with vaudeville, should do $40,000 at the Chicago.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Spangled Rhythm' (Par) (eighth week in Loop). Snug $9,500. Last week, 'Chatniks' (20th) and 'Quiet, Murder' (20th), okay $6,500.

Chicago (B&K) (4,000; 35-75)—'Happy Go Lucky' (Par) and vaude headed by Four King Sisters. Brisk $40,000. Last week, 'Reunion France' (M-G) and Gracie Barrie orch on stage, good $35,000.

Garrick (B&K) (900; 35-75)—'Desert Victory' (20th) and 'Hello, Frisco' (20th) (fourth week in Loop). Fine $8,300. Last week, great $11,000.

Oriental (Iroquois) (3,200; 28-55)—'Journey Margaret' (M-G) (2d run) with 'Bombshells '43' unit on stage. Smooth $19,000. Last week, 'Life Begins' (20th) (2d run) plus June Havoe and Louis Jordan on stage, smart $21,000.

Palace (RKO) (2,500; 33-75)—'It Ain't Hay' (U) and 'Holmes in Washington' (U). Great $25,000. Last week, 'Pride Yankees' (RKO) and 'He's My Guy' (U) (2d wk-5 days), and 'It Ain't Hay' (U) and 'Holmes in Washington' (U) (one day), nice $15,000.

Roosevelt (B&K) (1,500; 35-75)—'Moon Is Down' (20th) (3d wk). Bright $15,000. Last week, solid $17,000.

State-Lake (B&K) (2,700; 35-75)—'Air Force' (WB). Smash $25,000. Last week, 'Spangled Rhythm' (Par) (7th wk), strong $17,000.

United Artists (B&K) (1,700; 35-75)—'Hardy's Double Life' (M-G) (2d wk). Stout $18,000. Last week, fine $17,000.

Woods (Essaness) (1,200; 33-75)—'Something Shout About' (Col) and 'Murder Times Square' (Col). Nifty $10,000. Last week, 'Powers Girl' (UA) and 'Fall In' (UA) (3d wk), nice $6,000.

'Hangmen Die'-Cugat NSG $18,000 in Offish Pitt; 'Go Lucky' $14,000

Pittsburgh, April 27.

Easter Week biz way off, in many cases not a whole lot better than Holy Week. By usual downtown standards, 'Moon Is Down' at Harris is leading the field while 'Hello, Frisco, Hello' continues to hold up in fourth week at Senator, and will stick there for a fifth. Combination [illegible] Cugat disappointing at the Stanley and 'Happy-Go-Lucky' doing only fair at Penn, although well enough to get the customary Penn-to-Warner-to-Ritz route.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Hit Parade' (Rep). Musical well-liked, but doesn't have much pulling power, and will have to be satisfied with around $6,000, not too bad. Last week 'Jacare' (UA) a pleasant surprise, grabbing enough in first couple of days to insure satisfactory $5,200.

Harris (Harris) (2,000; 30-55)—'Moon Is Down' (20th). Will grab at least $13,000, best here in long time, and sticks for another stanza. Last week 'Desert Victory' (20th) took it on the chin, getting only $6,600.

Penn (Loew's-UA) (3,300; 30-55)—'Happy-Go-Lucky' (Par). Names, Technicolor, escapist entertainment and generally favorable notices combining to give Par musical satisfactory take, although $14,000 isn't exactly top holiday biz. Moves to Warner for second week. Last week, second of 'Air Force' (WB), around $11,500.

Ritz (WB) (800; 30-55)—'Keeper of Flame' (M-G) (4th wk). Shifted to this small-seater after fortnight at Warner and previous week at Penn. Hepburn-Tracy starrer has just about played out its string and will hardly better average $2,200 here. Last week 'Hard Way' (WB), on moveover from Stanley, weak at $1,900.

Senator (Harris) (1,750; 30-55)—'Hello, Frisco' (20th) (4th wk). Musical still plenty hefty, doing most consistent run biz town's had in months. In second week here after playing two weeks at Harris, and continues plenty strong. Sensational $1,400 on Easter Sunday will make certain $4,000 session and a fifth week. Last week 'Frisco' got $4,800, great for Holy Week.

Stanley (WB) (3,800; 30-66)—'Hangmen Also Die' (UA) and Xavier Cugat orch. Picture runs 135 minutes and house can't get much turnover. Also pretty heavy and questionable fare for a holiday week. With everything stacked against it (and it certainly isn't Cugat's fault) house will be lucky to get $18,000, very unsatisfactory. Last week Andrews Sisters, with 'Harrigan's Kid' (M-G), a big disappointment at under $20,000.

Warner (WB) (2,000; 30-55)—'Air Force' (WB) (3d wk). Spotted here after two weeks at Penn and won't do more than $4,000, no kind of money for Easter. Last week 'Keeper of Flame' (M-G), in third week, not bad at $5,500.

'Ain't Hay' Leads L'ville, Wow 12G

Louisville, April 27.

Downtown houses bounced back strong over the Easter holiday, after a slump during last days of Lent. Strongest of the local entries is 'It Ain't Hay,' at the Rialto. 'Air Force' at the Mary Anderson is plenty big. 'Desperadoes,' at Loew's State, is a new departure for that house, but western pic is doing okay.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U). Moved here from Rialto, sturdy $3,000. Last week, 'Cabin in Sky' (M-G) and 'Power Press' (Col), fine $3,500 on moveover from Loew's State.

Kentucky (Switow) (1,250; 15-25)—'Arabian Nights' (U) and 'Once Upon Honeymoon' (RKO). Good $1,800. Last week, 'Me My Gal' (M-G) and 'Crystal Ball' (UA), ditto.

Loew's State (Loew's) (3,300; 30-50)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Western feature is a little unusual here, but heavy plugging on radio is helping. Trim $8,000. Last week, 'Something Shout About' (Col) and 'Reveille Beverly' (Col). $7,000.

Mary Anderson (Libson) (1,000; 30-50)—'Air Force' (WB). Warner Bros. went to town on exploiting this one. House has limited capacity, but doing dandy $8,000. Last week, 'Mysterious Doctor' (WB) and 'Gorilla Man' (WB), $5,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'It Ain't Hay' (U) and 'Holmes in Washington' (U). With gees-gees running at Churchill Downs, wicket is humming for socko $12,000. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), plenty okay at $11,000, and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Hit Parade 1943' (Rep) and 'Purple V' (Rep). Fine, $3,500. Last week 'Night Plane Chungking' (Par) and 'Aldrich Gets Glamour' (Par), robust $4,800.

'Darkness' Hot $20,500 As Newark Leader

Newark, April 27.

Biz generally staunch this week with most of the first-runs reporting capacity returns. 'Keeper of Flame,' at the State, is smash, and 'China,' at the Paramount, and 'Edge of Darkness,' the Branford entry, are both potent. The Adams, with Charlie Spivak's band heading the stage show, is also big.

Estimates for This Week

Adams (Adams-Par) (1,950; 30-99)—'Clancy Street Boys' (Mono) and Charlie Spivak orch, others on stage. Tall $19,000. Last week 'Omaha Trail' (M-G) and Louis Prima band heading stage show, meager $12,000.

Branford (WB) (2,800; 30-90)—'Edge of Darkness' (WB) and 'McGuerins of Brooklyn' (UA). Heading for plushy $20,500. Last week 'Air Force' (WB) and 'Young and Beautiful' (WB) (2d wk), healthy $15,000.

Capitol (WB) (1,200; 20-55)—'Mrs. Holliday' (U) and 'Keep 'Em Slugging' (U). Dull $3,000. Last week 'Random Harvest' (M-G), so-so $3,200.

Paramount (Adams-Par) (2,000; 35-75)—'China' (Par) and 'Lady Bodyguard' (Par). Building to swell $20,000 and will hold. Last week 'Hit Parade of 1943' (Rep) and 'Purple V' (Rep), okay $4,900 in extra three days following holdover sesh.

Proctor's (RKO) (3,400; 35-90)—'Mr. Pitt' (20th) and 'Tarzan Triumphs' (RKO). Routine $17,500. Last week 'Got Me Covered' (RKO) and 'Falcon Strikes Back' (RKO) (2d wk), snappy $18,000.

State (Loew's) (2,600; 30-85)—'Keeper of Flame' (M-G) and 'Devil With Hitler' (UA). Getting peak $19,500 and may hold. Last week 'Powers Girl' (UA) and 'After Midnight With Boston Blackie' (Col), comfortable $15,500.

First Runs on Broadway

(*Subject to Change*)

Week of April 29

Astor—'Human Comedy' (M-G) (9th week).
(*Reviewed in 'Variety' March 3*)

Capitol—'Presenting Lily Mars' (M-G) (29).
(*Reviewed in current issue*)

Criterion—'Assignment in Brittany' (M-G) (2d week).
(*Reviewed in 'Variety' March 10*)

Globe—'Desert Victory' (20th) (3d week).
(*Reviewed in 'Variety' March 31*)

Hollywood—'Mission to Moscow' (WB) (29).

Music Hall—'Flight for Freedom' (RKO) (3d week).
(*Reviewed in 'Variety' Feb. 3*)

Paramount—'China' (Par) (2d week).
(*Reviewed in 'Variety' March 24*)

Rialto—'I Walked With a Zombie' (RKO) (2d week).
(*Reviewed in 'Variety March 17*)

Rivoli—'White Savage' (U) (2d week).
(*Reviewed in 'Variety' April 14*)

Roxy—'Crash Dive' (20th).
(*Reviewed in 'Variety' April 21*)

Strand—'Edge of Darkness' (WB) (4th week).
(*Reviewed in 'Variety' March 24*)

Week of May 6

Astor—'Human Comedy' (M-G) (10th week).

Capitol—'Presenting Lily Mars' (M-G) (2d week).

Criterion—'Assignment in Brittany' (M-G) (3d week).

Globe—'Desert Victory' (20th) (4th week).

Hollywood—'Mission to Moscow' (WB) (2d week).

Music Hall—'The More the Merrier' (Col) (6).
(*Reviewed in 'Variety' April 7*)

Paramount—'China' (Par) (3d week).

Rialto—'Next of Kin' (U).
(*Reviewed in 'Variety' June 17, '42*)

Rivoli—'White Savage' (U) (3d week).

Roxy—'Crash Dive' (20th) (2d week).

Strand—'Edge of Darkness' (WB) (5th week).

Mpls. Whammo; 'Air Force' 11G

Minneapolis, April 27.

With Lent in the discard, there's a still further spurt of grosses, which have been healthy all along. With three houses, the Orpheum, Century and State, running neck and neck at a $10,000 clip, Holy Week amazed by its virility. The trade can't remember the time that Lent's finale ever hit such a brisk clip locally.

'Air Force' and 'Desert Victory' [illegible] Both have had the advantages of critics' raves. The lone holdover is 'Amazing Mrs. Holliday,' while 'Reap the Wild Wind' is back in the loop for its first pop-price showing.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Kid Dynamite' (Mono) and 'How About It?' (U), dual first-runs. Headed for satisfactory $1,600. 'Sherlock Holmes in Washington' (U) and 'Young and Willing' (UA), dual first-runs, open Wednesday (28). Last week, 'No Place for Lady' (Col) and 'Hi Ya, Chum' (U) split with 'Happy Serves Writ' (UA) and 'Varsity Show' (WB), all dual first-runs, except 'Varsity,' reissue. Good $2,700 in seven days.

Century (P-S) (1,600; 30-40-50)—'Reap Wild Wind' (Par) (2d run). First loop showing at regular admission scale and hitting fast clip. Good $7,500 indicated. Last week, 'Amazing Mrs. Holliday' (U), big $10,000.

Gopher (P-S) (1,000; 35)—'Desert Victory' (20th) and 'Taxi Mister' (UA). 'Desert Victory' the magnet, helped by enormous newspaper and other praise. Very big $5,500 indicated. Last week, 'Aldrich Gets Glamour' (Par), mild $2,500.

Lyric (P-S) (1,091; 30-50)—'Mrs. Holliday' (U) (2d wk). Moved here after big week at Century. Looks like fine $6,000. Last week, 'Hello, Frisco' (20th) (3d wk), nice $4,500, making nearly $26,000 for run.

Orpheum (P-S) (2,800; 30-50)—'Happy Go Lucky' (Par). Musical well liked and has heads up at box-office. Sock $10,000 in prospect. Last week, 'Desperadoes' (Col), same.

State (P-S) (2,300; 30-50)—'Air Force' (WB). Raves for this one. Terrific $11,000 expected. Last week, 'Hardy's Double Life' (M-G), pretty good $9,500.

Uptown (Par) (1,100; 30-40)—'Pride of Yankees' (RKO). First neighborhood showing. Big $3,800 indicated. Last week, 'Star Spangled Rhythm' (Par), fine $4,200.

World (Par-Steffes) (350; 30-55)—'Mr. Pitt' (20th). Stretching toward good $2,800. Last week, 'Shadow of Doubt' (U) (2d wk), okeh $1,000 in three days.

B'way Smash; Harry James Jives 'China' to Terrif $105,000, 'Brittany' Strong 26G, 'Savage' Holds at 35G

Heavy trade over the Easter weekend, followed by a big play on Monday (26), when large crowds continued to pack Broadway, lifts downtown N. Y. houses into high ground currently.

Sensation of the street is the show at the Paramount, where 'China' on screen is getting terrific support from the Harry James band. Presence of Alan Ladd in the picture, however, is also counting importantly. Since opening last Wednesday (21), the Par has been a scene of bedlam, with younger element storming the house to the point where a special detail of police has been necessary every day to control the crowds. As many as 35, including mounted cops, have been on duty, and Jack McInerney, advertising-publicity director for the Par, has taken advantage of the situation to get numerous unusual story breaks in the papers.

Doing a total of 43 stageshows on the week ended last night (Tuesday), with seven given on Saturday (24), believed to be a record for any theatre, the initial seven days' gross hit a smash $105,000, which in the 16-year history of the theatre was exceeded only once, this past New Year's week. Par has been opening at 7 a.m., charging 55c instead of the customary 35c, and has been getting 99c before 1 p.m., with the scale $1.10 at night, excepting Saturday (24), when $1.25 was soaked.

The Par didn't get all the business, however, there being enough to go around for other houses, several of which with extended runs are doing better this week than last. This includes the Strand, another hangout for the jitterbugs, which will score a socko $55,000 this week (3d), with 'Edge of Darkness' and Jan Savitt, plus Ethel Walters, as compared with $51,000 for the second. Roxy likewise benefited strongly by Easter. On the fifth-final week of 'Hello, Frisco,' ended last night (Tuesday), with the Tommy Tucker band having replaced Chico Marx for the blowoff stanza, the theatre did $65,000 to beat the prior stanza by $11,000.

Having its biggest Easter in the 10-year history of the house, the Music Hall also is riding a particularly high tide. Playing 'Flight for Freedom' and the customary annual Easter spectacle, which always counts here, management expects a very fancy $120,000 on the holdover. This compares with $110,000 for the first week of the picture.

New to Broadway this week is 'White Savage,' which came into the straight-film Rivoli on Saturday (24). It started out very well and should hit a sturdy $35,000, or near that, anyway. Another entry of the past week was 'Assignment in Brittany,' which wound up its first seven days at the Criterion last night (Tuesday) at better than $26,000, exceptionally good.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (9th wk). Eighth stanza over Easter bounced to big $22,000 against $19,000 the previous (7th) week. Started ninth yesterday (Tuesday).

Capitol (Loew's) (4,620; 35-$1.10)—'Hangmen Also Die' (UA) and Ozzie Nelson orch, Harriet Hilliard, others in person (2d final wk). Looks to strong $48,000 on holdover, while first week topped $50,000. Opening tomorrow morning (Thursday) are 'Presenting Lily Mars' (M-G) and Sonny Dunham band, plus Jimmy Durante and Marta Eggerth.

Criterion (Loew's) (1,062; 35-75)—'Assignment Brittany' (M-G) (2d wk). Very big first seven days ended last night (Tuesday) having mounted $26,000. Second week of 'Something to Shout About' (Col) only fairish $9,000.

Globe (Brandt) (1,250; 35-85)—'Desert Victory' (20th) (3d wk). Dropped off somewhat on second lap ended Monday night (26), with $20,000 grossed, still fine; first week hit $27,900, second biggest take for house on record.

Hollywood (WB) (1,225; 44-$1.25)—'Mission to Moscow' (WB). Given a special press preview tonight (Wednesday), begins regular run tomorrow morning. The concluding (12th) frame for 'Air Force' (WB) was $11,300, while the 11th was $11,100, in both cases suitable profit.

Palace (RKO) (1,700; 28-75)—'It Aint Hay' (U) and 'Mr. Pitt' (20th), both 2d run, dualed. Pair moderately good at $10,000. 'Hitler's Children' (RKO) (2d run) and 'Taxi, Mister' (UA) (1st run) went eight days, getting $13,000, good.

Paramount (Par) (3,664; 55-$1.10)—'China' (Par) and Harry James, plus Golden Gate Quartet, other acts, on stage (2d wk). Draught of Alan Ladd (in picture) but more particularly the delight of the jivers, the James band, is creating a madhouse here; on the first seven days through last night (Tuesday), with prices upped, the take stood at a phenomenal $105,000, runner-up for record high here in 16-year operation of house. Fourth week for 'Happy Go Lucky' (Par) and Les Brown was $37,000, oke.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Flight for Freedom' (RKO) and 'Glory of Easter' stage spec (2d wk). Boxcar figures being attained here, this week (2d) looking an extremely strong $120,000; first week hit sock $110,000. Holds a third.

Rialto (Mayer) (594; 28-65)—'I Walked With Zombie' (U) (2d wk). Starts on holdover today (Wednesday) after pulling fine $12,500 on the first stanza. 'Tonight We Raid Calais' (20th), in ahead, was only $7,000, mild.

Rivoli (UA-Par) (2,002; 35-99)—'White Savage' (U). Doing very well at $35,000 or thereabout and holds. Final eight days on fourth week of 'Moon Is Down' (20th) hit $17,000, fair.

Roxy (20th) (5,886; 40-$1.10)—'Crash Dive' (20th) and, on stage, Jimmy Dorsey. Opens today (Wednesday) after five big weeks with 'Hello, Frisco' (20th), last of which, with Tommy Tucker orch and Victor Borge as replacements on stage, was $65,000. Fourth week, with Chico Marx in person, hit $54,000.

State (Loew's) (3,450; 35-$1.10)—'Reunion in France' (M-G) (2d run) and Benny Rubin, Diosa Costello, Adrian Rollini Trio and Stepin Fetchit on vaude bill. May top $27,000, good but not fancy. Last week $24,000 was taken by 'Hit Parade of 1943' (Rep) and the Joe Marsala band, Willie Howard, others.

Strand (WB) (2,756; 35-$1.10)—'Edge of Darkness' (WB) and Jan Savitt, plus Ethel Waters (3d wk). Very sockful $55,000 in view, while Holy Week (2d) was particularly strong at $51,000. Show goes a fourth round.

'Darkness' Big $33,500, 'Rhythm' $38,500, Philly; Spitalny-'Parade' 24½G

Philadelphia, April 27.

With the windup of Lenten season, film business in Philly is taking a terrific spurt this sesh. Attractive lineup also giving the b.o.'s a shot in the arm. Easter Sunday biz reached new heights due to absence of any bigtime exodus to seashore, as in previous years.

Heftiest grosses for the week are being chalked up by 'Star Spangled Rhythm,' heading for a new house record at the Stanley, and 'Edge of Darkness.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Desert Victory' (20th) and 'Saludos Amigos' (RKO) (2d wk). Dualer netting okay $9,000 for holdover.

Arcadia (Sablosky) (600; 35-75)—'Keeper of Flame' (M-G) (2d run) (2d wk). Plenty warm at $4,700. Last week, bright $5,000.

Boyd (WB) (2,569; 35-75)—'Slightly Dangerous' (M-G) (2d wk). Neat $15,800 after solid $21,800 plus $4,200 for added showing at Earle Sunday for last week's take. 'Human Comedy' (M-G) bows Thursday (29).

Earle (WB) (2,768; 35-75)—'Hit Parade' (Rep) with Phil Spitalny band on stage. Profitable $24,500. Last week combo of 'Journey into Fear' (RKO) and Hal McIntyre orch and Alan Mowbray sour $16,000.

Fox (WB) (2,245; 35-75)—'It Ain't Hay' (U). Panned by crix but still getting satisfactory $19,000. Last week 'Something to Shout About' (Col) good $18,000.

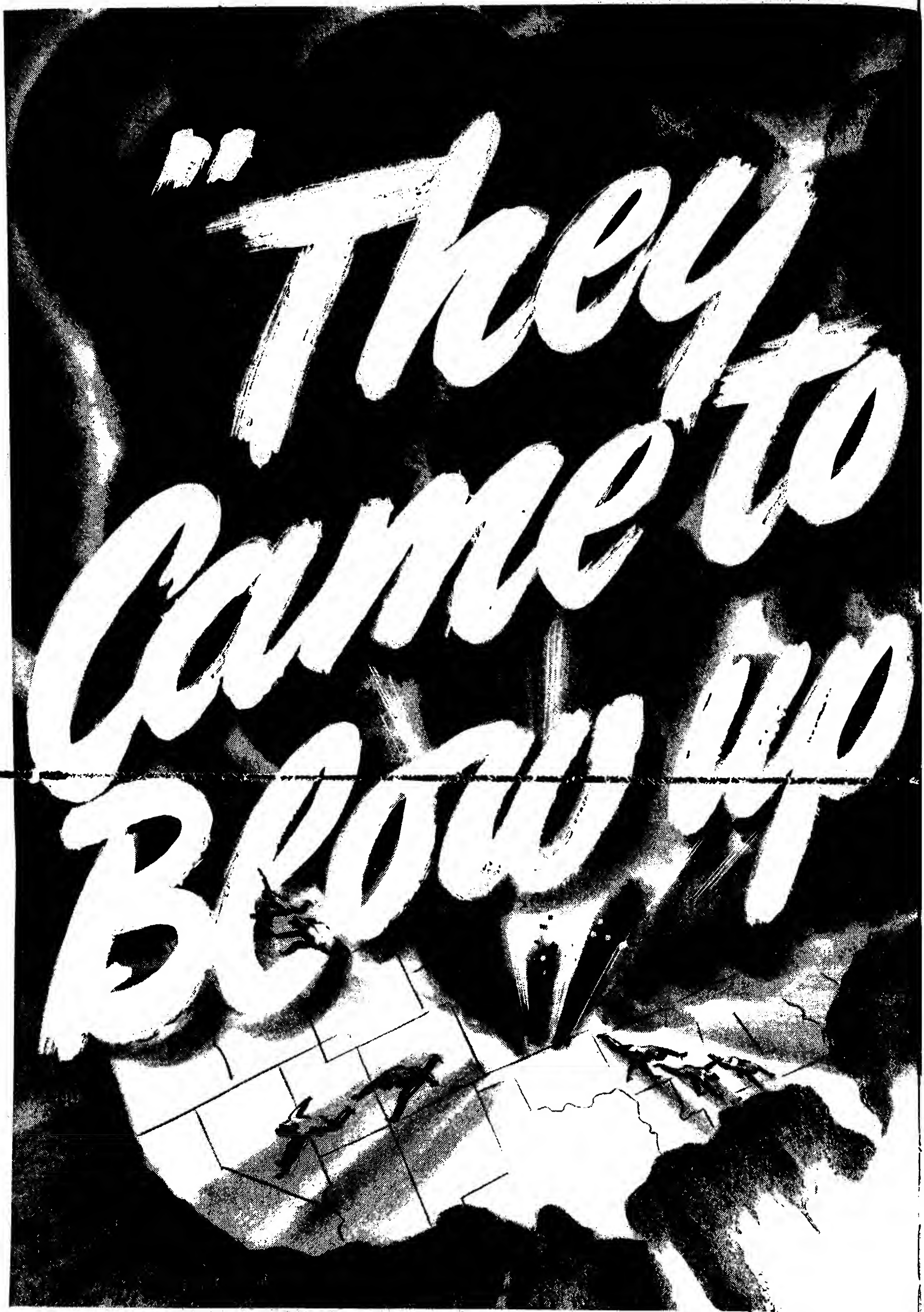
Karlton (WB) (1,066; 35-75)—'Air Force' (WB) (2d run). Still packing plenty of power for $8,200. Last week 'Powers Girl' (UA) mediocre $4,500 for eight days of second run.

Keith's (WB) (2,220; 35-75)—'Hello Frisco' (20th) (2d run). Potent $7,500 after four weeks at Stanley. Last week 'Moon Is Down' (20th) fair $4,000 for five days of second week of second run.

Mastbaum (WB) (4,692; 35-75)—'Edge of Darkness' (WB). House packed with Flynn fans and abetted by kudoes from the crix for hefty $33,500. Last week, 'Air Force' (WB) finished third week with neat $18,200.

Stanley (WB) (2,916; 35-75)—'Star Spangled Rhythm' (Par). Headed for house record with bangup $32,000 plus super $6,500 for Sabbath showing at Earle. Last week 'Hello Frisco' (20th) snared $11,400 for fourth canto, good.

Stanton (WB) (1,457; 35-75)—'Frankenstein Meets Wolf Man' (U) (2d wk). Fans eating it up for $10,200. Opener netted husky $14,500.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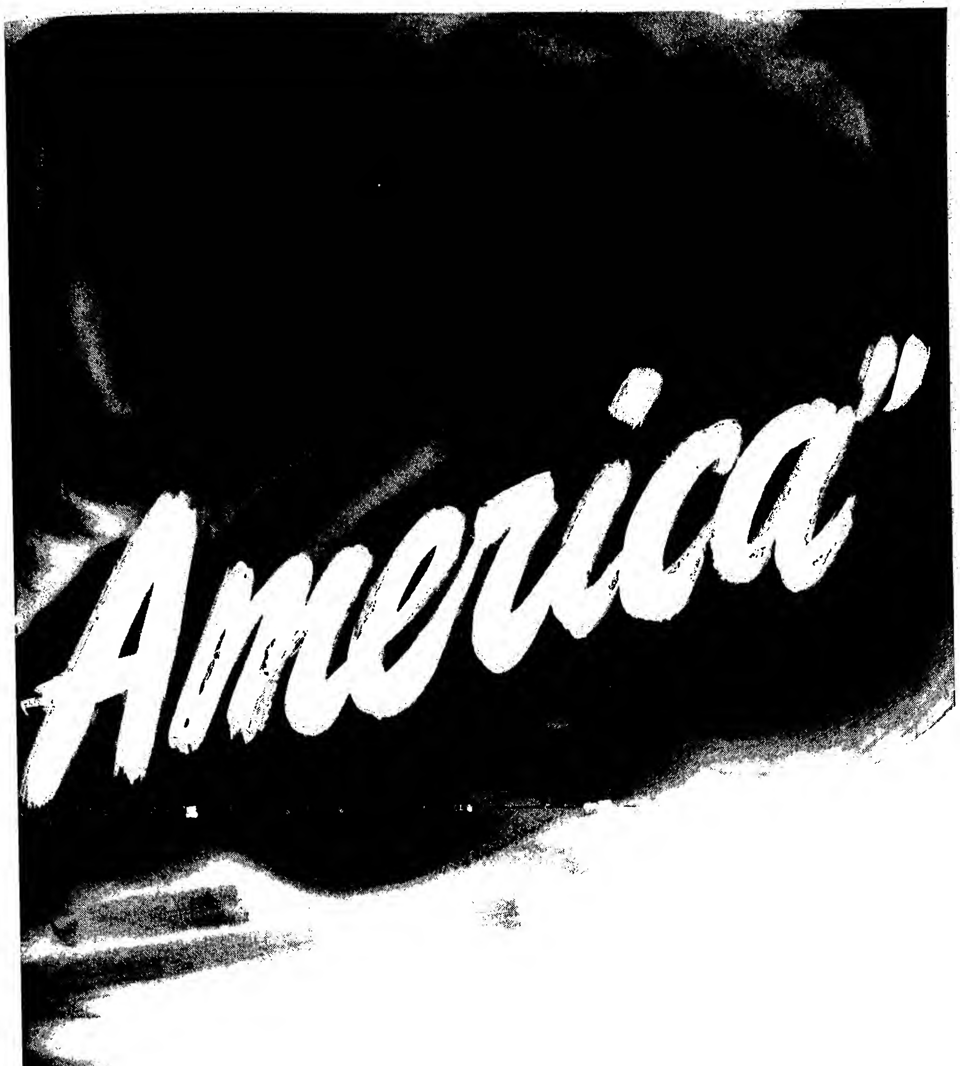


Boxoffice DYNAMITE
from 20th Century-Fox

Enlist Today in the Second War Loan Bond Drive!

'Frisco,' Wham $45,000, Pacing Det.; Long-Kay Boost 'Reunion' to Hot 40G

Detroit, April 27.

Post-Lenten biz here is brisk. Sock biz, despite a rainy Easter, is being turned in at the Fox which is out in front with 'Hello, Frisco' and 'Desert Victory.' The Michigan also is strong with Johnnie Long orchestra and 'Reunion In France.' United Artists is on upbeat with 'Slightly Dangerous.'

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Mr. Pitt' (20th) and 'Frankenstein Wolf Man' (U). Pair moved in from Fox for great $9,300. Last week, 'Mrs. Holliday' (U) (2d wk) and 'Hi Ya, Chum' (U), choice $9,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par). Pair moved in from two weeks at Michigan sighting strong $16,000. Last week, 'Mysterious Doctor' (WB) and 'Hidden Hand' (WB), okay $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). With great start, wham $45,000 is likely. Last week, 'Mr. Pitt' (20th) and 'Frankenstein Wolf Man' (U), sturdy $28,000.

Madison (United Detroit) (1,800; 55-75)—'Palm Beach Story' (Par) and 'Commandos Strike' (Col). Rich $8,000. Last week, 'Once Upon Honeymoon' (RKO) and 'China Girl' (20th), fair $6,500.

Michigan (United Detroit) (4,000; 55-75)—'Reunion France' (M-G) with Johnnie Long orch, Beatrice Kay on stage. Big $40,000. Last week, 'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par) (2d wk), added fine $24,000 to first week's $31,000.

Palms-State (United Detroit) (3,000; 55-75)—'Crystal Ball' (UA) and 'Young Willing' (UA) (2d wk). Strong $13,000 after nice $16,000 in first week.

United Artists (United Detroit) (2,000; 55-75)—'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G). Bangup $18,000. Last week, 'Keeper of Flame' (M-G) and 'Tish' (M-G) (3d wk), strong $12,000.

'Freedom' Huge $16,500, Prov.; 'Ain't Hay' Wow 17G

Providence, April 27.

This week at the top of the heap are RKO Albee's 'Flight for Freedom.' Majestic's 'It Ain't Hay,' Loew's State's 'Slightly Dangerous' and Strand's 'Desperadoes.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Flight Freedom' (RKO) and 'Falcon Strikes Back' (RKO). Zowie $16,500 practically in bag. Last week 'Forever and Day' (RKO) and 'Taxi, Mister' (UA), nifty $14,000 in nine days.

Carlton (Fay-Loew) (1,400; 30-50)—'Hurrigan's Kid' (M-G) and 'Reveille Beverly' (Col) (2d run). Good $3,000. Last week 'Air Force' (WB) and 'Young and Beautiful' (WB) (3d downtown wk), snappy $4,000.

Fay's (Indie) (2,000; 30-50)—'Keep 'Em Slugging' (WB) and stage show. Nice $7,500. Last week 'Margin Error' (20th) and vaude, ditto.

Majestic (Fay) (2,200; 30-50)—'It Ain't Hay' (U) and 'He's My Guy' (U). Hefty $17,000. Last week 'Shadow of Doubt' (U), swell $15,000.

Metropolitan (Indie) (3,200; 30-55)—'Ape Man' (Mono) and Ina Ray Hutton orch and Jane Frazee on stage. One of heftiest weeks in some time, sock $10,000 in three-day weekend run. Last week 'Clancy St Boys' (Mono) and Lanny Ross, others on stage, good $7,000.

State (Loew) (3,200; 30-50)—'Slightly Dangerous' (M-G) and 'Air Raid Wardens' (M-G). Very steady with nice $15,000. Last week 'Harrigan's Kid' (M-G) and 'Reveille Beverly' (Col), average $13,000.

Strand (Indie) (2,000; 30-50)—'Desperadoes' (Col) and 'No Place for Lady' (Col). Opened Monday (26) to nice biz. Last week 'Aldrich Gets Glamour' (Par) and 'At Dawn We Die' (Rep), very good $13,000.

'Cabin' Great $10,000 In Cincy; 'Flicka' OK 9½G

Cincinnati, April 27.

Tall assortment of new pictures here for Easter week, and biz reflects it. 'Slightly Dangerous' is leading the parade at spicy Albee. Next best is 'Cabin In Sky,' on the beam at the Capitol. 'My Friend Flicka' at the Palace, 'Air Raid Wardens' at Keith's, and 'Journey Into Fear' at Grand are all solid.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Slightly Dangerous' (M-G). Spicy $13,000. Same last week for 'Saludos Amigos' (RKO) and '3 Hearts' (M-G).

Capitol (RKO) (2,000; 35-55)—'Cabin in Sky' (M-G). Lofty $10,000 for start of indefinite run. Last week, 'Flight for Freedom' (RKO) (2d run), mild $4,000.

Family (RKO) (1,000; 20-30)—'Border Patrol' (U) and 'Hi Ya, Chum' (U), split with 'Keep 'Em Slugging' (U) and 'Chisholm Trail' (U). Steady $2,200. Ditto last week on 'After Midnight' (Col) and 'Ice-Capades' (Rep), divided with 'Miss V Moscow' (PRC) and 'Payoff' (PRC).

Grand (RKO) (1,430; 35-55)—'Journey Into Fear' (RKO) and 'Fall In' (UA). Okay $5,500. Last week, 'Forever and Day' (RKO) (2d run), $4,000.

Keith's (Libson) (1,500; 35-55)—'Air Raid Wardens' (RKO). Lively $5,000. Last week, 'Tennessee Johnson' (M-G), swell $5,500.

Lyric (RKO) (1,400; 35-55)—'Hello, Frisco' (20th). Second moveover for fifth week on main line. Nice $4,000. Same last week with 'Air Force' (WB) on second switch for fifth downtown week.

Palace (RKO) (2,600; 35-55)—'Friend Flicka' (20th). Fairly good $9,500. Last week, 'Something Shout About' (Col), pleasing $10,500.

Shubert (RKO) (2,100; 35-55)—'Saludos Amigos' (RKO) and '3 Hearts' (M-G). Transferred from Albee, fair $4,000. Last week, 'Hello, Frisco' (20th), fourth stanza downtown, hefty $5,000.

Tommy Dorsey Lifts 'Love' To Record 24G, Omaha

Omaha, April 27.

Despite Good Friday, which came in right after opening, all deluxers are doing well. Tommy Dorsey's band show and 'It Comes Up Love,' at Orpheum, is expected to top $24,000, new record under Tri-States management. Paramount, with 'Random Harvest'; the Omaha, with 'In Which We Serve,' and the Brandeis, with 'Flight for Freedom,' are all headed for best grosses in weeks. Rain on Saturday did not hurt ace attractions.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'It Comes Up Love' (U) plus Tommy Dorsey orch. Smash $24,000 or better, record under present management. Last week, 'Chetniks' (20th) plus Veloz and Yolanda with revue, nice $15,500.

Paramount (Tristates) (3,000; 11-50)—'Random Harvest' (M-G). Sock $12,000. Last week, 'Mrs. Holliday' (U) and 'How's About It' (U), nice $9,000.

Omaha (Tristates) (2,000; 11-50)—'Serve' (UA) and 'Calaboose' (UA). Fine $8,500. Last week, 'Reunion France' (M-G) and 'Hidden Hand' (WB), about same.

Brandeis (Mort Singer) (1,500; 11-50)—'Flight Freedom' (RKO) and 'Dangerous Night' (Col). Big $6,600. Last week, 'Saludos Amigos' (RKO) and 'Journey Fear' (RKO), fair $4,900.

Town (Goldberg) (1,400; 11-30)—'Apache Trail' (M-G), 'At Front' (WB) and 'Madame Spy' (U), triple split with 'Mysterious Rider' (PRC), 'This Was Paris' (WB), 'Bullet Stars' (WB) and 'Mississippi Gambler' (U), 'Escape from Crime' (WB), 'Turn About' (WB). Above average $1,500, aided by stage show and extra midnight performances. Last week, 'Blocked Trail' (Rep), 'Mountain Rhythm' (Rep) and 'Half-Way Shanghai' (U) triple split with 'Sunset Wyoming' (Rep), 'Behind 8 Ball' (U), 'Invisible Agent' (U) and 'Big Shot' (WB), 'Lady Gangster' (WB) plus extra stage shows, satisfactory $1,300.

'Dangerous,' 'Frisco' Top Buff., Smash $15,000 Each

Buffalo, April 27.

Bumper holiday biz here is overcoming usual pre-Easter lull for gratifying sessions at most downtown deluxers. 'Hello, Frisco, Hello' at the Great Lakes and 'Slightly Dangerous' at the larger Buffalo are running neck-and-neck, both sock.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Slightly Dangerous' (M-G) and 'Heart Belongs to Daddy' (Par). Dandy $15,000. Last week 'Happy Go Lucky' (Par) and 'He Hired Boss' (20th), neat $11,000.

Great Lakes (Shea) (3,000; 35-55)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). Smash $15,000. Last week 'Hangmen Also Die' (UA) and 'Taxi, Mister' (UA), about the same.

Hipp (Shea) (2,100; 35-55)—'Hangmen Also Die' (UA) and 'Taxi, Mister' (UA). Moved here from Lakes, trim $8,500. Last week 'Air Force' (WB) (3d wk), strong $9,000.

Lafayette (Hayman) (3,300; 35-50)—'It Ain't Hay' (U) and 'Destination Unknown' (U). Hot $11,000 in five days. Last week 'Frankenstein Wolf Man' (U) and 'Boogie Man Get You' (Col), socko $16,500 in nine days.

20th Century (Ind) (3,000; 35-55)—'Flight Freedom' (RKO) and 'Cinderella Swings It' (RKO). Rousing $13,000. Last week 'Cat and Canary' (Par) and 'Varsity Show' (WB) (reissues), excellent $8,000.

Freelance Acts

Continued from page 3

Treasury department by AGMA in an effort to release the artists' fees, its implications are so broad that it opens the way for similar decisions applying to all freelance artists. It's felt that, obviously with the same conditions applying to entertainers outside the concert field, the department has no alternative but to use its AGMA findings as a precedent.

As a result of the ruling, AGMA has moved for the immediate release of fees held in escrow pending the department's decision. This applies to the artists' guest appearances on radio, as soloists accompanying symphony orchestras, percentage arrangements when their concert work is recorded, and to specific circumstances involving concert recital work. The ruling, it was pointed out by AGMA execs, also eliminates deductions of Victory taxes from artists' fees by managers.

'Flight' High $14,700 In Denver; 'Happy' Sock 15G

Denver, April 27.

'Something to Shout About,' heading duel combo, is pacing Denver on day-date run at Denver and Esquire. 'Happy Go Lucky' is doing best singly at Denham, with 'Flight for Freedom' only a step behind at Orpheum.

Denver now has eight first-run houses, more than at any time before, Rialto changing from a newsreel house through a deal made by Fox with Telenews.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Moon Down' (20th) and 'Has What It Takes' (Col), after a week at each Denver and Esquire. Fine $6,500. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), after Denver and Esquire weeks, good $6,500.

Broadway (Fox) (1,040; 30-65)—'Mrs. Miniver' (M-G). Good $4,500. Last week, 'Hardy's Double Life' (M-G) and 'Cinderella Swings It' (RKO), moved from Orpheum, fair $3,000.

Denham (Cockrill) (1,750; 30-60)—'Happy Go Lucky' (Par). Sock $15,000, and holds. Last week, 'Beach Story' (Par), okay $6,500 for holdover.

Denver (Fox) (2,525; 30-65)—'Something Shout About' (Col) and 'City Without Men' (Col), day-date with Esquire. Fine $13,000. Last week, 'Moon Down' (20th) and 'Has What It Takes' (Col), also at Esquire, nice $14,000.

Esquire (Fox) (742; 30-65)—'Something Shout About' (Col) and 'City Without Men' (Col), day-date with Denver. Good $3,500. Last week, 'Moon Down' (20th) and 'Has What It Takes' (Col), also at Denver, good $3,000.

Orpheum (RKO) (2,600; 30-65)—'Flight for Freedom' (RKO) and 'Air Raid Wardens' (M-G). Great $14,700. Last week, 'Falcon Strikes Back' (RKO) and Tommy Dorsey orch on stage, broke all house record with terrif $26,500.

Paramount (Fox) (2,200; 30-50)—'Frankenstein Wolf Man' (U) and 'Gorilla Man' (WB). Stout $9,500. Last week, 'Hard Way' (WB) and 'Truck Busters' (WB), good $6,000.

Rialto (Fox) (878; 30-65)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U). Good $2,000. Last week, operated as newsreeler house.

Houseman Quits

Continued from page 3

questing the passport he already made plans to return to Paramount at the scheduled expiration date of his leave of absence. Explanation for the State Department's refusal of a passport for him was that he had only recently obtained his naturalization papers. He is English-born.

At the time Houseman arrived from the Coast to set up the overseas shortwave schedule, not a single Government program was being broadcast internationally. The department now airs nearly 3,000 quarter-hour programs a week in 24 foreign languages. It recently established a point-to-point relay system of picking up these programs in England and North Africa and rebroadcasting them by medium wave to Central Europe. Houseman has personal charge of integrating this relay system.

Although he has technically been a Paramount producer on leave of absence, Houseman has actually never worked at that studio. After resigning as vice-president of Selznick-International to go with Par, he was asked to take the Government radio assignment and obtained the leave of absence from B. G. De Sylva, Paramount production head, before even reporting at the studio. He was formerly associated with Orson Welles in the Mercury Theatre radio and legit activities.

'Air Force' Record 23G, Balto; 'Freedom' Big 18G

Baltimore, April 27.

Holiday weekend and perfect weather is making rousing trade for current week. 'Air Force' got off to an all-night 'round the clock' preem Friday (23) and is mopping up. Some good action is in store for 'Flight for Freedom' coupled to vaude at the combo Hipp. Midnight shows are helping to swell grosses.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Slightly Dangerous' (M-G). Nice $16,000, best here in recent weeks. Last week, 'Tennessee Johnson' (M-G), fair $12,000.

Hippodrome (Rappaport) (2,240; 17-66)—'Flight Freedom' (RKO) plus vaude. Hitting it off lustily for solid $18,000, holiday scale and midnight show helping. Last week, 'Reveille Beverly' (Col) plus 'Diamond Horseshoe Revue' bright $17,800, thanks mostly to stage layout.

Keith's (Schanberger) (2,406; 17-55)—'It Ain't Hay' (U) (2d wk). Started second stanza with another midnight show Monday (26) and pointing to a fine $13,000 after rosy $16,200 on initial try.

Maryland (Hicks) (1,290; 29-66)—'Tahiti Honey' (RKO) plus vaude. Better than average $8,500. Last week, 'Mysterious Doctor' (WB) plus Stan Kenton orch and vaude on stage, fairish $6,600.

Mayfair (Hicks) (980; 25-50)—'Margin Error' (20th). Okay $5,500. Last week, 'Quiet, Please' (20th), mild $3,700.

New (Mechanic) (1,680; 17-55)—'Friend Flicka' (20th). Holding its own at possible $6,000. Last week, second sesh of 'Moon Is Down' (20th), all right $4,100 to good opening round at $6,400.

Stanley (WB) (3,280; 20-60)—'Air Force' (WB). Climbing to indicated record $23,000. Last week, second sesh of 'Hard Way' (WB), solid $11,300.

Valencia (Loew's-UA) (1,450; 17-55)—'Tennessee Johnson' (M-G) (moveover). Above average $5,500. Last week, 'Hangmen Also Die' (UA) (moveover), fair $4,000.

'FREEDOM' CLIMBS TO FINE $11,000, INDPLS.

Indianapolis, April 27.

A rainy Easter didn't help here, but the holiday week grosses are generally okay. Earl Carroll's 'Vanities' boosting 'Lady Bodyguard' to big coin at the Circle. 'Flight for Freedom' at the Indiana is leading the straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Lady Bodyguard' (Par) with Earl Carroll's 'Vanities' on stage. Satisfactory $14,000. Last week, 'Tarzan Triumphs' (RKO) and 'Journey Into Fear' (RKO) settled for $8,500.

Indiana (Katz-Dolle) (3,300; 30-50)—'Flight Freedom' (RKO) and 'Cinderella Swings It' (RKO). With town overstocked on war films lately, this one is doing remarkably well at $11,000. Last week, 'It Ain't Hay' (U) and 'How's About It' (U), snappy $11,800.

Keith's (Indie) (1,200; 30-55)—'Junior Army' (Col) plus 'Gay 90's Revue.' Oke $4,400 in four-day run. Last week, 'Keep 'Em Laughing' (Indie) and vaude, trim $4,200.

Loew's (Loew's) (2,450; 30-50)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Not bad at $9,600. Last week, 'Something Shout About' (Col) and 'Reveille With Beverly' (Col), fair $8,900.

Lyric (Katz-Dolle) (1,800; 30-50)—'It Ain't Hay' (U) and 'How's About It' (U). Satisfactory $4,500 on moveover. Last week, 'Happy Go Lucky' (Par) and 'Quiet, Murder' (20th), also moveover, neat $4,100.

Big B.O. Habit

Continued from page 1

$1,500, while there was little or no deviation from the capacity pace of the leaders.

Some managements arranged for theatre benefits during the expected slack week, but such takings did not figure materially in the general theatre surge. Passover early last week was of some benefit, while the intensity of visitors the last half of the week really accounted for strong business.

A record throng was in the Easter Sunday parade on Fifth and Park avenues, with many visitors going to Broadway thereafter, good news to legit shows on the Sabbath. Monday afternoon saw many people in the amusement zone, too. Only a few legits gave the extra holiday matinee and they naturally fared very well, despite ideal spring weather, which was late in arriving.

Holy Week in 1942 was the first time that show business in the metropolis did not slump. At that time it was noticed that most shows held their own, the drops in grosses being comparatively small. This year, however, indicates the trend more sharply.

'MOON'-STAGER SOLID 23G, D. C.

Washington, April 27.

'Desert Victory' at the Columbia is outstanding currently. House boosted its admission and that helps. Booking quirk brought 'Edge of Darkness' and 'Moon Is Down,' both pictures on invaded Norway, into downtown competition. It raised the howl here for the first time that Washington screen is being overloaded with war pictures.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Moon Down' (20th) with 'Hobby Lobby' on stage. Swell $23,000. Last week, 'Harrigan's Kid' (M-G) with Ray Kinney's orch on stage, thin $18,500.

Columbia (Loew) (1,234; 40-60)—'Desert Victory' (20th) with 'Margin Error' (20th). Sizzling $14,000, largely on former. Last week, 'Immortal Sergeant' (20th), sad $6,000.

Earle (WB) (2,216; 30-90)—'Edge of Darkness' (WB) with vaude. In six days will get dandy $20,000. Last week, 'Something Shout About' (Col) with Ina Ray Hutton orch on stage, led parade with bang-up $22,500.

Keith's (RKO) (1,800; 30-55)—'Mrs. Holliday' (U). Neat $14,000 in sight. Last week, 'Frankenstein Wolf Man' (U), great $12,000.

Metropolitan (WB) (1,800; 30-50)—'Ice-Capades' (Rep). Dandy $8,500. Last week, second of 'Spangled Rhythm' (Par), oke $6,200.

Palace (Loew) (2,242; 30-65)—'Human Comedy' (M-G) (3d wk). Solid $14,000 after earlier session of $23,000 and $18,000.

'Air Force' Big $25,000, B'klyn; 'Reunion' $23,000

Brooklyn, April 27.

Strong biz being done by Paramount with 'Air Force' is standout this week. Albee also is in vanguard with 'Hitler's Children.'

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA). Strong $17,000. Last week 'Meanest Man' (20th) and 'Chetniks' (20th), good $16,000.

Fox (Fabian) (4,023; 30-65)—'Something Shout About' (Col) and 'Junior Army' (Col). Good $18,000. Last week 'Hard Way' (WB) and 'Truck Busters' (WB) (3d wk), fine $12,000.

Metropolitan (Loew's) (3,618; 30-65)—'Reunion France' (M-G) and 'American Empire' (UA). Sighting nifty $23,000. Last week 'Stand By Action' (M-G) and 'Rhythm Islands' (U), mild $13,000.

Majestic (Siritsky) (1,850; 25-50)—'Bucket Blood' (Indie) and 'Revolt of Zombies' (Indie). Sedate $2,000. Last week 'Dead Men Walk' (PRC) and 'Sins of Youth' (Indie), ditto.

Paramount (Fabian) (4,020; 30-65)—'Air Force' (WB) and 'Let's Have Fun' (Col). Dandy $25,000. Last week 'Happy Go Lucky' (Par) and 'Wrecking Crew' (Par) (2d wk), trim $15,000.

Strand (WB) (2,952; 30-65)—'Hit Parade 1943' (Rep) and 'Purple V' (Rep) (2d wk). Good $6,000. Last week, sterling $9,000.

'Rhythm' Sweet $14,000, Mont'l; 'Victory' 11½G

Montreal, April 27.

Currently there is a big week ahead with only one repeat. Loew's heads field with 'Star-Spangled Rhythm,' having terrific week in sight.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Shadow of Doubt' (U) (2d wk). Good $7,000 in sight after smash $10,000 opener.

Capitol (CT) (2,700; 30-62)—'Meanest Man' (20th) and 'Desert Victory' (Brit). Both pix pulling for sock $11,500. Last week 'Reveille Beverly' (Col) and 'Power Press' (Col), oke $7,500.

Loew's (CT) (2,800; 35-67)—'Spangled Rhythm' (Par). Pacing terrific $14,000 and likely good for several weeks. Last week, repeat 'Keeper Flame' (M-G), nifty $7,500.

Princess (CT) (2,300; 30-52)—'Avengers' (Par) and 'Mrs. Wiggs' (Par). Fine $6,000. Last week 'Behind 8-Ball' (U) and 'Holmes' Secret Weapon' (U) (2d wk), good $4,000.

Strand (United Amusements) (750; 35-45)—'Keep 'Em Slugging' (U) and 'Rhythm Islands' (U). Good $3,200. Last week 'Tahiti Honey' (Rep) and 'Purple V' (Rep), trim $2,800.

Orpheum (Ind) (1,100; 30-00)—'Hangmen Also Die' (UA) and 'Don't Look Now' (Par). Big $4,500. Last week 'Serve' (UA) (10th wk), still good at $2,000.

St. Denis (France-Film) (2,500; 30-40)—'Ernest Le Rebelle' and 'Retour a l'Aube.' Handsome $5,500. Last week 'Golgotha' and 'La Rose Effeuillee,' smash $6,000.

GOING UP

all over America!

Fight! We're all soldiers in the 2nd War Loan Drive!

Warners Considers Round-the-Clock Theatre Operation in Defense Centers

Plans to place 24-hour operation of several theatres into effect in hand-picked defense centers are under discussion at a two-day meeting of Warner Bros. executives and zone managers at the homeoffice which will wind up today (Wednesday). This is the first meeting of its kind to be attended by Joe Bernhard since he was relieved of special active duty three weeks ago by the U. S. Navy.

Encouraged by recent round-the-clock premieres of 'Air Force' in Philadelphia, Hartford, Bridgeport, Akron and Cleveland, WB has already installed the 24-hour grind as a premiere policy at the Hippodrome, Cleveland. In addition to discussing general operating matters, this week's h.o. huddle would survey the possibilities of round-the-clock exhibition and would include talks on the key cities in which it might be tested, as in Cleveland.

Additionally, various unions are reported urging WB to put on all-night shows to accommodate swing shift workers in defense plants. At a meeting of the CIO council in Cleveland last week the operation of the 24-hour shows by Warners there was commended, with the council going on record as favoring extension of the policy.

Warners would operate their theatres on the day and night-long grind not only when playing their own pictures, but also when exhibiting the product of other companies.

Meeting with the zone theatre managers is being presided over by Harry M. Kalmine, assistant general manager of the circuit, while others attending from the h.o. are Clayton Bond, Harry Goldberg, Leonard Schlesinger, Frank N. Phelps, Sam Morris, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Frank Marshall, Herman Maier, Rudolph Weiss and Martin F. Bennett.

Zone managers brought in are James Coston, Boston; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh, and John J. Payette, Washington.

In addition to the zone managers, WB called in circuit buyers from the various district headquarters, including Alex Halperin, Chicago; Nat Fellman, Cleveland; Max Friedman, Albany; Bert Jacocks, Boston; Max Hoffman, New Haven; Frank Damis, Newark; John Turner, Philadelphia; George Crouch, Washington and

Bloomfield Quits B&K

Chicago, April 27.

Ben Bloomfield, with Balaban & Katz 15 years, resigned as manager of the circuit's Uptown and leaves for California. Considered one of B&K's ace managers he will return to production end of business. Before getting into exhibition he was a unit manager at the Paramount studios in the east.

Vic Meyers has been made New Orleans city manager for the Mort Singer circuit and John Dosial has been switched from manager of the Orpheum theatre, Waterloo, Ia., to the managership of the Orpheum, New Orleans, under Meyers.

Jerry Bloedow, assistant to Bill Sears at the Orpheum, Minneapolis, was promoted to manager of the Orpheum, Waterloo, and Jerry Sullivan, for the past 10 years private secretary to Mort Singer, was appointed manager of the Orpheum, Davenport.

More Albany Zone Ballyhooing

Albany, April 27.

Charles Dietz appointed M-G-M exploiteer for Albany exchange area, replacing Jack Gunderson, to the Pacific Coast to join RKO ballyhooers. He had been working out of the local exchange since last November, when Jack Walsh was promoted to salesman in Detroit. For sometime, Metro was the only exchange employing an exploiteer as a member of its staff. Now most of the Big Five have drum beaters who shuttle between Albany and Buffalo. 20th-Fox district exploitation, however, is handled mainly by men from the Hal Horne organization, from New York. Exploitation and the amount of money spent for advertising in newspapers and on the air have been stepped up by all.

Bob O'Donnell and John H. Harris will visit Tent 9 in Albany May 10, as luncheon guests of honor in the Ten Eyck Hotel.

Denver Newsreeler Deal

Denver, April 27.

The Rialto, Fox house, reverts to carryover first run policy due to an agreement with the Telenews Corp., owners of the Telenews. Both houses went newsreel at the same time, and the deal leaves one newsreeler here. As part of the deal Fox acquired a partnership in the Telenews theatre, with Telenews Corp. retaining the managership. The Rialto will play first runs on carryover on films that have already played the Denver, Esquire and Aladdin.

John Greve, owner of the Rio in Minturn, Colo., has arranged for materials and priorities to repair his theatre, which was damaged by fire recently.

With the resigning of Chuck Flower as manager of the Rex in Brighton, Colo., C. U. Yaeger, owner of Atlas theatres, has sent Bill Hart from the Jewel, Denver, to the Rex. Miss Bernice Pool, of the Gothic, Denver, staff, will manage the Jewel. Flower goes to Estes Park, Colo., to open for his father for the summer season the Rustic theatre.

Dick Fulham, former RKO salesman, is with Monogram in the same capacity.

Charles R. Deitz, Metro district publicity manager, moves to Albany in the same capacity. John E. Flynn, who recently succeeded E. M. Saunders as district manager, was here making the change. Saunders moves into the post of assistant general sales manager.

Douglas Platt, Columbia salesman, spending a few weeks at the local exchange.

Russ Bliurk, Columbia salesman, recuperating from several operations.

Pitt's Woman Manager

Pittsburgh, April 27.

Mrs. Louise Shearn has been named manager of WB's People's theatre in Tarentum, succeeding Dick Kline, who left couple of weeks ago for service in the navy. Her husband, Martin Shearn, has managed Palace, another Warner house in Tarentum, ever since their marriage in 1940. Formerly in the main office publicity department, he was at the Regent and Cameraphone theatres in East Liberty before being transferred to Tarentum.

Jack Ellstrom has moved up to second booker's berth at 20th-Fox, with George Ball's ascension to top spot in the department following transfer of Joe Davidson to Des Moines branch in a similar capacity. Joe Ornstein, cashier at exchange for several years, is now on the booking staff.

Mr. and Mrs. C. W. Dickinson, Brownsville theatre owners, were seriously injured in an automobile crackup during recent vacation in South Carolina. Dickinson, veteran film salesman as well as an exhib, was able to return to his theatre duties last week, however. His wife sustained a broken nose and head injuries.

Two engagements announced over weekend at M-G exchange. Margaret Tragesser, of booking department, will wed Lt. Joseph N. Gans, of Camp Claiborne, La., while Betty Hemberger, of booking department and a niece of Eddie Moriarity, Metro salesman, received her sparkler by proxy from George A. Shannon, with the U. S. Navy somewhere at sea.

Dom Mungello has turned the parking lot near his Mary Ann theatre in Burgettstown into a trailer camp. In addition to the rent now, he says, Mungello also gets a few extra admissions.

Two more exhibs have gone into war work for the duration. One is Dave Leff, owner and operator of the Metropolitan theatre, and the other is Harold Cohen, who has been managing a Mt. Pleasant house for his father-in-law, William Lebowitz.

Katherin Pappas, sister of George Pappas, manager of the Palace in Youngstown, O., is the new assistant to John Notopoulos, manager of the Penn theatre in Ambridge.

WB Advances Eiseman

Clarence Eiseman, formerly a salesman for Warners in the Cleveland area, has been brought into New York under a promotion making him N. Y. branch manager. He started Monday (26).

Leo Jacobi, who has been branch manager for more than a year at the N. Y. exchange, moves up to more responsible duties at this branch under Jules Lapidus, metropolitan N. Y. district manager.

Hosting Walker, O'Donnell

Philadelphia, April 27.

The Variety Club will play host to Postmaster General Frank C. Walker when he comes here Thurs. to address the Jefferson Day banquet. Walker is an official of the Comerford circuit upstate.

Every exchange shuttered tight Good Friday afternoon with most filmers doing the same.

Bob O'Donnell, chief barker of the Variety Clubs of America, will be tendered a testimonial luncheon at the Bellevue-Stratford by Tent 13.

Francis Harmon, William F. Rodgers, Oscar Doob and Si Fabian of the film industry's War Activities Committee will huddle with Philly exhibs at a luncheon at the Warwick Hotel Thurs. (29).

Gloria Israel, daughter of Earle manager Bill Israel, was chosen one of city's six most beautiful women by a staff of artists last week.

The Allied Independent Theatre Owners of Eastern Pennsylvania is starting a survey on the effect of the shortage of prints on local exhibs.

Charles Cohen, manager of S-W's Model, has been chosen chairman of the South St. Business Men's War Bond Drive.

William C. Hunt, operator of a South Jersey string of theatres, sold the Crescent, Collingswood, N. J., to a syndicate, represented by Berk & Krumgold, N. Y. realty firm. The company is said to be acting for A. M. Ellis, Philly-Camden, theatre operator.

Herb Wappaus Up at RKO

Herbert E. Wappaus was appointed manager of the RKO home office contract department last week, succeeding E. J. Smith, Jr., who entered the Army.

Wappaus was formerly in the RKO playdate department.

Joe Krenitz Upped at U

Joseph Krenitz named Universal's Cleveland branch manager by Bill Scully, U sales chief, who followed his usual procedure of promoting from the ranks. Krenitz had been assistant to James V. Frew, resigned, and with Universal for about 14 years.

E. M. Loew's Majestic, Boston

Boston, April 27.

Under lease by E. M. Loew, the Majestic, a Shubert house, begins a new policy Thursday (29) with a double-feature screen bill topped by 'Next of Kin' (U). The house was talked up for some time as an outlet for Disney films, and has housed in recent months Shubert revivals, the Gilbert and Sullivan company and various films.

Under the new management, which obtains well into '44, both films and stage shows will be housed. The personnel hasn't been announced.

RKO's Multi-City Preems Tied In With Radio Bally

Ned Depinet, RKO Pictures prexy, announced last week that 'This Land of Mine' preem would be given a multi-city opening under the sponsorship of station WLW, Cincinnati, May 7. Approximately 47 cities in the Cincinnati-Cleveland-Indianapolis territory will be covered in the 50-city preem.

Scheduled to make personal appearance at the Albee, Cincinnati, May 6, are Charles Laughton, Maureen O'Hara, Nancy Gates, Kent Smith, Walter Slezak and Dudley Nichols, who authored 'Mine.'

Picture will also be given a 40-city preem under radio sponsorship in Omaha and Des Moines, while another 50-city preem has been set in the New England states on May 19.

Republic's $16,000,000 Budget for 1943-4 Pix

Republic has set up a program for next season (1943-44) of 32 regular features, eight Roy Rogers westerns, 24 additional hoss operas and four serials, James R. Grainger, president and general sales manager, announced yesterday (Tuesday). A budget of $16,000,000 to cover, establishing a new high for the company, has been appropriated. It is broken down as follows:

Total of $9,750,000 for the 32 features; $2,300,000 for the eight Rogers' pictures; $2,000,000 for the 24 miscellaneous westerns and $1,450,000 to cover the four serials.

C. F. Coe Sees Films Vital In Post-War Reeducation

Atlanta, Ga., April 27.

Explaining the active part being played by the picture business in the war effort, Charles F. 'Socker' Coe, general counsel of the Motion Picture Producers & Distributors Assn., in his address to the Kiwanis Club here today, said that film theatres and picture studios, enlisted to help win the war, would stay active in helping to win the peace.

Coe said that 'as needful as a world without the cancer of economic want will be a world free from the slavery of miseducation which warps the mind and the heart and produces generations of cruel and aggressive robots. We shall have to deal with a generation made the victims of indoctrination almost from the cradle. It is a generation which will have to be reeducated to the paths of freedom and humanity when peace shall have come. It is vain to imagine that those trained to goose-step and like it will readily accept the reeducation essential to fit them to live in a world of free men.

'I imagine motion pictures will stand as an imperishable barrier against marauders of the future.

N. Y. Daily's and School's Blast On 'Moscow' May Be Good Steam-Up

Attacks against 'Mission to Moscow' by the New Leader, other elements and the New School for Social Research may result in picketing of the Hollywood, N. Y., when the picture begins its run there tomorrow (Thurs.). Warner Bros., however, is not particularly disturbed since it is believed the hulabaloo may help stimulate boxoffice interest.

Meantime, according to Warners, Joseph E. Davies, former ambassador to Moscow, on whose book the film is based, has carefully checked his records, including over the past weekend prior to giving his personal approval, and is quoted as satisfied that the Warner production adheres to the facts.

Understood that the attacks by the New Leader started after Warners refused to permit representatives of the radical sheet to view scenes in the picture, notably those pertaining to the purge trials.

On Sunday (25), the New School for Social Research in N. Y. held a meeting and condemned 'Mission' because of its understanding as to how the purge trials were filmed and followed this up with distribution of circulars claiming the picture to be a whitewash of Josef Stalin.

Regardless of whether 'Mission' is a true picturization of the Davies' diary, Daniel Bell, managing editor of the New Leader, claims that 'Mr. Davies' published state documents do not support the official judgments of the courts in the trials' and cites findings to bolster this contention.

D.C. Press Bally

Washington, April 27.

Given the personal approval of Joseph E. Davies, former Ambassador to Moscow, following some changes, 'Mission to Moscow,' pic will be specially shown at the Earle, Washington, today (Wednesday) before invited audiences on the matinee and in the evening.

Charlie Einfeld, who has been east several weeks on 'Mission' and spent much of the time in Washington conferring with Davies on revisions as well as plans for the D. C. preview, handle the details. He and Harry M. Warner, also east, remain on for another week or so.

WB Donates 24-Sheets To Help WAAC Recruiting

Warner Bros. has made a direct donation to the Army for the purpose of putting out 24-sheets in the metropolitan N. Y. area in recruiting women for the WAAC.

While the amount contributed by Warners is not known it entails considerable in view of the fact that 150 of the large-size posters are being put out. In addition to the 24 sheets themselves, cost involves the posting, as well as rental of space. Some of the 24-sheeters have already been put up.

They urge women to join the WAAC, and give the address of the N. Y. recruiting office, with the at the bottom, but in no other way serve to publicize the company or name of Warner Bros. Pictures, Inc., its product.

'COVER GIRL CARAVAN' UPSETS THE AIR CORPS

Santa Ana, April 16.

Editor, 'Variety':

Am now at Santa Ana, as you have seen, and the trip out is one of the duller phases of my life. At Albuquerque, however, a little excitement permeated into our sordid careers. After we had pulled in, a Santa Fe streamliner pulled in beside us and one alert cadet (guess who?) saw a sign on one of the cars, 'Cover Girl Caravan.' Well! 15 Conover models from gay New York, en route to Hollywood to make the picture, 'Cover Girl,' a la Rita Hayworth, was nothing to be sneezed at. Besides, who's got a cold? (yak, yak, yak).

Well, in one motion 800 cadets leaped from one train t'other (me first). Who do I see first but beauteous Anita Colby. From her only a step to Betty Jane Hess of Cosmopolitan. While I was batting the ball around with these two chicks we are joined by Helen Mueller of Collier's, a lovely addition to any group, who had in tow Cecilia Meagher, a Conover dream walking.

The rest of the Cadet Corps were by now transfixed, not having seen stuff like that for quite a while. Somebody (the rat) yelled 'All Aboard,' and the girls reluctantly filed back to their Pullmans. Several of the boys (you guessed it, I'm one) climbed up outside the door of their car and stood on a sort of ledge. An eager cadet suggested that the girls kiss us goodbye (and I'm glad I did!). The girls acquiesced almost too quickly and when I woke up three hours later there was one Major and two Captains giving me artificial respiration! It seems that after Miss Colby planted one on me, I slowly started to drift upward. I rose to 2,000 feet and drifted south. After the helecopter picked me up at Gallup, N. M., I was in a state of suspended animation, hence the artificial respiration. That's all, brother!

Janet Blair and Cary Grant were also training it, but nary a glimpse did we get. The rest of the trip was uneventful to say the most.

Santa Ana is gray and ominous—Gray sky and ominous forboding of much work. Have just learned that our whole squadron is on 42-day quarantine. Yow! That's like putting a double-bladed knife into my gizzard and turning it. The women I know out here would choke Tommy Manville!

Best wishes from a dance-starved ex-chorus boy.

Gary Davis.

(He's maestro Meyer Davis' boy, last understudy to Danny Kaye in 'Let's Face It' on Broadway.)

BALDRIDGE'S BULLSEYE

Memphis, April 27.

Tommy Baldridge, Warner exploitation ace in Dixie, scored a neat beat in behalf of 'Air Force' in the form of a letter from Col. Eugene Stevens, commanding officer of the Fourth Ferrying Command outfit at Memphis.

'One of the finest pictures of its type yet produced,' Col. Stevens said in his letter to Baldridge after seeing the film at the local Warner.

Baldridge got the laudatory missive in the Memphis papers with no trouble at all.

NEW AMPA SLATE SINCE NO M. P. ASSOC. MERGER

Following decision of the Associated Motion Picture Advertisers not to amalgamate with the Motion Picture Associates, distribution-exhibition organization, a new slate of officers for the coming year has been set up by the AMPA nominating committee. It is as follows:

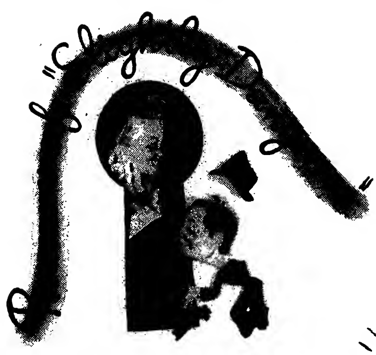
Rutgers Neilson of RKO for the presidency succeeding Maurice Bergman; Paul Benjamin, of National Screen Service and active in AMPA affairs for many years, v.-p.; Charles Alicoate (Film Daily), treasurer; Blanche Livingston (RKO), secretary, and a board including these as well as Bill Ferguson (Metro); Vincent Trotta (NSS), Ray Gallagher (Motion Picture Herald), Hal Horne (20th-Fox) and Dave O'Malley (RKO).

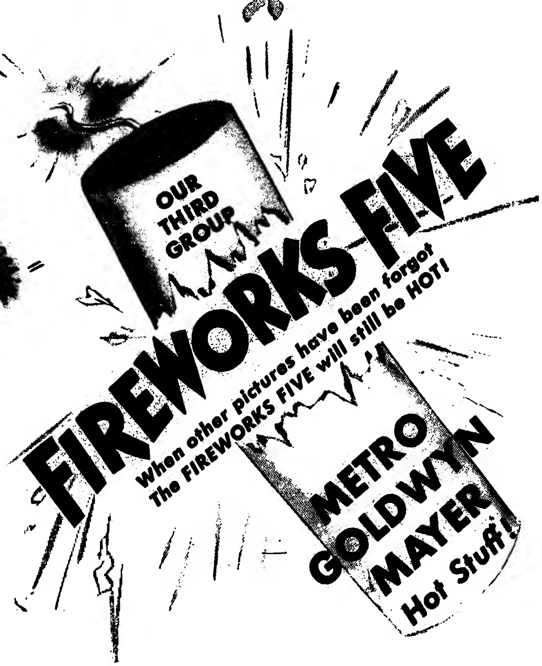
Election is expected to be held May 13 and not expected that an opposition slate will be offered, making the election virtually a formality.

Par's 'Aerial Gunner' To Preem in Harlingen, Tex.

World premiere of Paramount's 'Aerial Gunner,' much of which was produced by Bill Pine and Bill Thomas at Harlingen, Texas, with the cooperation of the U. S. Army Air Force, will be held there Saturday night, May 8. Marjorie Reynolds, Johnnie Johnston, Gil Lamb and Chester Morris will come on from the Coast in connection with the opening and the week-long war bond sales drive that will precede the preem.

Seats will go only to persons who, during the week, have bought a war bond and a souvenir ticket at regular admission scales. Opening will be at the Arcadia theatre, Harlingen, with exploitation campaign including several broadcasts, local tieups, a tour of the Army Gunnery School at Harlingen, and other events.





Fight! We're all soldiers in the 2nd War Loan Drive!

Argentina's Release of Previously Seized Nazi Pix May Be Probed

Buenos Aires, April 27.

As a result of nod reportedly to have been given by government officials, Nazis here this week obtained the release of 20 features and 30 shorts seized almost a year ago from the Portuguese ship, Serpa Pinto, when attempts were made to smuggle them into Argentina. Local tradepapers covering the story hinted that a probe might be made since usually all nabbed goods should go up at public auction ultimately and sold to the highest bidder.

Hans Beister, local representative of the blacklisted UFA in Argentina, apparently found some way to get around these regulations, however, despite the fact that the pictures were brought in as passenger baggage and undeclared in the ship's manifest.

Had the films been declared the vessel probably would never have received a navicert to get through the British blockade.

Beister probably will begin immediate release in blacklisted theatres which have been re-running ancient product. The propaganda content of the sprung films is unknown but is of value for Nazis because they draw patrons for stronger newsreels shown on same programs, which the Axis manages to get into this country through the diplomatic pouch route.

Argentina is the only Latin-American country maintaining relations Berlin-ward, being the sole one to permit the open showing of Nazi films.

Nazis' Film Offensive Seen in the Argentine

Buenos Aires, April 27.

The Nazis this week brought suit in civil courts here against United Artists and Clemente Lococo, operator of Cine Opera, after forcing the withdrawal of the British-made 'Big Blockade' from the Opera screen.

The suit, asking 20,000 pesos damages, charges that sequences from a UFA newsreel, seized some time ago by the British, were inserted into the film with the commentary changed to 'create hatred.' The court ordered the film yanked from the theatre's screen pending the outcome of the suit.

This is the first such action ever brought locally. Both moves appear part of the plan for intensification of the Nazi film drive here. The draw of Nazi films has been declining steadily while the boxoffice of stronger U. S. pictures has continued increasing, many of the American films getting by with surprisingly few cuts.

Warners to Distribute 'Heart of Nation' in S.A.

Warner Bros. has announced that it had acquired distribution rights for 'Heart of a Nation,' French-made feature, for the Central and South American territory. It was one of the final films completed in Paris before the Nazi occupation.

Film reached here after it was smuggled out of France, where it was hidden underground for more than a year.

Con. Amus.' $33,340 Net

Montreal, April 27.

Confederation Amusements, Ltd., operating neighborhood theatre chain in and around Montreal, reports net profits of $33,340 for year to Dec. 31, 1942, versus $37,200 in 1941. Gross revenue from theatres was $621,852 in 1942, against $565,117 in 1941, and other income $24,622 vs. $20,844. Apparent decrease in net is due to heavy increase in amusement taxes, which were $161,524 against $121,833. Total taxes were $216,513, against $178,692.

Bond interest requirements of $22,930 are shown covered more than 2½ times. Preferred dividends paid totaled $32,184. Balance sheet as at Dec. 31, 1942, shows current assets of $77,511, against current liabilities of $22,437.

Carl Mayer Skeds 2 For London Filming

London, April 10.

Carl Mayer, who, in pre-Hitler days, made such films as 'The Way of All Flesh,' 'Doctor Caligari' and 'The Last Laugh,' and whose film-producing company in England has been inactive for the last year, is skedded to do two films shortly.

First will be 'No Star Is Lost,' with Eric Portman, Hugh Sinclair, Ann Dvorak and Leslie Fenton. Shooting starts in June, with Brian Desmond Hurst likely to direct.

Second pic is to be an adaptation of Oliver Goldsmith's 'She Stoops to Conquer.' Script in its present form was submitted to Vivien Leigh, but she turned it down.

Backers of company are McKenzie Hay, uncle of Ian Hay, and Captain Jones, both 'City' (the London Wall street) brokers, who finance some of Jack Hylton's ventures.

Mexico Gets Raw Film Over Arg.

Washington, April 27.

Reports here are that the Argentine film industry will receive from the U. S. probably 50% or less of 1943 request for raw film. The Argentine industry, biggest in Latin-America, has asked this country for something in the neighborhood of 40,000,000 feet. What it is likely to receive, providing there is no change in its political stand for the remainder of the year, is between 17,000,000 and 20,000,000 feet.

This would be the deepest percentage cut handed out to any of the Latin American producers. By contrast, Mexico, chief competitor of Argentina, will be very well taken care of.

Priestley's 'City' Seen Questionable in London

London, April 27.

J. B. Priestley's Utopian fantasy, 'They Came to a City,' which opened April 21 at the Globe theatre, was cordially received by the opening night audience, but it's questionable if the average theatregoer will appreciate it.

Its chief merit lies in the splendid acting, with the veteran Ada Reeve contributing an outstanding performance.

Mex Boothmen Win Raise

Mexico City, April 20.

Projectionists of four of the leading second-run cinemas here—the Roxy, Pricipal, Alhambra and Estrella—scored one of the biggest labor victories in the history of the local cinema when they compelled their employers to grant them a 40% wage boost.

Hike means that the cinemas' projectionists now enjoy the highwater daily pay for here of $23 (Mex) ($4.80 U. S.) for week days and twice as much for Sunday and holidays.

Maas in Latin Tour

Irving Maas, assistant to Murray Silverstone, vice-president in charge of foreign distribution for 20th-Fox, left on an extended tour of company branches in the Latin-Americas over the weekend.

Jarrat With ABC

London, April 27.

Arthur Jarrat, formerly ace booker with Gaumont-British, likely will accept an executive post with Associated British Corp., in which Warner Bros. recently acquired an active interest, according to reports here.

Jarrat has had offers since leaving G-B.

'CAIRO' $6,300, 'ICELAND' $5,500 IN BUENOS AIRES

Buenos Aires, April 16.

Continued droop at B. A. first-run ticket windows this week, with only two pics going above the 20,000-peso (U. S. $5,000) mark. 'Cairo' (M-G), first Metro film to be released at the Lococo house, was pace-setter with o. k. 25,000 (about $6,300). 'Iceland' (20th) at the Rex was somewhat under with 22,000 (about $5,500).

Other estimates, all given in Argentine pesos, currently at about 27c U. S., follow:

Ambassador (Lautaret & Cavallo) (1,400; 2.50; 2.00)—'Cuando Florezca el Naranjo' ('When the Orange Blossoms Bloom') (Argentine made). Solid holdover with about 15,000. Last week, neat 25,000.

Ideal (Lococo) (950; 3.00; 2.50)—'Now Voyager' (WB). Holding steady pace with estimated 14,000 on fourth week. Last week, 17,000, and will run one more.

Rex (Cordero, Cavallo & Lautaret) (3,305; 2.50; 2.00) — 'Iceland' (20th). Fairish 23,000 with indifferent reviews not helping. Last week, 'Pride of the Yankees' (RKO), o.k. 32,000.

Ocean (Coll, Gatti & Cia.) (2,800; 2.00; 1.50)—'Street of Chance' (Par). So-so 17,000, which is not bad, considering. Last week, 'Flight Lieutenant' (Col), weak 12,000.

Opera (Lococo) (2,400; 2.50; 2.00)—'Cairo' (M-G). Pace-setter of the week with about 25,000. Last week, 'Jungle Book' (UA), solid 23,000 on second week after wow 47,000 on opener.

Monumental (Col. Gatti & Cia.) (1,300; 2.50; 2.00)—'Moscow Strikes Back' (Russian made). Neat holdover with 14,000 for the second stanza after initial 20,000.

Normandie (Lococo) (1,400; 2.00; 1.50)—'Holiday Inn' (Par) with repeat week of 'Nightmare' (U). O.K. 12,000 for first week of pop-price run. Last week, 'Nightmare,' alone, opened with 16,000.

Broadway (Lautaret & Cavallo) (2,853; 2.50; 2.00) — 'Son Cartas de Amor' ('They Are Love Letters') (Sono, Arg. made). Pretty good 11,000 for first week of pop-price run. Did 18,000 on opener at Ocean. Last week, 'Capitan Veneno' (Arg. made) fair 12,000.

Suipacha (Lococo) (950; 2.50; 2.00) —'Mrs. Miniver' (M-G). O.K. 12,000 for second week of pop-price switchover to this house. Last week, 15,000.

Hylton Revue Cast

London, April 10.

Complete cast for 'Hi-De-Hi,' the new Jack Hylton revue, comprises Flanagan and Allen, Florence Desmond, Eddie Gray, Wilson, Kepple and Betty, Medlock and Marlow, and Gwen Catley.

Although no West End house is mentioned after out-of-town tryout, it's understood it goes to the Palace, where the Tom Arnold-Lee Ephraim-Jack Hulbert musical, 'Full Swing,' is current.

Wendy Toye is staging the dances, with Robert Nesbitt as over-all director.

American Picture Firms Fear Spread Of Aussie Rental Ceiling to Other Mkts.

One of the basic reasons U. S. distributors are so earnestly contesting the allegedly arbitrary setting of film rental ceilings in Australia is that the American picture industry fears the same restrictions may extend to every section of the foreign market. Foreign managers are satisfied with the manner in which the ceiling arrangement has worked out in Canada but are still highly skeptical about a picture rental ceiling arrangement in all foreign countries. Politico aspects of such setups, with local officials invariably salving native exhibitors, are feared mostly.

With wartime conditions used as a leverage, distributors realize that such ceiling regulations will be difficult to get rid of after the war. Ceiling laws invoked in a number of countries would encroach on the principle of doing business in the foreign market, executives aver. It would mean, where the ceiling regulation is arbitrarily enforced, the elimination of the usual law of supply and demand methods for a regulation assuaging only the local exhibitor, it is pointed out.

Stress 'Cooperation'

'Unfairness' of the price ceiling on American rentals in Australia, despite American 'cooperation' with the government and the Aussie picture business, is expected to form the basis of the brief submitted soon by U. S. distributors to the Australian government. A 30-day extension was granted to file the brief.

How the American picture business has collaborated on all war loans by subscribing heavily, spent more than $50,000 on special films to aid the Austerity (loan) campaign, has shipped in all its product while at the same time paying high customs fees and taxes—all this will probably be pointed up. It will be emphasized that all this was done despite the fact that Australia has failed to unfreeze all U. S. distrib rental revenue although Great Britain did so last fall.

The Australian price-fixing commission is attempting to force American distributors to retain the same rentals, both flat and percentage, that prevailed in April, 1942, despite a big upbeat in theatre business. Ruling as laid down tentatively also would prevent U. S. distribs from seeking percentage contracts where flat rentals prevailed in April last year.

See Odeon Set to Buy 8 British Pic Theatres

London, April 10.

The big film theatre circuits are still after the smaller ones, with bidding high.

Latest due to be absorbed are the West of England circuit of eight supers at Bath, Bristol and Swansea, which are practically sold to Odeon. Latter has also purchased the Granada, Dover.

As a counter move, Associated British Picture Corp., which is partly owned by Warners, is amidst a deal to acquire the Clift circuit of 18 supers, situated in Birmingham and its environs.

These deals are said to involve over $4,000,000.

Coward Preps London Season

London, April 10.

Having fully recovered from the flu, Noel Coward starts his London season of his plays on April 26 or thereabouts, at Haymarket theatre, replacing Vivien Leigh in G. B. Shaw's revival of 'Doctor's Dilemma.' Although latter is in its second year, it's still doing good biz.

Reason for its removal is Miss Leigh's contract with Two Cities Films for picture, which is already behind schedule due to persistent success of 'Dilemma.'

Coward's season will be for 12 weeks only.

Current London Shows

London, April 27.

'Abraham Lincoln,' Playhouse.
'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Brighton Rock,' Garrick.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Heartbreak House,' Cambridge.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Live for Love,' Phoenix.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Quiet Week-End,' Wyndham's.
'Rebecca,' Scala.
'Showboat,' Stoll.
'Sleeping Out,' Piccadilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'They Came to a City,' Globe.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.
'What Every Woman Knows,' Lyric.

London Review

It's Foolish but It's Fun

London, April 1.

Prince Littler production of revue in 16 scenes; devised and staged by Douglas Furber; features Jimmy Nervo, Teddy Knox, Phyllis Stanley, Bruce Carfax, Nancy Burne, Guy Fielding, Arnaud & Peggy, Pamela Foster, Frank Holloway, Roy Jefferies, George Carden, Billy deHaven, Danny Page; music by Vivian Ellis, John Ridley, Marc Anthony, Fred Prisker, Ralph Reader; musical numbers arranged and staged by Buddy Bradley, ballets by Andree Howard; at Coliseum, London.

'It's Foolish But It's Fun' is really asking for it with such a title. Definitely, it is foolish, but it isn't funny. However, it has class that persists throughout, despite the efforts of the comics.

The large section of the presentation is ballet and other forms of dancing, without which there is little to entertain. The terpsichorean section is powerfully augmented by skillful artists, artistic scenery, beautiful lighting and costuming. Between these eye feasts there are banal sketches, pathetic but generally instill a modicum of fun into the lines allotted them, throwing them back on the old and tried surefire bits with which they made good in the variety programs of a decade or more ago. A lot of money must have been spent on this spectacle. Jolo.

Critics' Feud

Continued from page 1

existence' because of the manner in which the winner was named. Rascoe didn't object to the 'Patriots' award, but contended that when the two-thirds rule was dropped in favor of a simple majority, the general idea of the voting was abused. He favored 'The Skin of Our Teeth' (Plymouth) and pointed out that on the first ballot there were six other votes for that play, the first ballot giving seven votes out of a total of 18 to 'Patriots.'

WT man criticized those who originally voted for 'Teeth,' feeling they couldn't make up their own minds and were swayed by other members. Rascoe then gave his idea of the season's best plays: 'Teeth,' best play; 'Dark Eyes,' best comedy; 'Kiss and Tell,' best farce; 'Oklahoma,' best musical play; 'Something For the Boys,' best musical comedy, and 'Roslinda,' best operetta.

Anderson, president of the Circle, responded the following day by observing that perhaps it was part of his duty 'to pour oil on Rascoe's troubled ego...he seemed determined to pick a row with anybody except himself (which would be constructive)...I beg him to exclude me from combat. I'd rather die laughing.' Anderson then chided Rascoe for 'incorrect' statements about the Circle 'from the depths of his ignorance.'

The argument with Gibbs started when Rascoe charged that the magazine reviewer was lifting his reviews from the WT. He claimed he had set a trap for Gibbs and caught him. New Yorker critic remarked that if he was inclined to piracy 'it wouldn't be from the poor box.' There, too, was an interchange of letters between Anderson and Rascoe, former regarding the communication as 'childish.'

Great Britain Mulls Picture Revivals As Means to Conserve on Raw Stock

Washington, April 27.

Revival of old films in order to save raw stock is under serious consideration in Great Britain, the U. S. Department of Commerce reports here. This is one of a number of major suggestions to cut raw allocations to private producers by 25%, similar to the cut already in operation in this country.

Another plan to save film includes fewer daily showings and elimination of continuous shows, to prolong the life of each print.

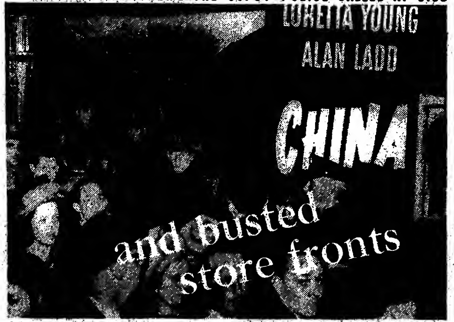
In a move to stimulate motion picture production in Paraguay, the South American nation has just placed all production and exhibition of entertainment films and newsreels under Government control.

Paraguayan Government is granting concessions to domestic producers and is requiring exhibitors to give preference to Paraguayan-made newsreels. Those engaged in film production in the country are allowed to travel freely, and established companies will be permitted to import production equipment duty-free. Filming of Government activities will be encouraged.

LINE STARTS FORMING AT 4 A. M. — GROWS TO 4000 BY OPENING

COMES THE DAWN—COME THE COPS! POLICE CALLED AT 5:30

30 RESERVES ARRIVE AT 7 A. M. TO HANDLE BLOCK-LONG CROWD



OPENING ADVANCED TO 8:30 — 4000 SEATS FILL LIKE MAGIC!

To Stage The Biggest, Wildest Premiere In Broadway History for Paramount's

ALL N. Y. PARAMOUNT RECORDS FALL

Frantic Lines 4000-Long Brave Broadway Storm From Dawn To Midnight To Hail "The Most Amazing Star Since Valentino"

SENSATIONAL CROWDS MAKE HEADLINE NEWS IN N.Y. PRESS • DOORS NOW OPEN 7 A.M.

With **WILLIAM BENDIX** • Screen Play by Frank Butler • Based on a Play by Archibald Forbes • Directed by **JOHN FARROW**

Harry James Jive-Bombs the Hepcats Into Individual Riots at N. Y. Par

By ABEL GREEN

The N. Y. Times made Harry James' riotous business at the Broadway Paramount a feature story, by three different byliners, each taking a new approach but all adding up to the same thing—to wit, that the new Pied Piper to the b.o., Hot Horn James, was something out of this world to the pantywaisted and zoot-suited mob.

As a boxoffice article there's no question about James' jive-bombing. Ever since last summer, he's been the idol of the adolescents. And whatever the savants have to say about his aphrodisiacal music, a closeup of what he does to young America on and off the hoof is something that can 'only be appreciated with one's own eyes.

The riotous opening day (Wednesday), with kids lining up at 4 a.m. with lanterns, and the successive Thursday and Friday, has now been fully recorded.

But get a load of it yourself, and stand down front on any side aisle, and see how James sends 'em. For one thing, they park their coats—nice kids too, they are—and shag and mooch as James' jivers give out. Their surreptitiousness in dodging the ushers is a phenomenon that's only for the psychologists. It's akin to adults who might be doing a romantic sneak in some hideaway rendezvous. Here it's manifested by the early-teen-agers blowing off steam on the hoof.

Perhaps it's better thus. There's something healthier about this manifestation of unbridled juvenile spirit than what we now look back upon as Prohibition's Jazz Age—the era of F. Scott Fitzgerald's flippers and flappers with their bell-bottomed trousers and above-the-knee skirts, fortified not a little by bathtub vintage gin.

If James' and Krupa's and Goodman's and Spivak's and the Dorseys' and all the other exponents' combined jive does nothing more than send the World War II crop of youngsters into frenzied jazzique hoofology, that's innocuous.

'Call it war jitters, call it a pre-Tunisian war manifestation, call it anything,' says the N. Y. Paramount's managing director, Bob Weitman. 'I call it young America. This is what the youngsters from coast to coast go for. Forget the boxoffice; that we almost take for granted on anything nowadays, although James will hit a non-New Year's week attendance and money record this week.

'Nor is this new. This is really a renaissance of the same thing as occurred in 1939 with Benny Goodman. It was dormant for a spell, but the kids' matinee loyalty to all the bandshows before and after Goodman, and up to the manner in which the James Boys are holding up the boxoffice (no pun, there!), is certainly evidence to all of us right along that this is what the American boys and girls want.'

Sends 'Em All

That it's not regional is patent. On weekends the classy-chauffered cars still come in from the Westchesters, and they're just as enthusiastic if, mayhaps, not as physically demonstrative as the Brooklyn and Bronx nickle-subway trade.

The Brooklyn kids seem most rabid. But Brownsville or Bronxville, they're stylized in their attire and reaction. The girls all look neat, with the standard blouse and skirt getup, plus socks and comfortable sport shoes. The boys are in the standard modified zoot getups, not as Harlemesque as might be expected.

They follow the radio disk jockeys loyally and glibly reel off just how the bands rate in jukebox sales. They follow the bands rather than the tunes in their disk buys, although, with unusual discrimination, observe 'usually the song and the hit band go together'; unless it's some exceptional trademarked thematic, such as James' 'Two O'Clock Jump' which, incidentally, is the blow-off at the Paramount and positively sends 'em.

This is when the ushers and Weltman's asst. managers are virtually swamped. The kids stomp in the aisles and appear to be on the verge of frenzy when the playing of the Anthem brings them to attention.

Actually it only chases 'em downstairs for a smoke. At the midafternoon show one group admitted this was their third-time-around 'and if the picture was better we'd stay some more.' Another group of cute girl kids only confessed to twice and they 'may stay some more,' because they observed that the comedian-mimic, Dave Barry, had changed some gags, and that James' femme vocalist, Helen Forrest, and the terper, Evelyn Farney, also changed their costumes. But the gag-telling was a brutal thing for Barry: they told him the toppers ahead of himself and he wasn't kidding when he said, 'I'll go cuh-razy this week.'

Rough on Ushers

Meantime, the ushers go nuts, unsure of themselves as they race down the side aisles and tell the kids, with not too convincing firmness, 'If you want to dance go to a ballroom.' The kids mildly sass 'em back; or say, naively, 'we just got here'; or just play hide-and-seek with the law-and-order enforcers. (More seriously, on the topic of the law, the extra detail of cops, in and outside the theatre, is seemingly helpless; one had his ribs broken—he didn't know it until later, and the McBride's theatre ticket office, now has a boarded protection on, after having its windows cracked by the human pressure opening morning.

How these youngsters can get away from their homes at the ungodly 4 or 5 or 6 a.m. is something that's individual case history. 'Oh well, Wednesday was a Jewish holiday,' said one hepcat of 14. 'Oh, Thursday, well we just didn't go to school,' another confessed. As for the next day, 'Well, you know, today's Good Friday, so there's no school; besides my mother gets so much phonograph and radio-playing home she's glad to get me out of the house.' This answers why they dance in the aisles (at 44c, 66c and 99c admissions, even in the prenoontime) when they can hoof their heads off at home, in peace, unworried and unharried, to their home phonographs—excepting that mama no like.

As for James, his team of eight brass, six reeds, 10 strings and three rhythm just do their job, grinding out six and seven shows, and it seems that all the kids live for is the finale 'Two o'Clock Jump.' Buddy Moreno, his vocalist, also gets favorable response.

The intervening Golden Gate Quartet do their business-like chores, but at the matinee sessions they're just one-to-fill (get much more respectful appreciation, as is their just deserts, at night when there are more adults).

The convincer to manager Weltman was that opening show, when six couples stormed the stage, got onto the rostrum and hoofed to 'Two O'Clock Jump.' One of them was a young marine. He was as frenzied as any.

But came the 'Star Spangled Banner,' and he was a new man all over again—a fine soldier, rigidly saluting the flag. And that went for all the kids. The national Anthem is a back-to-life realization of the serious side—and a cooler-offer.

Oh, yes, 'China' (Par) is the feature, reviewed in 'Variety' March 24, 1943.

STANLEY, PITT

Pittsburgh, April 23.

Xavier Cugat Orch (18), Lina Romay, Raul & Eva Reyes, Gene Sheldon, De La Cruz, Cugat Choir (9); 'Hangmen Also Die' (UA).

Flesh portion of bill at WB deluxer is practically a quickie, due to length of picture, 'Hangmen Also Die' (UA), which runs 135 minutes. Sounds like a screwy booking here, particularly for Easter Week, since it precludes the possibility of any turnover. House can't even get the usual five shows in on Saturday or Easter Monday, despite fact that the Xavier Cugat unit, with one outside act, Gene Sheldon, is limited to 40 minutes. Added to general mystery about this combo is that 'Hangmen' is certainly no picture for children and, with a holiday, there's bound to be a flock of kids show-shopping.

At any rate, Cugat makes every minute of the brief stretch allotted him count. And Sheldon, of course, is tying things into a knot, as usual, with the act he's been playing for years. There's something about the banjo-playing panto artist that doesn't pall, and his routine has the virtue of seeming perennially fresh and wholesome. He's assisted by Loretta Fischer, who comes on for a few minutes near the end.

Cugat lineup includes, in addition to Lina Romay, his sexy singer; De La Cruz, patterned vocally after Desi Arnaz, and Miguelito Valdez, pair of Cugat alumni, but not in their class; Raul and Eva Reyes, classy rhumba dancing kids who are always surefire, and mixed choir of five men and four girls, three regular fiddles (several others double on the strings in certain numbers), four saxes, three trumpets, bass, drums, xylophone, a bongo-pounder and couple of maracas shakers. Repertoire, of course, is strictly in the Latin-American idiom, with the featured numbers being 'Chiu-Chi' and 'Brazil.'

Cugat himself has developed into a corking stage personality, and even becomes something of a comic in his introductions. The Reyes and Miss Romay click heavily for him, with the former going in for some marathon shakes that's a perfect illustration of spontaneous combustion and perpetual motion, while the Romay dame, plenty oomphy, has a voice that's filled with shivering seductiveness. For a finish, entire lineup comes on for a conga line, with Sheldon on the end of it gathering flock of laughs with some more panto.

Cohen.

ADAMS, NEWARK

Newark, April 23.

Charlie Spivak Orch (17) with the Star Dusters (4), Belett & English Bros., Val Irving; 'Clancy Street Boys' (Mono).

So-so setup this week, band being augmented by only two additional acts and entire layout flashing on and off in 45 minutes. Show leans heavily on Spivak's band, outfit turning in a competent send-down job and clicking with the local rugcutters.

Orch opens with two Irving Berlin oldies, 'I'm Forever Blowing Bubbles,' and 'How Deep is the Ocean,' finishing the set with Schubert's 'Serenade.' Numbers all feature Spivak's terrid trumpet, maestro tooling the horn with clean-cut finesse. Spivak also gets in some hot licks in 'Let's Go Home,' a smart arrangement that goes over big.

Vocal end is handled by the Star Dusters, quartet made up of three boys and June Hutton, sister of Ina Ray. Harmony is spotty and cadence is irregular and lacking in distinction. When caught, Star Dusters offered 'Touch of Texas,' 'Moonlight Mood,' and 'People Like You and Me.'

Belett & English Bros. tee off the opening act with some plain and fancy acros, comedy turn going over fairly well. Act would be improved if the mugging were cut down and the comedy built up. Too many trite situations.

Val Irving's single also suffers from too many vaude cliches and mother-in-law gags. Guy's radio mimicry is good, however, and his jitterbug takeoff is an ace laugh catcher. Went over strong. *Jona.*

CHICAGO, CHI

Chicago, April 24.

Four King Sisters, Bob Williams, Oxford Boys (2), Anthony, Allyn & Hodge, Shirley Dickinson, Chicago Theatre Ballet (16); 'Happy Go Lucky' (Par).

Current bill, headed by the Four King Sisters, here not so long ago with the Alvino Rey Band, marks the return of the Chicago Theatre Ballet in two attractive and nicely routined numbers. They open with 'Parade of Martial Miss America,' with the girls dressed as Waacs, Waves, Spars, etc., and Shirley Dickinson singing special lyrics to 'Easter Parade,' switching it to 'Victory Parade.' Midway through bill they do a number dressed in radium-treated costumes which gives an unusual twist to the proceedings.

Anthony, Allyn and Hodge have the audience believing they are in for a routine of ballroom dancing, but switch suddenly into the comedy mixup adagio stuff. Latter bit gets its share of laughs although it seemed a little stretched out.

Oxford Boys, who were a trio the last time they played here and now a duo, sock over a generous amount of rhythmic impressions, including Henry Busse, Harry James, Kay Kyser, Fred Waring, Horace Heidt, the Dorseys and others, leaving to resounding applause.

Bob Williams, doubling from the Palmer House, drew plenty of laughs trying to put his contrary dog through some tricks which never materialize. Sells the act expertly and chalks up a hit.

The King Sisters harmonize on such tunes as 'Why Don't You Do Right?' 'As Time Goes By,' 'Keep Smiling' and 'I Said No' in their usual fashion to big response. Then they step to side of stage to sing 'The Rosary' as curtains part to reveal a lighted church window as the chorus comes on carrying lighted candles. A sock finale. *Morg.*

GAYETY, MONTREAL

Montreal, April 26.

Ginger Healy, Joe Freed & George Rose, Louise Shannon, Brown & Lee with Lila McGee, Wynne Twins, Boo Lavon, Bill Kennedy, Cleve & Keller, Al Gilbert Line (15), Howard Orch (9).

Anniversary week at this theatre currently commemorates year of vaudeville, after many years of vaudeless entertainment in this city. Teeing off in hottest summer in years and followed by coldest winter of the century, it overcame these handicaps and from all indications looks here to stay.

Current show is much above average with several acts having to beg off after prolonged applause. Comedians Joe Freed and George Rose in particular were solid with their smart patter and cleverly built up scenes. Louise Shannon also rates a bow for a snappy tap that went over big.

Brown and Lee, foiled by Lila McGee, were the first of the acts to stop the show. In Indian makeup, they have a bright line of patter and a knockabout routine which wowed the crowd, but their payoff was a turn with soft shoe dancing, singing and clever gags. Wynne Twins, a big guy and n midget, had the fans whistling and stomping. It's the kind of act the payees here like.

Ginger Healy, attractive redhead who sings acceptably and dances above level of average tease acts, also has what is needed to put her across. Boo Lavon does a half male, half gal act that won a big hand.

Cleve and Keller, xylophonists, have a snappy act which garnered them a begoff finish. Bill Kennedy sings and doubles in comedy turns.

The Al Gilbert Line, all eye-fillers, are improving all the time in their routine steps and their wardrobes are neatly varied and rich in appearance. The Len Howard orch is amply adequate to all calls. Capacity house at opening matinee. *Lane.*

EARLE, WASH.

Washington, April 24.

Mario & Floria, Gene Marvey, Roxyettes, Jo Lombardi's House Orch; 'Edge of Darkness' (WB).

Harry Anger has 36 minutes to fill on the stage, and he makes every second count. Show opens with an Irving Berlin album. All the top numbers have been grouped with Lombardi's band doing justice to the tunefulness. Trailers part for 'Easter Parade,' with the Roxyettes emerging from a Gay 90's millinery shop in sky pieces of the period. They intro Gene Marvey, heard here recently at Constitution Hall as a Sigmund Romberg soloist.

Marvey gets nothing on 'Black Magic,' not suited to his voice, but in going into some of the George Gershwin romantics he had the girls audibly sighing. Then 'Loch Lomond,' which is perfect for his baritone, followed by 'Pretty Girl Is Like a Melody,' aided by the Roxyettes, who parade the aisle in fluffy gowns and get the spotlights. Heavy applause and could have stayed longer.

Mario and Florio use the full stage. They're a corking dancing team, with the girl as fluffy as a feather in the twirls and swings. They work hard and wound up with 'Turkey Trot' in the original and swing version. Roxyettes on again in costumes reminiscent of Easter lilies, with an appropriate dignified dance. For lighting, color and movement this show is tip-top. *Arke.*

APOLLO, N. Y.

Earl Hines Orch (17), Sarah Vaughn, Spick & Span, Bill Bailey, Billy Ekstein, Jim More, Vivian Harris, George Wiltshire; 'Stand by All Networks' (Col).

This week's bill clicks solidly with top orch, song and dance talent. Especially standout are the Earl Hines aggregation, Sarah Vaughn, Bill Bailey and Billy Ekstein.

Hines keeps to the background but his combo is way up front with its deft arrangements of 'Easter Parade,' 'Old Mill Stream' and first-rate accompaniments. Miss Vaughn, who also doubles as orch pianist, gets the benefit of this top support in her sock deliveries of 'Soldier Boy,' 'Here I Go Again' and 'Baby, Baby, Baby' that are soft and soothing. Ekstein, whose voice is as smooth as his appearance, maintains the high vocal standards with 'Brazil,' 'As Time Goes By,' and 'Black Magic.'

The dance department is all Bailey's. Latter, who appears in 'Cabin in the Sky,' filmusical, demonstrates his Hollywood rating with first class hoofing. Tops is his impersonation of Bill Robinson. He also has an amusing line of patter. Spick and Span, boy and gal tap team work hard but fail to get results.

Comedians Jim More, Vivian Harris and George Wiltshire garner plenty laughs with their takeoff on 'Little Red Riding Hood.' Biz excellent for Friday (23) dinner show.

CAPITOL, WASH.

Washington, April 22.

Dave Elman's Hobby Lobby with Howard Klein, Francis Abella, Shirley Wayne, Ken Whitmer, Glenn Camp, Art Brown, Sam Jack Kaufman's Orch, Lynn Allison, Rhythm Rockets, 'Moon Is Down' (20th).

This is the best show Gene Ford has assembled in a long time. It's far off the beaten path, with acts brand new to F street. Applause Thursday night was terrific. Show opens with a George Gershwin medley, using full-stage resources, couple of fine voices, dancer and Rockets. Fague Sprigman and Lynn Allison carry the vocals, which include 'Embraceable You,' 'Of Thee I Sing' 'Lady Be Good' and winding up with a Springman-Allison duet, 'Bess, You Is My Woman.' 'Rhapsody in Blue' used Burrus Williams for piano solo, with Mimi Kellerman and Rockets transposing it into lyrical movement. Classy overtures won loud salvos.

Dave Elman's Hobby Lobby is different. Impresario m.c.'s without great polish, but his acts are all good. Ken Whitmer proves a corking oneman band. Francis Abella introduces a parrot which not only talks to cue, but actually does imitations. The Filipino has his pet bird exceptionally trained. Shirley Wayne offers the grotesque violin playing featured in 'Hellzapoppin.' Glenn Camp intros piano-playing dog, who thumps out the notes of 'Home, Sweet, Home,' then leads blind canine off by a leash. Elman builds this up for emotional wallop by asking applause be restrained until dog leaves stage. Dude Kimball panics the house with musical instruments made out of plumbing supplies. With Art Brown's Easter songolog this 55 minutes registered as A1 entertainment, worth all the applause it received. *Arke.*

ROXY, N. Y.

Tommy Tucker Orch (15) with Don Brown, Amy Arnell, Kerwin Somerville; Marty May, Victor Borge, Roxyettes, Roxy Orchestra directed by Paul Ash; 'Hello, Frisco, Hello' (20th).

With certain deletions and insertions this show is a holdover from the previous four weeks, with 'Hello, Frisco.' Tommy Tucker's orchestra replaced Chico Marx's (Marx couldn't stay due to prior commitments), and Victor Borge was added. Latter completed a stay at the Capitol, N. Y., April 15 and a week later opened here on a contract that predated the Cap's, but fact that Borge is signed to Metro for films and they wanted him at the Cap first induced the Roxy to let him go and take him for this one week. Jimmy Dorsey opens today (Wednesday).

Perhaps the outstanding feature of this show is the abrupt switch in styles by Tommy Tucker's orchestra. Formerly a sweet band, the leader is placing emphasis here on 'beat' music and it's not becoming, and probably disconcerting to fans. Certain amount of jump stuff is fine for any combination addicted to sweet stuff, but no sugary band has ever successfully made itself over into a jump combo, and Tucker is making a mistake in brushing off what his band has become identified with, especially in such a showcase as the Roxy. Band itself—five brass, five sax, four rhythm—is decidedly improved.

Opening with a brief, untitled rhythm melody, Tucker then brings on Don Brown, baritone, a good-looking boy with a greatly improved voice and nice style. He does 'It Can't Be Wrong' and 'As Time Goes By,' both with too-loud backgrounding. Later in the show he brings on Amy Arnell, a singer whose vocal reputation is based on a song ('World on Fire') rather than ability and she does the lone entry ('Papa's in Bed With His Britches On') which spotlights Tucker's past. Miss Arnell also does 'Johnny Zero.' Only in one brief spot does Tucker use the Voices Three, etc.

Remainder of the bill insofar as Tucker is concerned is 'Blue Skies,' during which the drummer is spotlighted in one of the silliest burlesques of a hot-drum break ever staged.

Marty May's the m.c., a holdover. He offers some pretty worn gags, for which he politely apologizes, but on the whole the audience goes for him solidly, particularly for imitations of a 'belching baritone' and a balloon-breasted prima donna.

Borge is also successful with his 'phonetic punctuation' routine and the piano bits. It's virtually the same act done at the Capitol, with the exception of brief bits of business, and audience reaction is strong.

Production accompanying the acts is, of course, chopped up by the acts pulled out. What transpires, however, is the usual Roxy brand of color and taste. Opening number and a prolog to the film are particularly agreeable. In this bit Kerwin Sommerville, Tucker's sax-singer, gets t quick break.

Biz good. *Wood.*

TOWER, K. C.

Kansas City, April 23.

Cyril Smith, The Elgins (5), Ada Lynne, the Rhythmettes (3), Donna Snoddy, Tower Orch with Jack Park & Marilyn Ballinger; 'How's About It?' (U) and 'He Hired the Boss' (20th).

Comedy highlights this week's 40-minute stage show of four standard acts, plus the 'Discovery Night' winner and house orch with featured vocalist. Biz over the weekend was up.

Show opens on a seasonal note as orch segues from introductory theme theme into medley of 'Easter Parade' and 'When You Wore a Tulip.' Marilyn Ballinger, pretty brunette warbler, takes the vocals both straight and swing. The girl is working up a nice following with her songs.

Cyril Smith, on later in his own act, takes over as m.c. First on are the Three Rhythmettes in a tap routine. Second spot goes to Ada Lynne, nice blonde, who begins, with a medley of 'Over There,' 'Good Bye, Broadway' and 'Yankee Doodle Dandy' in a fair soprano voice. Next she does a series of imitations of screen and radio stars, one of Martha Raye being her best. Closes with comedy bit about origins of pop dance styles. Off after three bows.

Following nice acrobatic routine by Donna Snoddy, six-year-old 'Discovery Night' winner, Smith gives out with an impression of how little things can start big fights in an English taproom. While the skit may be a little too Continental for many vaude patrons, Smith succeeds in getting a lot of laughs with it. His finale is his 'Old Sow Song.' Participation by the audience in the last chorus helps to send Smith off with a nice hand.

Closing spot finds the Four Elgins throwing hats and juggling Indian clubs. Their hat throwing is neatly done, but their juggling is outstanding, particularly when three of them feed the fourth from three angles. Their cross-fire also is expertly done. The house thought it was tops.

Earl.

STATE, N. Y.

Benny Rubin, Diosa Costello, 3 Novak Sisters, Hit Paraders (Herman Hupfeld, Kay Toomey, Walter Kent, Ruth Lowe), Carolyn Marsh, Adrian Rollini Trio, Stepin Fetchit; 'Reunion in France' (M-G).

Paced by Benny Rubin and Diosa Costello, current stage layout at the State makes, for the most part, an engaging 70-minuter. It could have been cut an additional 10 minutes to provide a swifter pace but even as it stands it's a well-balanced, above-average for this ace Loew spot.

The bill's held together neatly by Rubin as m.c., the dialect comedian also clicking in the next-to-closing slot with an assortment of stories, songs and a tap interval that won him plenty of plaudits. The comedian, who stepped into the State from a brief engagement at the Greenwich Village Inn, could use fresher material for his dialect stories, but he can still sell them for a maximum of laughs. He's a natural for the State audiences.

Miss Costello, the Puerto Rican who can bump with the best of them, was the outstanding click of the show when caught Thursday night (22). She's still working herself up into a frenzy and is demonstrating more lung power than ever. The combination provides satisfactory results. For an encore bit, she puts the Spanish-garbed Rubin through the conga paces for a sock laugh-getter to close the show.

The three Novak Sisters open the bill with an acro-comedy routine which registered stoutly. They're followed by The Hit Paraders (New Acts). Quartet of songwriters dishes out the 'Then I Wrote...' routine that won palm-patter when identifying themselves with their pop tunes, but the numbers themselves could have been sold to more sock response. Herman Hupfeld, who wrote 'As Time Goes By,' and Walter Kent, composer of 'White Cliffs of Dover,' are chiefly responsible for the stanza's punch, with Kay Toomey and Ruth Lowe, who wrote 'Johnny Doughboy' and 'I'll Never Smile Again,' respectively, falling short on the vocal end. Act features radio songstress Carolyn Marsh, who puts across Hupfeld's 'Time Goes By' and also scores on 'Black Magic' and 'Just One of Those Things,' which none of the quartet authored.

The Adrian Rollini Trio, composed of xylophone, bass and guitar, makes for a pleasing combo, with their swing arrangement of 'Dark Eyes' and a boogie-woogle encore particularly good for solid audience response.

Stepin Fetchit rounds out the bill, leaving a totally negative impression with his lazy man turn, which is virtually bereft of any laugh material.

Biz good at last show. *Rose.*

OLYMPIA, MIAMI

Miami, April 21.

Allan Jones, Chester Dolphin & Co., Jeannette Garrette, DeCastro Dancers, Jackie Green, Walter Witko Orch; 'Happy Go Lucky' (Par).

Topping a good bill of entertainment this week at the Olympia is one of Miami's favorites, Allan Jones, and he was received with all the audience had. He didn't let them down but simply and easily poured on his charm and gave the natives a thrill.

Second to Jones in the reception by the crowd is Chester Dolphin and Co., a juggling and balancing act. By injecting good humor and clever work into the act it clicks high.

The six DeCastro Dancers present the usual run of ballroom and adagio dancing. The three males and three females could have eliminated their audience-participation Conga line, which wouldn't be missed.

Jeannette Garrette, local nitery tap dancer, puts on a good performance, which is enhanced by her personality.

Jackie Green puts himself safely over with impersonations and rather ancient jokes. He works hard and regardless of his material got generous audience response.

Harry Reser resigned over a salary dispute just before the new show went on and a hurry call was sounded for Walter Witko, who whipped together a band that under the circumstances did a creditable job. Rough in spots but with every chance of working out smoothly.

Biz excellent. *Laur.*

RKO, BOSTON

Boston, April 22.

Chico Marx Orch (13); Toy & Wing, Frank Gaby; 'It Ain't Hay' (U).

The all but forgotten department of current stage layouts, namely comedy, turns up to the amazement of everybody in the RKO's current bill. It comes late in the show, but it's worth waiting for, and goes a long way to redeeming the steady diet of bands and soporific vocalists.

It starts out conventionally enough. Chico meanders out, gives the band the down beat, and shuffles off into the wings. The band tears through 'Buster's Gang' in a suitably vivid fashion, and then accompanies Kim Kiberly in a couple of vocals, which find favor with the audience. Toy and Wing, more or less introduced by Chico, follow with a pleasing dance routine which includes a jitterbug takeoff, and Mel Torme, a band vocalist who is at least different: In that he refrains from pouring on the treacle, does 'Johnny Zero' and 'Slender, Tender and Tall.'

With band number 'It Ain't Necessarily So,' Chico begins to wake up, and draws laughs with fancy conducting business and his banana-munching routine. Frank Gaby follows up with his balcony heckler and his top-grade ventriloquizing, and by the time he begs off, he's got the show well in hand. Chico follows in his piano stint, and this time he really goes to work. Besides the familiar old keyboard routine, he keeps up a running cross-talk with the audience and the band, and wows them. The finish finds him assisted by one of the boys in the band, who plays the electric guitar and has a neat brand of comedy of his own. They work fine together, and clinch the show to a fare-thee-well.

The Holy Week letdown in biz seemed more than made up by the school vacation, and trade was fine at opening. *Elie.*

HIPP, BALTO

Baltimore, April 24.

Jack Marshall, Rodio Aces (3), Howard-Paysee Dancers (4), Bertay Sisters (2), Gautier's Bricklayers, Felice Iula & house orch (12); 'Flight for Freedom' (RKO).

This is a fast moving and entertaining layout. Jack Marshall is the m.c. besides holding down a slot of his own for his muggling and comedy impressions. Handles the show briskly and paces matters skillfully. Opens with Bertay Sisters, duo of acro workers who punch out some good tumbling, balancing and two-high stuff for a fast getaway. Make a perfect spot for the Radio Aces, up early but socko just the same.

Standard trio gives out with smart vocal potpourries covering radio impressions and varied styles of vocal rhythm backed up by well-tried clowning and timing for effect. Lads have what it takes but press too hard. It's hectic, fast and hard from the blowoff with no let up or change of pace. Could make a perfect spot with the interpolation of some slower tempos in their peculiar style of harmonizing which would serve as a smart pace changer and emphasize better the jive to open and close. Drew some healthy response when caught and put entire setup on a good level.

Howard-Paysee Dancers, two boys and two nice appearing femmes, open with smooth ballroom stuff in formal attire and strip down for a concluding sesh of fast stepping highlighted by some energetic jitterbugging which rings the bell solidly and brings on Jack Marshall for his stint.

Gautier's Bricklayers is a natural this week particularly with the juves away from school and a considerable sock for any audience. Smartly cued pooches work with props in a full stage set and pack considerable novelty and appeal. Made a perfect clincher for this layout with biz when caught Saturday (24) a lockout. *Burm.*

ORIENTAL, CHI

Chicago, April 23.

Smith & Dale, Max and His Gang, Sybil Bowen, Wilfred DuBois, Leon Cyphas, Sunny Hudson, George Roche, Frank Milton, Mary Hollen, line (20); 'Journey for Margaret' (M-G).

Production numbers stand out in the 'Bombshells' unit currently on display. These include the opening syncopated wedding number in which Frank Milton sings and Sunny Hudson and George Roche do a good acrobatic tap specialty. A Panama number, colorful and lively, is led by Mary Hollen with songs by Milton and which serve to introduce Sybil Bowen doing a Carmen Miranda impression. A Gladiator drill number and a patriotic finale are also standouts.

Wilfred DuBois, with a dexterous line of juggling that includes a tennis racket and balls routine, disc on an umbrella and the manipulating of several hoops at one time makes an excellent impression and garnered a healthy hand.

Smith and Dale's 'Dr. Kronkheit' sketch drew plenty of laughs but their banker skit seems a bit drawn out and many laughs were lost in its execution at the show caught.

Sybil Bowen makes her entrance at the end of the Panama number with the Miranda number and then goes into one for the balance of her caricature impressions of a Swedish prima donna, a nurse, Bea Lillie and Mrs. Roosevelt, leaving to heavy applause.

Before the Gladiator drill number Sunny Hudson proves herself an ace control dancer for generous plaudits.

Max and His Gang were an easy click with acrobatics and canine capers. The dogs are well trained and Max contributes several acro tricks and a fine soft shoe routine to excellent results.

Leon Cyphas, colored dancer, was a hit in the next to shut spot with socko hoofing. *Morg.*

MICHIGAN, DETROIT

Detroit, April 23.

Johnny Long Orch (14), with Beatrice Kay, Carr Brothers, Tim Herbert, Gene Williams, Marilyn Day, Phil Brestoff House Orch, with Shirley Anderson; 'Reunion in France' (M-G).

Again using its infrequent vaudeville with canny judgment, the Michigan has spotted in a holiday bill which can trap both the younger hep trade and the nostalgic oldtimer who doesn't mind the Gay 90's corned. Long's band, with nifty arrangements and a nice balance, takes care of the younger fry while Miss Kay does the trick of dusting off yesterday with a gusto that socks home with both factions in the audience.

Long gets his band off to plenty of attention from his familiar theme song, 'Sigma Nu,' through a slick novelty arrangement of 'Black Magic,' into his own spot where his violin is featured in a sock rhythmic arrangement of 'Mighty Lak a Rose' and out with plenty of jive on 'One O'Clock Jump' in which Cliff Leeman, on the drums, and Junie May, at the piano, slice plenty of attention.

Gene Williams baritones a deft 'Blue Skies' while Miss Day, a lively brunet, taking the place of the regular singer, Helen Young, is all over the numbers in 'Rosie the Riveter' and 'You Made Me Love You,' especially scoring with the jitterbug trade.

Miss Kay, who has made several appearances at the Bowery nitery here, hasn't worn out her welcome, going over big with her broad interpretations of 'I Don't Care,' 'The Curse of an Aching Heart,' 'The Band Played On,' 'Tisket-a-Tasket' and for an encore 'Take Me Out to the Ball Game.' Carr Brothers give the bill plenty extra with their merry hand-balancing turn, and Tim Herbert (Herman Timberg, Jr.) clicks with his imitations of a ballroom dance team and jitterbugs.

Show rates the good attention it is getting, with Brestoff's orchestra taking care of the holiday note with a blend of classical and popular Easter songs as Shirley Anderson threads in the vocals. *Pool.*

EMBASSY, N. Y.

(NEWSREELS)

An excellent roundup of the British and American campaigns against Rommel in Tunisia highlights this week's varied and interesting bill of news matter on display here. In addition to action material, the cameras have lensed Eisenhower, Montgomery, Giraud and other leaders in the battle for Tunisia. Tacked to the collection of clips is one picturing Army men enjoying a swim in an ancient pool and another where church services are conducted near old Roman ruins.

On another front effective shots have been obtained of capture of a village by the Russians and strafing of the enemy at close enough range so that onlookers can almost see men felled by bullets. From England come first pictures of a bombing raid on northwestern Germany by American flying fortresses, with fliers reporting on their mission after returning to their British base. Shots of the actual bombing are not so exciting, however, being taken at great height. This is also true of some of the scenes of bombing in Tunisia.

A portion of President Roosevelt's tour of Army camps and bases is covered, but there was nothing on his visit to Mexico last week. F. D. R. also appears in a clip covering dedication of a shrine to Thomas Jefferson.

Balance of the show is of a routine nature, bearing mostly on the war directly and indirectly. Conspicuous by its absence of late, at least one sports item has found its way on the bill here. It's the races at Jamaica, L. I., and the running of the historic Wood Memorial.

Absenteeism is the topic selected this week by Carey Longmire, weekly Embassy commentator feature. He has Senators Truman and Burton with him this week as interviewing subjects. They are members of the special senate committee investigating absenteeism. H. V. Kaltenborn, answering questions each week that have been submitted by patrons, discusses Mexico's army and the prospect of jobs for soldiers after the war.

A March of Time release, 'America's Food Crisis' (20th), fills out. *Char.*

'42 PROFITS TOPS FOR WESTERN MASS. CHAIN

Springfield, Mass., April 27.

The best year in the history of Western Massachusetts Theatre, Inc., was recorded in 1942 for the chain, which runs 16 houses in this state and the Paramount in Brattleboro, Vt. Net profit of $97,820 represents a gain of approximately 50% over the 1941 net profit of $65,411.

Gross income from the chain reached $1,870,498 in 1942, compared with $1,672,548 in 1941 and $1,591,584 in 1940.

New Acts

THE HIT PARADERS (5)
Songs
15 Mins.
State, N. Y.

Teaming up of four songsmiths in the pop tune department, with the addition of radio songstress Carolyn Marsh to help sell the tunes, is not the sock act it should have been. The quartet of songwriters, all seated at pianos in an ambitious production number that includes an assortment of backdrops to fit the tempo and mood of the tunes, includes Herman Hupfeld, who spans the gamut of his creations from 'When Yuba Plays Her Tuba Down in Cuba' to 'As Times Goes By'; Kay Toomey, who wrote 'Johnny Doughboy'; Walter Kent, composer of 'White Cliffs of Dover' and 'When the Roses Bloom Again,' and Ruth Lowe, who wrote 'I'll Never Smile Again.'

Hupfeld and Kent, the latter m.c.ing the act, are chiefly responsible for its sock moments, both capable in the vocal department, but the femmes contribute little or nothing except to identify themselves with their songs. The gals make a nice appearance at the pianos, but shouldn't attempt the vocals. Miss Marsh is a distinct asset, putting across Hupfeld's 'As Times Goes By' to big response. That goes, too, for her warbling of 'Black Magic' and 'Just One of Those Things.'

There have been several acts of this type in the past. *Rose.*

DOOLEY WILSON
Singer
12 Mins.
Greenwich Village Inn, N. Y.

Dooley Wilson, socko as 'Sam' in WB's 'Casablanca,' scored an outstanding hit on his initial night club appearance here last Friday (23). Brought in from the Coast, he clicks nicely with a string of some six songs. Although he was a pianist-singer in the picture, Wilson is strictly a songster at the Inn, using his own colored pianist (who probably dubbed for him in the film). The Negro balladist, though a bit nervous for this date, looks like a terrific bet for both niteries and the stage.

'As Time Goes By,' which Wilson did in 'Casablanca,' is naturally the standout in his array of tunes. Audience really ate this up, insisting on a reprise. He also did 'In My Ole Virginia Home,' which Wilson announced he introduced in the legiter, 'Cabin in the Sky.'

Possessing an infectious voice, Wilson depends largely on typical Negro numbers for his buildup to 'Time.' 'Who Done That—Noah,' 'Play It According to Me,' and 'Just Knock on Wood' were clicks. 'Play It According to Me,' a talky song, relates the adventures of a shy colored poker player. Wilson has an expressive face and knows how to use it.

Herman Hupfeld, who authored as 'Time Goes By,' was on hand to congratulate Wilson, with Time mag thinking enough of meeting to photograph it. *Wear.*

PHIL BRITO
Songs
La Martinique, N. Y.

Brito, former vocalist with Al Donahue's orchestra, and later soloist on WLW, Cincinnati, was brought into N. Y. recently by the Blue network to combat Frank Sinatra on CBS (networks have recently been avidly searching out male voices). Brito was booked into this spot for the same reason, opposing Sinatra, who is at the Riobamba, a few blocks away.

Brito has a good voice, one that ay eventually bring him into prominence, but right now lacks the needed quality ('personality' is probably the word) to bring him exceptional plaudits.

In the course of five tunes when caught, Brito held a dinner crowd quiet for the first two, but after that interest waned and his final number was unnecessary. Beginning with 'So Nice,' he did 'Can't Be Wrong,' 'Black Magic,' Italian version of 'Sorrento' (an outstanding record with Donahue), and 'Heard That Song.'

It was obvious that Brito was nervous this show (It's first important personal). *Wood.*

GEORGIA GIBBS
Singer
7 Mins.
Cafe Society Downtown, N. Y.

Songstress on Camel's Jimmy Durante-Garry Moore (CBS) Thursday night show is duplicating her radio success with this initial appearance at this nitery. Although scheduled to open several weeks ago, a severe case of bronchitis delayed her debut here.

Georgia Gibbs looks a nitery find, her peculiar style of delivery being accentuated by perfect enunciation.

For her appearance at the first show Friday (23), Miss Gibbs used 'It Had to Be You' to open, encoring with 'Mad About Him Blues,' 'How Deep Is Ocean' and 'Get a Kick Out of You.' All were deftly handled.

Besides her skilled warbling, Miss Gibbs is comely, petite and well-groomed. *Wear.*

DOLORES ANDERSON
Songs
10 Mins.
Casbah, N. Y.

Dolores Anderson is a chestnut brown songstress of the 'Continental' school, although not too Frenchy, opening with 'Bab-Ba-Lu' to self-accomp on the maracas, and running a gamut of songs such as 'More Than You Know' (torcher), a Romany Gypsy song; 'I Want My Mama' (Portuguese excerpt), and Cole Porter's 'Beguine.' She fits neatly into a class boite such as the new Casbah on Central Park South which, incidentally, is now being run by the ex-Rainbow Room's Josef and Francois. The Riley Bros., who are repatriated Americans, longtime domiciled in the Basque Pyrenees sector of France, are the owners. Max Cassvan originally promoted the Rileys to bankroll this Algerian-motifed room, but he is now out.

Show is intime, featuring Miss Anderson, plus Carlos Montoya, with his flamenco guitaring; Johnny Johnson, sans his band, on the novachord, and Don Maya's orchestra.

With some vivid personality, such as what Libby Holman did for Arthur Lesser's La Vie Parisienne, this room could be a really big click, instead of the hit-and-miss proposition as now. As soon as a more defined policy is achieved it should go places. *Abel.*

BMI Factuals

Continued from page 4

black market film, using as a model the British 'Partners in Crime.' 'Partners' is not applicable for American use, or it would be on the screens by now.

Both the Army and Navy have gone in strong for the British anti-gossip films for showings to uniformed men. Most pretentious of these, 'Next of Kin,' is now being exhibited publicly under distribution by Universal.

Many of the British training films have been brought here and shown to Army and Navy personnel. For example: 'Ack Ack,' is being handled by the American Women's Volunteer Service; the Navy is using 'Corvettes,' 'H.M.S. Minelayer,' 'Into the Blue,' 'Food Convoy,' 'Steel Goes to Sea'; and others. Army also is using a number.

British have 18 on farming and gardening, several of which deal with the equivalent of the American Victory Garden. While not yet used by any U. S. Government agency, it is expected several will be.

A few, but not many, U. S. factuals are being circulated in Britain, and the British are anxious to get many more, if this country can produce them so as to give the British people a true picture of the impact of war on this country.

British Information Service has nearly 200 of its factuals in this country—nearly all shorts—which are available for use by any American organization. Pix are virtually in 35.

Yvette

Continued from page 1

accompaniment sang everything she could recollect. They even made her sing her signature song. She is thrilled and most happy in her work.'

Yvette, who escaped in the Clipper crash with a slight shaking up and minor bruises, teed off the delayed camp show schedule 'somewhere in England,' with the first show made up of G.I.'s (enlisted men). Performances are being billed as 'Yvette and her G.I. Gang.' She's expected to be joined soon by Grace Drysdale, who, with Gypsy Markoff and Jane Froman was also injured in the crash.

Miss Drysdale is currently in London, but with her foot in a cast. When it's removed she'll team up with Yvette. While Miss Markoff has expressed a desire to start her tour of the offshore bases, it's reported she's undergoing an operation in London for a finger injury which prevents her from playing the accordion she uses in her turn.

Meanwhile, Camp Shows execs have received word that Miss Froman, who sustained a compound fractured leg, has left the Lisbon hospital and will head home soon with her husband, Army Captain Don Ross. Also injured in the crash was Jeanne Lorraine, wife and partner of Rognan. Miss Lorraine is currently on the Coast. Her husband was buried there last week.

"Records at '12 O'clock'!"

"EVERY AMERICAN WILL WANT TO SEE IT..."
—Showmen's Trade Review

"ONE OF THE BEST DRAMAS OF PRE-COMBAT TRAINING."
—Variety

"FAST MOVING, ENGROSSING ACTION, SUSPENSE."
—Boxoffice

"A HEALTHY MONEY-MAKER...A HIT!"
—Hollywood Reporter

"Aerial Gunner"

ONE OF THE SCREEN'S GREAT AIR-ACTION SHOWS TAKES OFF MAY 8th IN GOLD-BRAID PREMIERE AT FAMOUS HARLINGEN AERIAL GUNNERY SCHOOL

Filmed on the Spot at Harlingen with the Cooperation of the U. S. Army Air Force

BIG As Uncle Sam's Own Airdevils Can Make It, In a Brilliant Production From

PARAMOUNT

Starring
CHESTER MORRIS • RICHARD ARLEN • JIMMY LYDON
Directed by WILLIAM H. PINE
Screen Play by Maxwell Shane • A Paramount Picture

Some Drive-Ins Reopening Despite K.O. to Biz Due to Gas, Tires, Etc.

Seriously hampered by the war, the fate of drive-in theatres hangs perilously in the balance, with exhibitor-owners as well as distributors regarding the future as extremely gloomy. However, some operators are going ahead to reopen drive-ins and trust for the best. Others are expected to remain closed, while some have already been or are being demolished in the face of war conditions.

Many factors attendant upon war have struck the drive-ins below the belt and forced closings as well as demolition. Among the park-your-car places that have been dismantled is one at Tucson, Ariz. and another at Montgomery, Ala.

Located on the outskirts of cities or along roads, the drive-ins have been particularly hard hit by the tire problem, car conservation and gas rationing. But no less distressing to operators have been dimouts and war savings time on a national basis. As result of moving the clocks up, with daylight lasting until a late hour in the evening, many drive-ins have been unable to get in more than one show per night. As result, some that are still operating have done as low as $10 a night in many cases.

Loss of Kids

The fact that most of the auto-seat theatres have obtained the majority of their trade from the youthful element who have found them ideal necking spots, is also reacting against them. Kids have given up their jalopies and gone off to war or defense work, thus are lost as potential customers. Additionally, where the folks have a car they aren't letting the kids tour all over the countryside in them for pleasure.

While some drive-ins represent large investments and pay fair prices for film, the majority are so-called last runs or buy pictures that are a year or more old. While distributors regret the conditions affecting the drive-ins, with some having as many as around 40 on their books, on the whole the loss is inconsiderable.

There are approximately 100 drive-ins in this country and had it not been for the war, it is believed another 50 would have been opened since Pearl Harbor. While there are numerous theatres of this outdoors type in New England and the midwest, most of them are located in the south since they are able to operate all-year long or the greater portion of the year. The average accommodation is 400 cars. Single bills are the general policy.

There are only two drive-ins served out of the New York-New Jersey exchanges at N. Y. These are one at Union, N. J., whose owner plans reopening shortly to see how things go, and one at Valley Stream, L. I., which is reported unlikely to operate this season.

Phil Smith, who headquarters at Boston, intends to give his drive-ins around the country a whirl this summer but is reported none too optimistic concerning the possibilities. He owns drive-ins in the Boston territory as well as Cleveland, Milwaukee, Detroit, Cincinnati, Kansas City and Indianapolis.

Among drive-ins that have remained open during the winter is one at Burbank, Calif., but reported that the gross there is off 20%. There are eight outdoor accounts serviced by the Dallas exchanges. Of these, three did not operate this winter and may remain permanently closed. In the opinion of one of the Dallas branch managers, it is just a question of time when all have to shutter.

Dixie Outlook

There are two drive-ins in the Atlanta territory which are not expected to reopen. Several in Florida closed down immediately after gas-rationing went into effect, but one at Tampa has returned to operation, playing double bills on three changes weekly. A drive-in at Chattanooga may also reopen.

In the New Orleans territory four drive-ins have operated through the winter, while three locked up, latter being located at Jackson, Miss.; Shreveport and Texarkana, Ark. These houses are part of the Paramount-Richards (Saenger) circuit, which has managed to keep others going at New Orleans, Baton Rouge, La., and Pensacola, Fla., through the winter. An indie drive-in is being operated at Minden, La.

Out of the Charlotte exchanges four drive-ins are sold, the one at Columbus, S. C., being a part of the Wilby-Kincey circuit. Those at Charlotte and Greensboro, N. C., reopened this month after being shuttered during the winter, but no plans are reported for the one at Durham, N. C. Wilby-Kincey has operated their Columbia outdoor house over the winter months.

In the Boston territory, where there's a flock of drive-ins, several did not open last summer and others closed early after a brief season. Outlook there is reported as particularly glum. Seattle exchanges have only one drive-in on their books, located between Seattle and Tacoma. It has not been open this winter, as in the past.

Among scattered gas-buggy theatres that have reopened this spring in the hopes of eking out a season are one in Chicago and singletons in Kansas City, Indianapolis, Lima, O., and Strasburg, O.

Rochester Reopening

Rochester, N. Y., April 27.

Paul Wittner, Cleveland, was in and made plans for opening the Drive-in theatre May 1 with Gradon Hodges, manager of the Capitol, returning as manager. Loudspeakers have been rearranged to avoid 'noise nuisance,' which caused residents two miles away to take legal action. Manager Hodges is uncertain about his draft status, having appealed his 1A classification.

Ohio Drive-In Opens

Toledo, April 27.

Drive-In on Route 20, one mile west of Maumee, near Toledo, has opened its current season.

ANOTHER N. S. CHURCH CONVERTED TO PIX

Halifax, N. S., April 27.

This war-congested city, which has seen probably more theatres converted into such from churches than any other community, per inch and person, is due for another picture house replacing an edifice.

Although the buyer and seller have been secretive, indications point to J. W. Godfrey, a local attorney, named as the buyer of the site and ruins of the First Baptist Church, representing Odeon circuit in the buy. He is the local Odeon lawyer and did the buying for Odeon when it bought the local Casino from the R. J. Macadam estate, and that taking it from the Famous Players hookup.

Purchase price for the Baptist church site was not divulged. The location is about one city block from the FPC flagship, the Capitol. The seating capacity for a theatre on the ex-Baptist church property, fire visited recently, would be limited, owing to the lack of ground space. However, it is believed a house seating about 1,000 could be erected.

It is known that Odon has been seeking a central theatre site. The Casino, original deluxe house, is in the north end. It seats about 1,160.

During the past three decades, six churches have been turned into picture theatres in Halifax. Late last year, FPC beat out Odeon for the purchase of the local Orpheus, once a church. FPC also won out recently at St. John, in a battle with Odeon over a fire devastated hotel site, as the location for a new theatre.

Hub Parking Ban Seen Unlikely to Hit Show Biz

Boston, April 27.

The old parking-ban bogie has reared its head in the Hub again.

Under consideration—and likely to go through in one form or another—is a proposal by Capt. James T. Sheehan, in charge of night traffic in the downtown area, that night parking be prohibited in downtown streets and in the Back Bay. This area contains virtually all of the film and legit theatres as well as all the night clubs.

Only trucks and 'necessary' vehicles would be permitted to park after sundown. The 'necessary' does not include taxicabs.

It has been pretty well established by now, though, that the great majority of theatregoers come into town now on the rapid transit, and during the strict driving regulations of the winter, business held up well in all departments.

Old Trouper's Day

Hollywood, April 27.

Fifty years in show business will be celebrated tomorrow (Wed.) by Lionel Barrymore. His start in pictures dates back to 1909 with the old Biograph company.

Another milestone also occurs on the same day—his 65th birthday.

Patron's Conviction Of Usher Beating To Cue Control Moves

Washington, April 27.

Conviction of an Office of Price Administration statistician of assault upon an Ambassador theatre usher is expected to have a salutary effect on those who push motion picture control personnel around.

Richard A. Gilman was convicted after assistant U. S. attorney Ray L. Jenkins showed the attack was unprovoked. Walter W. Wittrock, the usher, testified he was struck on the jaw by the defendant in the crowded lobby of the theatre when he put up the guard rope as Gilman and his wife sought to enter the theatre auditorium. Gilman said he struck the usher because he had shoved his wife. The jury evidently believed the usher. Sentence will be pronounced later.

Washington with steady overflows in the lobby finds theatre men worried over how to handle obstreperous customers. Ushers are absolutely forbidden to place their hands upon any patron so the struggle is unequal. The younger element yield to ordinary theatre discipline but sometimes older people resent being controlled by ushers and, if they are young as most of them are, take a sock at the attendant.

Matter came to a head at RKO-Keith's some years ago when a newspaper executive struck one of the ushers and knocked him cold. Usher was blocking his way to a seat. Later in a civil action the usher recovered judgment and the controversy was settled.

All Washington motion picture managements applauded the conviction which was brought as a test case. They hope that publication of the facts will restrain others from annoying ushers who are merely carrying out house orders.

Fla. Proposes 2 Amus. Tax Bills; 1c and 5c Levies

Tallahassee, Fla., April 27.

Amusement tax bills continue to pour into the state lawmill here. Added to those previously introduced, a bill providing for a flat levy of 5c per ticket to all places where an admission is charged was introduced Thursday (22) by Senator Adams of Blountstown to replace funds lost from the suspension of racing. Exemptions would be made for tickets to dog or horsetracks and Jai Alai which now contribute to the racing fund, and for benefit performances, county fairs and other non-profit enterprises.

A special amusements tax of 1c on each admission to raise money for building farmers' curb markets in every county was proposed in a bill introduced by Rep. Tom Beasley of Watton.

A bill providing for a 10% tax upon admission charges by amusement places, to raise an estimated $650,000 annually for old age pension funds, was introduced in the State Legislature here Tuesday (20) by Representative Andrews of Union. He said it would apply to "all places of amusement, but specifically against theatres."

Lewin Draws Another

Hollywood, April 27.

Albert Lewin, who gave up his assignment as director of 'Madame Curie' as a result of overhead friction at Metro, has been assigned to write and direct a feature, still untitled, on the same lot.

Lewin shoves off for New York this week to look up atmosphere on the story, which Pandro Berman will produce.

Pichel's 'Happy Land'

Hollywood, April 27.

Irving Pichel draws the director chore on 'Happy Land,' early American picture based on MacKinlay Kantor's novel, at 20th-Fox.

Filming is slated for early summer, with Kenneth Macgowan producing.

Twin City Indies Tell RKO's Branson Their 'Grievances'; Also Other Cos.

U Recap.

Continued from page 5

or the certificates, whichever is outstanding.

The merging of Universal Pictures and Universal Corp. into a single company would vastly simplify the corporate structure, an aim for which the management has been striving for several years. As outlined earlier this year, the recap and consolidation would include the retirement of some 8,600 shares of 8% preferred at $110 plus accumulated interest reported as slightly over $68 per share. It also is likely that 20,000 shares of 7% second preferred of Universal Pictures (owned by Universal Corp.) and the elimination of $2,000,000 debt owed by Universal Corp. would be accomplished under the merger.

Significance of setting up a single stock representing Universal is seen in the common share earnings record of Universal Pictures Corp. Starting with the year ending in October, 1939, the first fiscal year when a profit was shown on the common since October, 1931, the common share earnings have increased from $3.48 (that year) to $9.81 in 1941 and about $10 in fiscal year ending in 1942.

GOLDWYN, OTHERS BID FOR UNPUBLISHED BOOK

Samuel Goldwyn and several major studios are reported bidding for the screen rights to 'Spur and the Bridle,' unpublished novel by Martha Albrand, which is set for Saturday Evening Post serialization. Asking price is $75,000. Little, Brown, will publish in book form.

Most important story deal announced last week was '30 Seconds Over Tokyo' to Metro for $100,000, plus an additional percentage. Announcement was held up months, upon Government request, until the full story of the Tokyo bombing could be told. Book is by Capt. Ted Lawson, of General Doolittle's flyers, in collaboration with Bob Considine.

Another Metro buy last week was 'Yesterday's Children,' by Lamar Warwick, for $20,000.

Universal acquired film rights to 'Her Primitive Man,' novel by Dick Hyland.

N. Y. Theatre Engineers Demand $55 Upped to $75

Resisting demands of the theatre engineers for increases in pay and a two week's vacation with salary, metropolitan N. Y. circuits have returned the sample form of contract submitted to them, asking for revisions, including less dough and spread of vacations over a longer period.

Known as Local 30, International Union of Operating Engineers, affiliated with the American Federation of Labor, it is asking $70 a week for 40 hours, with overtime at the rate of time and a half. Under the two-year contract which expired March 31, the rate of pay was $55.

Union is also asking for overtime for relief engineers when they are required to work any time in excess of regular hours, whatever they may be. Also daily working hours of the engineers shall be consecutive under demands made upon the circuits. Instead of providing vacations during July, August and September, employers want to spread them over a longer period.

In discharging an engineer the union wants the theatres to give two weeks' notice, but, if the union does not agree to the discharge, based on reasons given, then the matter will be referred to arbitration. Also, under the contract draft drawn, the union would refer to arbitration any disputes arising under it. Engineers want a contract for only one year, retroactive to March 31 last.

Sawbones in Skirts

Hollywood, April 27.

Femme medico steps out of character to write the part of the Lionel Barrymore series of clinical dramas at Metro under the title, 'Dr. Gillespie's Woman Doctor.'

Author is Dr. Helen Jones, resident physician on the Culver City lot. Picture, to be directed by Willis Goldbeck, calls for a glamorous interne as Dr. Gillespie's assistant.

Minneapolis, April 27.

In event that RKO and other distributors do not recognize the present plight of Twin City independent exhibitors caused by 'unreasonable' sales policies, including percentage and excessive rental demands, they will be forced to find means and methods outside the industry to protect their business, Walter Branson, RKO western sales manager, was told when he met with them here.

Branson had agreed to come here for the conference at the request of the Twin City group which is combating percentage and clearance generally and holding out against the three RKO percentage pictures, 'Hitler's Children,' 'Pride of the Yankees' and 'They Got Me Covered,' particularly. The meeting was held behind closed doors.

There was a hitch at the outset because Branson said he had expected to meet with the newly organized North Central Allied Independent exhibitors, and he took umbrage when the exhibitors said they were present merely as 'individuals.' However, he finally consented to hear their story.

As principal spokesman, Donald Guttman, president of North Central, recited the independents' grievances. Those present said that Branson's reply was 'extremely ambiguous'; that he promised nothing and gave no hope of relief. The RKO sales head was entirely 'noncommital,' according to the boys.

The Twin City group also is waiting to hear from M-G-M, which has been asked to take the lead in obtaining a reversal of the present percentage trend and clearance changes generally and elimination of its own percentage demands for 'Somewhere I'll Find You' and 'Me and My Gal' and its 'open bracket plan.'

It's claimed that the 'large majority' of Twin City independents are still holding out against the three RKO percentage pictures, refusing to buy, and that a considerable number continue to hold off on 'Casablanca,' for which Warners is demanding either percentage of one and a half times the top bracket figure.

Mpls. Tilting

Minneapolis, April 27.

What may be the entering wedge in generally advanced loop admissions was the tilting of the Paramount circuit's Gopher, downtown 'B' first-run house, scale from 28c to 1 p.m. and 30c thereafter to 35c all day, including tax. Other boosts are expected to follow.

Independent neighborhood exhibitors here have been clamoring for just such action. They have been vehement in their arguments that there is insufficient spread between loop first-run admissions and those of their subsequent nabe situations.

The Gopher, in particular, has been a thorn in the independent groups' side because it enjoys a considerable clearance for its pictures over the indie nabe houses charging the same admission.

Wash.'s New Amus. Levies Offset Gas Tax Loss

Seattle, April 27.

Steps are being taken for city council of Seattle and county commissioners of King county, as well as other cities and counties in the state, to levy their own taxes on admissions on amusements, replacing the similar tax collected for years by the state, but relinquished at the last session of the legislature.

This was to permit the cities and counties some new income, as they are hard pressed by declining share of gasoline taxes. Roller rinks, night clubs, danceries, theatres and race tracks are affected. The state tax ends May 1. Cities and counties can then step in and take this money, if they have passed proper ordinances or resolutions. Figured the tax of Seattle thus gained amounted to $421,000 during 1942; the county share is lighter, around $25,000, most from Longacres race track.

The American Way

Hollywood, April 27.

To show the contrasts between American and Nazi educational methods, Edward Dmytryk and Emmet Lavery are making 'America's Children,' a two-reeler, for the Office of War Information.

Dmytryk directed and Lavery scripted 'Hitler's Children' at RKO.

The EARLE Theatre
of Washington, D.C., will be
CLOSED TODAY

★ ★ ★ ★

Its facilities have been turned over to

The National Press Club of Washington

for a special invitation showing to the world press exclusively, of the most momentous motion picture of our times.

WARNER BROS.'

MISSION TO MOSCOW

A record of the confidential dispatches of the State Department, official and personal correspondence and the personal diary of

JOSEPH E. DAVIES

Former Ambassador from the United States to Russia

★ ★ ★ ★

For this presentation to its membership, the National Press Club also has invited ladies and gentlemen of the press from leading cities of the United States and of the free world, so that they may report fully to this nation and to our friends and allies.

★

Showing limited to members of the press. Credentials inspected at the door.

The Earle Theatre will reopen tomorrow at 10:30 a. m. with its regularly scheduled attraction, 'Edge of Darkness'

The Former U.S.
AMBASSADOR JOSEPH E. DAVIES'
"MISSION TO MOSCOW"
starring
WALTER HUSTON • ANN HARDING
with
GEORGE TOBIAS • OSCAR HOMOLKA
GENE LOCKHART • HELMUT DANTINE
Directed by MICHAEL CURTIZ
Screen Play by Howard Koch
From the Book by Joseph E. Davies
Music by Max Steiner

In Quandary On War Pix

Continued from page 3

the good ones will make money and the poorer ones won't—just as with every other type of film. The record to date more or less upholds that viewpoint.

Small Town Reaction

Minneapolis, April 27.

Small town exhibitors, particularly, in this territory are being flooded with customer objections to 'so many war pictures.'

'The present demand is for more escape entertainment,' said Harold Field, owner of one of the larger Iowa independent circuits having houses in many small towns. 'The public seeks relaxation. It wants comedies and musicals. So many of the small-town families, especially in Iowa, Minnesota and the Dakotas, have sons, brothers and sweethearts at the fighting fronts. The National Guard units from these sections were among the first to reach the African front. In one of my small Iowa towns alone there are 100 young men in the armed forces.

'Husbands tell me it breaks up their wives and causes additional fears and worries to see these war pictures which remind of the perils, horrors and hardships. The film create tenseness and emotional stress instead of providing entertainment. They don't mind such war information shorts as those appealing for the saving of fats, etc. But the features and shorts that depict the actual fighting and bring out the horrors are objectionable to a large portion of the small-town feminine public.

'A show will include a war feature along with newsreels containing many war shots, a war information release, a patriotic one or two-reeler, perhaps, and, sometimes, also, a 'March of Time' war subject. It's an overdose of war.

'It isn't that these people aren't patriotic or don't want to be realists. Most are doing their bit, giving their sons, buying war bonds and participating in civilian war activities. They have no chance not to be war-conscious, what with the radio and newspapers, etc., pounding away at them with war news and pleas and what with rationing and shortages. And they are anxious to make a full contribution. But they are not going to the movies to punish themselves by getting more war news and worries. They'll attend for relaxation. They feel that they're entitled to an occasional escape and must have it to keep from going to pieces and they think the movies should provide it.

'If independent exhibitors believed that a steady fare of war pictures actually were helpful to the war effort, they would not complain, I'm sure, even knowing that it hurts the boxoffice. But we know that citizen morale would be bolstered, and, at the same time, business aided, if there were fewer war pictures and more comedies and musicals. Improved morale, of course, means more efficient war effort.'

Busman's Holiday

Phenomenon noted on Broadway in connection with the current discussion in the trade as to relative biz to be expected from war and non-war films is the reaction of servicemen and their gals. It might be expected that the soldiers, sailors and Marines got plenty of war every day in the week and would prefer a bit of escapism during their furloughs.

'Tain't so, however. It's the boy who wants the war film every time, while his mate usually pulls for something less bound to remind her that the guy at her side isn't going to be there forever.

LINDA LEFT BEHIND

Hollywood, April 27.

Sheila Ryan took over the job originally assigned to Linda Darnell in the 20th-Fox musical, 'The Girls He Left Behind.'

Darnell was given an indefinite leave of absence by the studio after her marriage to Sgt. Pevereil Marley, ex-Hollywood lenser.

WB KEEPING SHUBERT, PHILLY, DARK PRO TEM

Taken over recently by Warner Bros., the old legit house in Philadelphia, the Shubert, remains closed indefinitely due to inability reportedly to decide on a policy in view of the large number of different runs the circuit has in that key.

Indications are that WB does not want to shift the policy of Keith's, the Karlton or other houses to the Shubert, leaving a last run for the Shubert as the only alternative until something can be worked out.

While the matter of the Shubert is being explored, it was not discussed at the Warner zone managers' meeting at the homeoffice yesterday (Tuesday), which is being attended by Ted Schlanger, Philadelphia operator for Warners, and others.

THEATRE DESTROYED BY FIRE

Detroit, April 27.

Auxiliary firemen of the OCD were unable to save the Frolic, Midland, Mich., from destruction in an early a.m. fire last week. Although the small town's house was destroyed the firemen saved the family of William A. Cassidy living above the theatre.

Max Gorden

Continued from page 1

ber how good those Liberty Bonds looked when stocks were very low.

'I know this is a great country. I know it because I was born in poverty. I went to school free and then went to City College free and then I ran away from college to join a burlesk show. I was free to do that, too.

'I produced all kinds of shows and I produced them without asking anybody's permission. That's what this fight is all about—the right to produce anything, whether in a factory or on a farm, and the right to speak your mind freely.

'If this bond issue is over-subscribed, you will tell the masters of all the totalitarian states that freedom will continue forever in this country. So go to Uncle Sam's boxoffice today and keep on buying the best investment in the world.'

Actors Seek Essential Status

Continued from page 1

deferment for actors between 38 and 45. As one Equity representative pointed out: 'That's not the case at all. But we do feel that the actors who have been deferred and those between 38 and 45 can contribute to the war effort in an important way as show business in general gears itself to a program of wholehearted service to the war effort.'

No Draft-Dodging

That there is no draft-dodging motive behind the contemplated show biz projects was emphasized by the Equity rep, who pointed out that the Four A's has already gone on record opposed to the measure introduced by Rep. Costello, of California, asking that stars be deferred as essential. Rather, it was pointed out, the Four A's through an intelligent application of the resources of its affiliated stage, radio, concert and film talent, can and should take the initiative and lay before the WMC such an impressive program that the Washington officials will be convinced of the necessity of utilizing the deferred morale-soldiers instead of switching them over to agriculture and war industries.

General Conference

Plans were formulated at Saturday's huddle for a general conference to be held within the next two weeks at which all the crafts identified with show biz will sit down and map a large scale program for presentation to the War Department and the War Manpower Commission. All branches of the crafts, including the managerial and talent ends, and embracing every phase of show biz will be included in the conference.

Four A's reps in attendance Saturday were: Screen Actors Guild, Florence Marston, eastern rep; Ralph Bellamy, Fredric March and Dick Powell.

AFRA: Mrs. Emily Holt, national exec secretary; George Heller, Lucille Ball, Anita Grammis, Felix Knight and William Adams, prez.

AGMA: Blanche Witherspoon, exec secretary; Tibbett, Conrad Thibault and Edward Harris.

Equity: Lytell, Walter Greaza, Philip Loeb, Aline MacMahon; Ilka Chase and Alfred Harding.

Chorus Equity: Ruth Richmond, exec secretary; Adele Jerome, Mary Brent and Philip Gordon.

American Guild of Variety Artists: Matt Shelvey, national administration; Dave Fox, N. Y. local director and Billy Glason.

Hebrew Actors Guild: Jean Greenfield, prez; Rubin Guskin, Rosel Pivar and Charles Cohan.

Hungarian Actors & Artists Assn: Tibor Gathay, exec secretary.

Italian Actors Union: Sigmund Goldstein.

Garden Circus

Continued from page 1

as a European circus indicating a one-ringer. Michael Todd was named as interested in the idea, but is reported out.

It may solve the Garden's long-time problem of getting the right type of summer attraction for the big arena, generally dark during the hot months. One difficulty is the absence of an air conditioning plant. Such a system was supposed to have been installed a year or more ago, but its effectiveness has yet to be demonstrated. Boxing shows have been put on at the Garden during summer, but usually to a small number of fans, other regulars unable to stand the oven-like interior. A monster ballroom idea promoted two summers ago by Monte Proser was a costly flop. Garden now claims it can maintain a temperature of 70 degrees.

Report that the Army contemplates taking possession of the Garden is stated to be incorrect. Understood there is a proposal to stage the Army's outdoor combat exhibition there early in the fall. Show was seen in a number of baseball parks last year, but New York was skipped because of the dimout.

William Morris Agency

Presents

BENNY RUBIN

APR. 21 — Just Closed Successful Engagement At Greenwich Village Inn, New York

APR. 22 — Currently, LOEW'S STATE, N. Y.

APR. 30 — QUICKEST Return Engagement, Greenwich Village Inn, New York

THE NEXT OF KIN

Publicized every day in newspaper and on radio—headed by an enthusiastic endorsement from Walter Winchell, who recommended it to his millions of radio listeners and to his millions of readers.

THE TREMENDOUS PUBLICI
PROVES THAT ITS SUBJECT M
IT'S THE FIRST GREAT WAR PI
BEHIND THE LINES AS WELL A
...SHOWS HOW HITLER TRIE

* *Names on request*

is hot news

More than forty leading radio commentators*on coast to coast network have urged millions of listeners to see "The Next of Kin"

TY ON THE NEXT OF KIN

ATTER IS FRONT PAGE NEWS.

CTURE SHOWING THE BATTLE

S THE BATTLE IN THE LINES

S TO GET OUR SECRETS.

UNIVERSAL PICTURES

Pitch In! Help Uncle Sam get that 13 Billion! Sell more War Bonds in April.

Literati

May 10, a Day of Infamy

Monday, May 10, has been set as the red-letter day by the Council of Books in Wartime to observe the 10th anniversary of the Nazis' attempt to destroy democratic culture in Germany. On May 10, 1933, bonfires in the Third Reich were fed the works of such anti-Nazis as Thomas Mann, Dr. Albert Einstein, among many others.

Plans now lined up call for ceremonies at the New York Public Library, where the flag will be lowered to half mast for a brief period. Mayor LaGuardia, Admiral Harry Yarnell, U.S.N. retired and a number of authors banned in the Third Reich are scheduled to speak. Lowering the flag will probably be duplicated by libraries all over the country.

Radio programs are also lined up. NBC will re-broadcast poem by the late Stephen Vincent Benet, 'They Burned the Books,' on May 8, at 7 p.m. E.W.T., with Paul Muni tentatively slated to read it. Raymond Gram Swing will do one of his few repeat broadcasts, when he makes the same talk he made last year. Elmer Davis will mention it in his weekly broadcast on May 7, and Bennett Cerf will mark the date on his WQXR 'Books Are Bullets' program with interviews with Sinclair Lewis and Eve Curie, both of whom had their books burned by the Nazis.

Bookstores all over the country are also being asked to commemorate the date, with special shelves displaying the banned books, special posters and streamers in their windows making note of the date. Book-of-the-Month Club syndicate column, 'Reading and Writing,' and cartoon panel, 'Ex Libris,' going to some 2,000 papers in all, will also carry mention of the date, as well as the canned radio script sent out by the BOMC to 600 radio stations.

Winchell's Brusheroo to Walker

Broadwayites were searching for the angle last week behind the four columns given to Danton Walker, N. Y. News columnist, by Time mag, which is notorious for skimping on space.

Luce journal found newsworthy the fact that Broadway columnists were no longer concentrating on boudoir trivia, but were now doing their peeping through keyholes in Washington, London and Chungking. To which Walter Winchell, in a brushoff crack Sunday (25), remarked: 'Time says since the war started Broadway columnists have devoted more space to world affairs. Time apparently means Broadway colyum imitators—because this colyum widened its horizon long before the war—as Time pointed out in its piece about us 'five years ago.'

Winchell's 'imitator' squawk was an echo of a remark by Time itself that Walker cribs from other publications, not the least of which is 'Variety,' but not credited by Walker in his weekly rewriting. His usual alibi is that he didn't see it in 'Variety,' but got it from another source.

Time states that Walker considers his greatest triumphs are his column's predictions, but fails to mention that he rates as an equal triumph his ability to rhumba, of which he makes quite a fetish. Of six 'predictions' listed by Time, one has come to pass and five have since been proved untrue. One is a crack that Willkie will succeed Hays as film 'czar.'

Films Want H. Allen Smith

H. Allen Smith, author of 'Low Man on a Totem Pole, and 'Life in a Putty Knife Factory, went to the Coast primarily to do articles on Roy Rogers for Life and James Cagney for Satevepost, but meantime Sam Goldwyn and Buddy DeSylva (Paramount production head), both are dickering to keep him anchored at their respective studios

Plenty of Shangri-La

Clean scoop of the Tokyo raid that Random House, King Features and Metro thought they had acquired by purchasing Capt. Ted Lawson's story, '30 Seconds Over Tokyo' some months ago, has proved anything but that. Other eyewitness stories on the feat have begun to appear on all sides.

NEA, the Scripps-Howard feature service, Monday (20) carried a story by Capt. Harold F. Watson, who also partook in the raid. International News Service the same day began a serial, 'Shangri-La Diary,' by Richard Tregaskis (author of 'Guadalcanal Diary') on the flight. Tregaskis accompanied the task force, of which the aircraft carrier Hornet was a part. The News also started a series on the raid by eyewitnesses.

Random House is rushing out Lawson's book, while the Hearst syndicate will service it to newspapers and Metro paid $100,000 for the film rights.

This Year's Headliners

Notices have gone out to newspapers, news bureaus, picture syndicates and newsreels inviting recommendations for headliners' awards for the year's 'bests' in each field. Presentations will be made at the annual Headliners' Frolic of the Press Club of Atlantic City, set for this year for the week-end of June 5-6.

Award committee, to select the winners, will meet in New York on May 22. Frolic program, in Atlantic City, will be somewhat curtailed this year because of the war, but annual award dinner will be held as usual, preceded by the customary afternoon party for visiting newsmen. Hackney's, on the Boardwalk, will be the scene of the dinner.

All arrangements under the direction of Mal Dodson, prez of the Press Club.

Jack Lait On the Mend

Jack Lait, editor of the N. Y. Daily Mirror, has been laid up over two weeks as a result of a fractured rib. Injury was sustained in a fall at home. He's now virtually mended and figures to be back at his desk this week.

His son, George Lait, is reported en route from North Africa, where he had been covering the British 8th Army's pursuit of Rommel, to London to report the coming invasion of Europe, if and when, for International News Service. Another son of Lait's, Jack, Jr., is currently east doing special scripts for the film unit of the Army headquartered in Astoria, L. I.

Cincy Enquirer's Shakeup

Several staff changes on The Enquirer, Cincinnati's only morning and Sunday paper, were announced April 18 by William F. Wiley, publisher, a week after John W. LaRue resigned as managing editor.

Everett M. Boyd moved up from telegraph editor to m.e. Lee Evans heads the sheet's N. Y. bureau and is succeeded as city editor by Kenneth Doris, former assistant city editor and with the paper 26 years. Ollie M. James, editorial writer, advanced to assistant managing editor. Donald C. Heck, a 25-year staffer, became night city editor. The late J. C. 'Jap' Muma was predecessor to Evans in the N. Y. spot.

Steinbeck's War Coverage

John Steinbeck is set to go abroad as a war correspondent, if he hasn't done so already.

Novelist-playwright will work for the N. Y. Herald Tribune Syndicate, doing a daily story. Actually, he will not serve as a war correspondent, leaving the fighting coverage to those already at it. Wants to do personalized stories of the boys behind the lines and at the base headquarters, and hence his desire to cross on a big transport, if possible.

Steinbeck remarried recently, in New Orleans. Bride stays home, of course.

Jessel's Encore

George Jessel is preparing a second book to follow publication of his 'So Help Me,' which is due to hit the stalls May 3.

New one, which he facetiously terms a 'posthumous book,' will be labeled 'Hollywood History.'

Costly Mistake

Because the author's name was misspelled on the cover, the first few thousand copies of Larry Lesueur's book on Russia, '12 Months That Changed the World,' have had to be recalled by the publisher, Alfred Knopf. The name was spelled LeSueur, one of several ways it is frequently misspelled.

The book, which deal's with Lesueur's experiences as CBS correspondent in Moscow during and after the Nazi siege of the city, is due for publication early this summer.

Latins Due for U. S. Tour

Following up the current visit to the United States by a group of prominent Argentine journalists, the National Press Club and Coordinator of Inter-American Affairs have invited newsmen from Chile, Paraguay and Cuba to tour the country as guests.

They are expected to reach Miami this week to begin the trip to American cities and war plants.

CHATTER

The Bennett Cerfs to Hollywood Beach, Fla., for a quickie Easter vacation.

Erskine Johnson, Hollywood columnist and air gossiper, renewed for two years by NEA.

MacKinlay Cantor, novelist, shoving off for London as special correspondent for Satevepost.

George DeZayas stationed permanently in Hollywood as writer and photographer for Colliers.

Joan Bennett's book on wartime glamour, 'How to Be Attractive,' is being published by Albert Knopf.

Joseph P. Kennedy's daughter, Katherine, 23, quitting the Washington Times-Star for a Red Cross job in North Africa.

Joe Allen has transferred to Appleton-Century editorial dept., and F. Sherman Baker is now sales promotion manager.

Fawcett has named Gene Fornshell promotion director of the organization. He is a former editorial associate of Fawcett Publications.

Frank L. Taylor, formerly Seattle Star, appointed publisher of Milwaukee Sentinel (Hearst), succeeding Henry H. Fris, who has been seriously ill for several months.

Vincent Flaherty, sports columnist of Washington Times-Herald, and Evie Roberts, New Deal glamour girl and wife of Chip Roberts, industrialist, are collaborating on a book about Washington.

Elmer Davis' 'Giant Killer,' first published by John Day in 1928, is being reissued as the next selection of the Readers' Club. New edition carries an introduction by Sinclair Lewis and foreward by the OWI chief.

Isak Dinesen's 'Winter Tales' and David Pilgrim's 'Combined Operations' chosen as June selections of Book-of-the-Month Club. It's Miss Dinesen's third book club selection ('Seven Gothic Tales,' 'Out of Africa').

Maurice Dekobra's 'La Madone a Hollywood,' sequel to his 'Madonna of the Sleeping Cars,' is a film capital novel, breezily continuing the adventures of Lady Diana Wynham. Didier publishes in N. Y., 350 pages in French ($1.50).

Kelly Poore, Washington Post copy girl, becomes the new radio editor and assistant dramatic critic of the paper. She will write under the pen name of Marjorie Kelly. Takes the place of Ernest Schier, recently called to the U. S. Army.

Two more magazines have been denied mailing privileges by Postmaster-General Frank C. Walker on grounds of obscenity. They are Best Love Magazine, bi-monthly, published in Chicago by the Western Fiction Publishing Co., Inc., and Dan Turner's Hollywood Detective, also published in Chi by the Trojan Publishing Co.

Lee Simonson, whose autobiographical 'Part of a Lifetime,' will be published this fall by Duell, Sloan & Pearce, will have an exhibit of drawings of his stage designs at William and Mary College, Williamsburg, Vir., beginning April 25. These drawings, eight of them in full color, will be included in the book which is scheduled for publication in September.

Robert Nathan's ballad, 'Dunkirk,' has been set to music by Walter Damrosch and, with Dr. Damrosch conducting, will be broadcast as a feature of an all-English program played by the NBC Symphony over the Blue Network May 2. Dr. Frank Black, the regular conductor of the Symphony, will be at the piano; Thomas Thomas the baritone soloist; and there will be a male chorus of 12.

LITERATI OBITS

Horace Green, 72, of the editorial staff of The American Weekly and a former member of the Paris staff of the N. Y. World, died April 20 in N. Y.

Charles R. Bacon, 82, for 40 years New Jersey legislative correspondent for the Philadelphia Record and publicity agent for the N. J. State Republican Committee, died April 19 in Burlington, N. J.

E. P. O'Donnell, 48, author of 'Green Margins' and 'The Great Big Doorstep,' died April 19 in New Orleans.

Mrs. Lucy Jeanne Price, 52, editor of the East Los Angeles Gazette, April 20 in Los Angeles.

Philip Cowan, 89, one of the founders of The American Hebrew and for 27 years its managing editor, died in New Rochelle, N. Y., April 20.

Reuben Granowsky, 72, Yiddish writer of books on Palestine, humorous works, biographies and contributor to Jewish publications, died in New York April 22.

George Blaisdell, 75, pioneer trade paper editor and film reviewer, died April 20 in Hollywood following a heart attack.

William A. Countryman, 90, former city editor of the New Haven Register and at one time editor-in-chief of the defunct Hartford Post, died April 24 in Hartford, Conn.

Louis D. Gibbs, 73, former correspondent for the Boston Transcript and the Springfield Republican, died in Newton, Mass., April 23.

Pedro (Pete) Llanuza, sketch artist and cartoonist formerly with the N. Y. World-Telegram, and his wife, were killed early this month in a Chicago motor car accident. He sketched the caricature of Jimmy Durante, used by the comedian as a trade mark, which appears weekly in the legit section of 'Variety.'

Philip Reilly, 75, retired founder and editor of the Free Press, Oakland, Calif, political sheet, died there April 23.

Frank H. Ladendorf, 82, pioneer American cartoonist, died April 26 in Syracuse, N. Y.

George A. Sheard, 70, editor of the Fennville Herald, Mich., died April 23 in Holland, Mich.

Inside Stuff—Pictures

Donald O'Connor, 17, whom Universal is grooming as 'a positive star'—he gets stellar billing in the forthcoming 'Mr. Big,' after his click in 'When Johnny Comes Marching Home' and 'It Comes Up Love'—is one of those born-in-the-trunk kids. A member of the old-time vaudeville O'Connor Family (4), a 'Variety' New Act review of the turn, caught at the RKO Jefferson, N. Y., Nov. 27, 1929, says in part:

> Mom and Pop, in the act with their two gifted boys. Lads alone can carry act, since they do most of the work as it is.
>
> One, doing comedy, ought to be heard from before long. Besides being a natural comedian, knowing most all the tricks, he's one of the cleverest juve hoofers seen about in some time. Has a way of putting himself across and selling material that's more than reassuring. Lad's brother runs him fast race for dancing honors, both being agile steppers with plenty of speed and original stuff. From indications, lads are acrobats of sorts, father, whose chief work is a few smoothly executed bits in this line, being an acrobat himself rather than singer or dancer.
>
> Mother, who plays the piano three-quarters of the running time, steps before curtain in 'one' to top some of her boys' singles with a clog which is announced as same she did in Atlanta once, winning a prize.
>
> Room for improvement in O'Connor Family offering, which, when done, would strengthen it sufficiently for good spots in houses of this class, or better. *Char.*

Samuel Goldwyn's current picture, 'The North Star,' is being produced, for some reason or other, under the banner of Crescent Productions, Inc., a company formed last January with Marvin A. Ezzell, manager of the Goldwyn studio, and A. R. Evens listed among the directors. Legal documents show that Goldwyn loaned Crescent $315,000 for the production of 'The North Star,' with a proviso calling for a total loan amounting to $600,000, drawing 5½% annually. Rest of the production costs, not to exceed $1,125,000, is being floated through banks. Crescent Productions, born Jan. 18 in Sacramento, lists 500 preferred shares, par $100, and 500 common at the same value.

Old Busch Gardens in Pasadena is still being used as background for motion pictures, although the mansion and several acres of the estate have been sold for taxes. Once owned by the St. Louis beer family, the palace and its surrounding growth has been utilized ever since Hollywood's early days for pictures demanding swank scenery. The old house and part of the 10 acres have gone under the auctioneer's hammer, but the tropical gardens remain. Working there at present is a Warners company, filming outdoor scenes for 'Saratoga Trunk.'

Wartime star shortage is partially solved by a pooling arrangement between David O. Selznick and RKO to share the services of four players. If carried on by other companies, the thesp-sharing idea may revolutionize current inter-studio relations. Contractees involved in the talent swap are Kim Hunter and Gordon Oliver, signed by Selznick, and Robert Anderson and Gregory Peck, pacted by RKO. Charles W. Koerner, RKO vice prexy, explained that the agreement had been made in a spirit of cooperation to overcome the current wartime lack of promising talent.

Droning of warplanes overhead is causing serious delays on the back lots of Metro, 20th-Fox and the San Fernando studios, Warners, Republic and Universal. Surrounded by airplane plants, the studios are continually over-passed by bombers and fighters on routine and test flights which rattle down sound tracks and cause a lot of retakes in open-air shooting. Paramount and RKO, situated in Hollywood, are less affected than the outlying lots, but are still suffering from aerial interruptions.

Mike Todd thinks that J. C. Stein, Music Corp. of America prez, who bought his 'Star and Garter' for $175,000, will more likely make it a United Artists package, rather than via RKO, where Stein usually operates on unit production deals.

Todd gets 30% of the profits, on top of the 175G, of which 5% goes to Gypsy Rose Lee, who will star in the film version, as on the stage. She gets $50,000 of the 175G for her services.

Producers Releasing Corp. is cashing in on the execution of American war birds in Japan by the revival of 'Prisoner of Japan,' released last July. Arthur Greenblatt, chief of distribution, has ordered all branch managers to start a campaign for new bookings. This is the second time PRC has taken advantage of front-page events. First was the revival of 'A Yank in Libya,' when the war grew hot in North Africa.

Although Metro is screening 'DuBarry Was a Lady' in the company exchanges May 3-4-6, a block has not been made to include it and 'Bataan,' another film that was to be tradeshown early in May but isn't ready yet. Meantime 'DuBarry' is not being added to the present (third) group of five pictures which Metro is selling though that may be done later. In any event it becomes available for summer dating.

Old Mr. Jiggs, orang-utan thesp in dozens of jungle films, has retired to a life of idleness in the Kansas City Zoo, leaving Cheta, chimp of the 'Tarzan' series, as the outstanding simian star of Hollywood. Mr. Jiggs, now 20 years old, has developed a grouchy temperament which might cause trouble on a studio set. Cheta is only six, with a long career ahead.

Prop snow caused an epidemic of snow blindness on set of 'The Road to God's Country' at Republic, where players and technicians are wearing dark glasses, the result of eye strain. Fake snow, made of gypsum crystals, gives off a terrific glare under sun or artificial light.

Nate Blumberg, Universal prexy, who is himself an addict for western films, states that he's lived to see the day when westerns made good on Broadway, at $4.40, as legiters. To him 'Oklahoma' and even the plot of 'Something for the Boys' are both in the rodeo idiom.

Jimmy Walker laffs off those recurrent rumors about returning to the picture business as a goodwill ambassador, or a D.C. coordinator, etc., by stating that he's heard them before, but whenever it's time for the dotted line nothing happens.

Regardless of the fact that technical details on Louis B. Mayer's new contract with Metro as yet have not been worked out, there's no question that the exec will continue at MGM. He has so expressed himself.

the Golden West" and
ROY ROGERS
TRIGGER THE WORLD'S SMARTEST HORSE
KING OF THE COWBOYS
with SMILEY BURNETTE
with BOB NOLAN and THE SONS of the PIONEERS • PEGGY MORAN
GERALD MOHR • DOROTHEA KENT
LLOYD CORRIGAN
JOSEPH KANE—Director
Screen Play by OLIVE COOPER — J. BENTON CHENEY
Original Story by HAL LONG
BUY U. S. WAR SAVINGS BONDS

Army Gives Up Hospital Shows To USO, Avoiding Duplication, Conflict

In order to avoid duplication of effort, particularly at a time when the manpower situation is so acute, the Speciol Service Division of the War Department hos tossed into the lap of USO-Comp Shows, Inc., the sole burden of providing entertainment to wounded servicemen in hospitals.

That's the messoge brought back to N. Y. last week by Harry Brandt, Independent Theatres of America prez, who huddled with War Dept. execs in Washington on the problem of getting a maximum of talent into the hospitals. Brandt represented a committee of show people, including Bert Lytell, Equity prez; Jack Rosenberg, of local 802, musicians union; Lawrence Tibbett, American Federation of Radio Artists prez; and Jim Sauter, of the United Theatrical War Activities Committee. All were slated to huddle last week with General Frederick H. Osborn, director of the Special Service Division, and General A. D. Surles, public relations chief, but Brandt at the last minute was designated as the sole rep, the others being tied up in N. Y. mapping the program of the Associated Actors and Artists of America on the formulating of a program in which show biz could play a more vital role in the war effort to justify a claim for an essential rating for deferred actors.

As far as Lawrence Phillips, exec v.p. of Camp Shows, is concerned, 'there's been some misunderstanding along the line,' in view of the fact that CSI has been getting the camp show units into hospitals for some time, and will expand its activities wherever and whenever possible.

'We've always been playing the hospitals,' said Phillips. 'In the regular hospitals, our units have been doing two shows daily, as at the camps and naval bases, and in addition we've been servicing the station hospitals with special matinees.'

As pointed out by Lytell, the committee was concerned principally over the setting up of new hospitals outside of camp jurisdictions. In view of the War Department's okay, Camp Shows will be routed accordingly to take care of all casualty lists, Phillips said.

Shuberts Active in Army, Navy Morale Divisions

Milton Shubert has been commissioned a lieutenant (s.g). in the Navy and is now on duty in northern New York. He was one of the organizers of the Washington Stage Door Canteen, and it's expected that he'll concentrate on providing entertainment for Navy men.

Shubert's cousin, Captain John Shubert, son of J. J., is now attached to the Army's Special Services Division and is slated for an overseas post.

New York Theatres

4th WEEK
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit!
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT ● Ethel WATERS
And His Orchestra — Super Songstress of the Century
Also
THE BERRY BROS. ● Bob DUPONT
Buy War Bonds — STRAND — B'way & 47th St.

THURSDAY, APRIL 29
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous ● B'way & 51st St.

RADIO CITY MUSIC HALL
"FLIGHT FOR FREEDOM"
Spectacular Stage Productions

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

LOEW'S State TIMES SQ.
Thurs., Apr. 29
On Screen
Lana TURNER
Robert YOUNG
"SLIGHTLY DANGEROUS"
In Person
"FATS" WALLER
EXTRA!
HOWARD & SHELTON

TYRONE POWER in
"CRASH DIVE"
A 20th Century-Fox Picture in Technicolor
IN PERSON — JIMMY DORSEY And His Band
BUY BONDS — ROXY — 7th AVE. 50th ST.

"CHINA"
A Paramount Picture
IN PERSON
HARRY JAMES
And His Orchestra
PARAMOUNT—Times Square

On Screen
Judy Garland
In M-G-M's
"Presenting Lily Mars"
Capitol
BROADWAY AT 51st STREET
In Person
JIMMY DURANTE
SONNY DUNHAM & Orch.
MARTA EGGERTH

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
IDA LUPINO ● DENNIS MORGAN ● JOAN LESLIE
"THE HARD WAY"
—and—
"GOOD MORNING JUDGE"
Dennis O'Keefe

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
Buy War Bonds
Continuous Popular Prices
ASTOR B'way and 45th St.

"ONE OF THE GREAT ENTERTAINMENTS OF ALL TIME."—Coleman, Mirror.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
STARS ON ICE
CENTER THEATRE — Rockefeller Center
CO. 5-5474
America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—Mats. Today, Sat., Sun.
No Mon. Perf.—Mail Orders Promptly Filled

"WHITE SAVAGE"
MARIA MONTEZ
JON HALL — SABU
A Universal Picture
RIVOLI, B'way & 50th St.

Col.'s Usual Pfd. Divvy

Columbia Pictures maintained its $2.75 annual dividend rate on its preferred last week by declaring the usual quarterly divvy of 68¾c. on the preferred shares.

Divvy is payable May 15 to stockholders on record May 1.

A 'Cugg' (Cub Mugg) From 'Variety' Gives London Amus. Views

Scotland, April 12.

Editor, 'Variety':

Believe it's been about two yeors since I last wrote. There are a couple of reasons for that. The first is that you all unwittingly broke my heart a few seasons bock, thus-wise: My one ambition as a 'Variety' 'cugg' (cub mugg) had been to make page 1, and after weeks of plugging I made it, with a dispatch from Vancouver, attributing to Gene Austin the crack that Neville Chamberlain was 'merely giving Hitler the two oldest routines in the business—the stage wait and the blackout.' The heartbreaker was that your desk-man changed the dateline on the story to make it from Spokane, where, I believe, Austin was then playing. I never quite got over that. A front page box, it was.

The second, of course, is that I am now on active service. I have taken advantage of a recent week in London to look at some of the shows—although at 12/6 ($3.25) for a front row seats it's a far cry from the days when managers used to roll out the plush carpet at the sign of a press card. Best thing I saw was 'Best Bib and Tucker,' a revue with Tommy Trinder. Although any of his pictures I had seen in Canada were terrible turkeys, he has a definite stage personality and is in solid with the good folk of Blighty.

He has a glib manners, and flays the late-comers with his ad libs, particularly the servicemen, whom he chides for their tardiness. He seems to have acquired a Bob Hope-ish delivery, and it's infused into his material, too—'You know what a jeep is —an upholstered roller skate.'

There's a dash of Olsen & Johnson in a couple of his gags—putting the latecomers into a balcony box via ladder, etc.—and his patter is cleverly sprinkled with topical war gags. Making a play for one of the stage lovelies, he quips: 'I'll get you in picture...no, wait a minute, they've changed thot line...Now it's 'I'll keep you out of a factory.''

Coming in exhausted in one scene, he complains: 'I'm worn out. I didn't get a wink of sleep at the War Office today.'

Tha British fans love him. So did tha few Americans I saw at the show. They howled when he described the new war-time dresses as 'One Yank and they're off.' After the laughter subsided he said: 'Thank you, Canadians,' which was a shrewd touch uproariously greeted.

Chorus 'Boys' of 60

Tha revue was lavishly dressed, but lacks a fresh song. The chorus 'boys,' for obvious reasons, are all obout 60. Best acts, in my opinion, were Nat Jackley and the Cairolis (father and son), musical clowns, who wowed 'em.

Also saw 'Let's Face It,' which was a bit thin and a poor patch on the New York show, with the one exception of Bobby Howes. He is positively brilliant. They tell me he is reluctant to show in New York, fearing he might not click, but I am sure he would be a standout anywhere. His pantomime on a draftee going through the army routine is the cleverest bit of satire I've seen for many moons.

$1.75 for a Heater

Lunched at Jack Isow's one day with Carroll Levis, the Vancouver boy who has done so well over here. We paid $3.50 a plate for half fried spring chicken, and Carroll went for 7/ ($1.75) for a cigar, which will give you an idea. Levis is still packing them in with his 'Discoveries,' and the week I saw him, topped Vic Oliver (Churchill's son-in-law).

Oliver Wakefield is in the Air Force here. John Mills ('In Which We Serve') is doing a play written by his wife, and Vivien Leigh is in 'Doctor's Dilemma.'

Bert Ambrose, the famous maestro, told ma he has to scrape up a band when his boys get leave, to make a recording. He and Levis are readying a new revue, with David Miller. Day I lunched with Carroll we chatted with Bud Flanagan (and Allen), who was telling of a funny cable from Olsen & Johnson, reserving seats for American officers at their new show. (I think it's called 'Hi-di-ho').

Pix Terrific

Pictures are doing terrific business over here, and you see their influence everywhere. Saw some English tars today march to 'Yankee Doodle Dandy.' A Scottish page-boy hopped down some steps caroling 'Dear-rr-ly Beloved.' Today I saw them queue all in 16 mm., but some can be had up for over a block in the rain in this small Scottish town for something called 'Queen of tha Spies.' Same for Brian Donlevy in 'A Yank at Trinidad,' which must be three years old. I paid 2/6 (60c) to see 'Ara Husbands Necessary?' at ona town, and tha quality of the print was unworthy of the Salvation Army Citadel shows. Somebody should tip these people off.

Stuart Keale.
(Sub-Lt., Royal Canadian Naval Volunteer Reserve.)

U. S. Callboard

Continued from page 4

Tunisia, it was learned here lost week.

Mulhall, a reserve officer, wos commissioned a captain in 1940, and went overseas with the AEF early in 1942. He was a member of the first invasion group in Africa.

Capt. Bill Fields

William Fields, publicity director for the N. Y. Playwrights Co., will be sworn in as a captain in the Canadian Army, Monday (3) in Ottawa. During the first World War he served with the 36th Division ond was wounded in the Champagne sector in 1918.

He's on a leave of absence from the Playwrights, with Philip Stevenson taking over for him.

Tanner, Too

Columbus, April 27.

Don Tanner, student assistant manager of Loew's Ohio, into the Army.

Krupp With Uncle Sam

Eddie Krupp, member of the William Morris N. Y. publicity department, reported at Fort Dix April 9.

Pitt Parade

Pittsburgh, April 27.

Milt Broudy, formerly with Col. exchange, infantry lieutenant.

Morgan Haas, manager of WB's State theatre in Wilkinsburg, Army.

Sam Nesteco, trombonist with Baron Elliott orch, Army.

Lieut. Billy Johnson, ex-nitery hoofer, upped to battalion commander of 4th OCS Battalion at Fort Sill, Okla.

Sidney Lipsey, of WB theatres' contact department, Army.

Charles Stewart, projectionist at Triangle theatre, Army.

Walter Kessler, manager of Loew's, Canton, O., into Army as volunteer officer candidate.

Julius A. Barbera, projectionist at Rialto theatre, Army.

Dave DuBay, pianist and night club entertainer, Navy.

Henry Mulbauer, shipper at M-G exchange, Army.

It's Lt. Don Clark

Donald Clark, former chief accountant at Paramount's Cincinnati exchange, has been commissioned a second lieutenant in the Army. A son of M. R. ('Duke') Clark, Los Angeles branch manager for Par, he is stationed at Ft. Sill, Okla.

Joe Pihodna, assistant film-drama critic of the N. Y. Herald Tribune, was inducted by the Army Monday (26). He reported to Camp Dix, N. J. Friends and associates partied him Thursday (22).

Lester Dember, Warner Bros. homeoffice ad staff, Army; with the company about six years.

Long Way from Home

Los Angeles, April 27.

Pvt. Alvin Geiler, secretary to Nat Kalcheim, of the William Morris office in New York, has arrived at Camp McQuaide, Watsonville, Cal., for 13 weeks of basic training. Geiler was inducted two weeks ago.

Buff. Legit Mgr. In

Buffalo, April 27.

Richard T. Kemper, manager of the Erlanger theatre, was inducted by the army at Ft. Niagara. Andrew Gibson succeeds in the monagerial berth.

Bevan Missing in Action

Springfield, Mass., April 27.

Sergt. Donald E. Bevan, 21, son of Mr. and Mrs. Walter L. Bevan, is reported missing in action in the European theatre.

Bevan had been employed as an artist for the Paramount theatre here. His uncle, Harry Smith, is general manager of Western Mass. Theatres, Inc., operators of the Paramount.

Woodress Enlists

Springfield, O., April 27.

Fred Woodress, local 'Variety' correspondent, Army. Induction Fort Hayes, Columbus.

CANADIAN ARMY SHOW'S COURTESY CALL TO U. S.

Detroit, April 27.

Repaying the visit of 'This Is the Army' to Windsor, Ont., across the river from here, 'The Army Show,' the Canadian equivalent, made its only scheduled trip into the U. S. to play a gratis performance at the Detroit USO.

Set in at the Capitol, Windsor, for two days, 150 members of the cast, led by the St. Luke's Road Barracks Band, had a special permit to cross the border and parade here last week. Unlike the American show, the Canadian version has femme interest galore with 20 comely CWAC's (the across-the-border version of the Women's Auxiliary Army Corps) highlighting its show not only as chorus but as featured players.

Among the femmes who scored in playing before the American soldier audience here was Lieut. List Lineweover, who commands the gals and does a slick rhumba, and Sgt. Mildred Morey, who originated in the States and is one of the principal comedians and songstresses as well as stepping out of uniform into a low-cut gown for a comedy dance. Latter formerly sang with Carl Spaeth's orchestra.

Sgts. Frank Shuster and Johnny Wayne, the chief comedians, who also wrote the dialog and most of the lyrics, are hoping for time for a rewrite job during the 18-week tour of Canada before 'The Army Show' goes overseas to entertain.

Chi Red Cross Show Biz Group Wins Award

Chicago, April 27.

As the Red Cross War Fund drive campaign nears its last days, it has been announced thot the Amusement and Recreation Division not only has won the Malvina Hoffman award but the individual groups, working through the division, also have been awarded the Hoffman prize.

Winners include Joe Jacobson, for the Cafe Owner's Association; J. C. McCaffery, for the Outdoor Division; Erwin Burg, for Music Publishers; N. S. 'Jack' Barger, operator of the Rialto theatre, for best showing on State street; Ed and Fanny Cavanaugh, for own personal drive over radio; Virginia Payne, for American Federation Radio Artists; David P. O'Malley, for Theatrical Agents' Association; Jack Irving, local American Guild Vaudeville Artists secretary; Barney Hochstadter, for Bowling Proprietors' Association; Manual Smerling, of Confection Cabinet company, representing concessionaires, and Arthur Talmadge, of Music Corporation of America local office, for duty beyond call.

WAACs Become Batoners

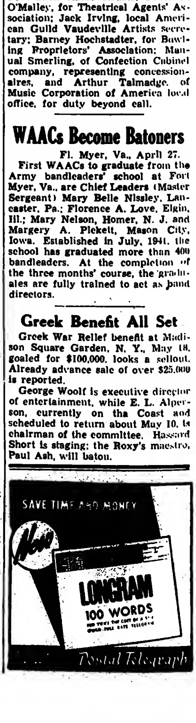
Ft. Myer, Va., April 27.

First WAACs to graduate from the Army bandleaders' school at Fort Myer, Va., are Chief Leaders (Master Sergeant) Mary Belle Nissley, Lancaster, Pa.; Florence A. Love, Elgin, Ill.; Mary Nelson, Homer, N. J. and Margery A. Pickett, Mason City, Iowa. Established in July, 1941, the school has graduated more than 400 bandleaders. At the completion of the three months' course, the graduates are fully trained to act as band directors.

Greek Benefit All Set

Greek War Relief benefit at Madison Square Garden, N. Y., May 18, goaled for $100,000, looks a sellout. Already advance sale of over $25,000 is reported.

George Woolf is executive director of entertainment, while E. L. Alperson, currently on tha Coast and scheduled to return about May 10, is chairman of the committee. Hassard Short is staging; the Roxy's maestro, Paul Ash, will baton.



"Oh! I Must See That!"

Women may not be experts in lobby-ad research...but leave it to them to do their shopping where the ad glamour has been piled on with a sixteen inch trowel...Tonight...or any night...when one hundred and twenty pounds of pure paradise...alone or in convoy ...and consisting of soft focus blonde or upper bracket brunette... steps shopping into your lobby...your show-case must measure up to the emergency...She may be Tillie Keythumper, the demon stenog ...or Pamela Snoot, the Park Avenue eye-caresser...or even plain Jane Kane, the wonder welder of Wynotte...but who ever she is... she will go big...for ads that are lavishly lovely in litho and lighting and lettering...that's what our lobby displays are...Eye-catchers and eye-holders... An advertising ingenuity developed from years of experience... in creating ads... that say nothing but "Box Office."

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Let's Sell Bonds Big.

CARLOS FRANCO PUTS HIPPER ON HOOPER REPORTS IN N.A.B. WAR CONFAB SPEECH

Y. & R. Time-Buying Head Urges Local Stations to Go Easy on 'Unsupportable Claims of Leadership'—'Honest, Straightforward Presentation of Facts' Most Impressive

Chicago, April 27.

Carlos Franco, manager of time-buying for the Young & Rubicam agency, in speaking on the subject, 'Trends in Radio Research and Their Effect on Time Buying and Selling Radio,' at the current War Conference of the National Association of Broadcasters, warned local stations against the tendency to distort the findings of the Hooper individual city reports and to 'generalize beyond the limits of the evidence' in these reports. Franco analyzed and criticized the various radio research methods now in use and said that time-buyers are 'more impressed with an honest, straightforward presentation of facts than by glittering generalities and unsupportable claims of leadership.'

Following is a complete transcript of Franco's talk:

'During the past 10 or 12 years radio broadcasting has developed faster and extended further than any other medium of advertising. Similarly the volume of research in radio has been both great and beneficial. I don't want to be critical of more of the research that has been conducted in this field, but I do want to differentiate or call particular attention to that research which has been most useful to me on the buying side of radio and that research which has just been a waste of time and money for both of us.

More Research

'It is perhaps something of a paradox in modern advertising that radio, the youngest medium of them all, has been subjected to more research, more tests and measurements than any of its older relatives. This may have been due to the fact that radio, from the advertisers point of view, seemed too good to be true, too big to be possible.

'Early in the 1930's we heard tales of 10,000,000 radio sets in the United States, covering the country from coast to coast...all of the sets in use and all of the sets available to an advertiser's message. Such tales, of course, smacked of Paul Bunyon, and we soon began asking such questions as how many radio sets in the coverage area of each station, how many sets tune in on each station, how many listening at the time of my program, and how many actually listening to my program. These were difficult questions to answer, and I think it is to radio's eternal credit that it tightened its belt and went to work. A good deal of solid information and factual data are now available regarding radio listening habits—but measured against theoretical ideals, I believe only the first significant steps have been taken.

'Now, first of all I should like to discuss the difference between station coverage and station circulation. There have been a number of techniques developed for measuring station coverage. One of the earliest and perhaps simplest was the arbitrary circle drawn around the individual station, the radius of the circle depending on the station manager's enthusiasm or what he had for lunch that day. Other maps were drawn on the basis of simply plotting total fan mail received over a period of six months or a year. Needless to say such maps were also very flattering to the individual station concerned, usually showing coverage of all 48 states and many foreign countries. Field strength maps or contour measurements have been used by many stations as an indication of station coverage, and these are, of course, basic measurements which every station manager must have. From my side of the fence, however, field strength maps indicate only where a station can be heard and not where it is actually listened to.

Listening the Test

'Coverage to an advertiser means only one thing—listening. This paramount fact, field strength maps are incapable of measuring. For example two stations in the same market, broadcasting with the same power and nearly the same frequency might have almost identical field strength maps, but one station might have 90% of the audience listening to it as compared with only 10% for the other station.

'This is what I mean by the distinction between coverage and circulation. Coverage is potential, circulation is actual. We do not expect a circulation analysis of every program on your station. For the present, at least, we would be satisfied with circulation analyses based on the sum total of all your programs or the average of your normal schedule.

'In other words if we can know the overall percentage of radio fami-

(Continued on page 44)

Same Old Rumors

Chicago, April 27.

As has happened during past two or three NAB conventions, the current gathering is bandying reports of prospective buyers of the Blue network.

Two of these mentioned is a Detroit money group brought into the picture by King Trendle Broadcasting Corp., and a West Coast banking syndicate which has been interested in ventura by Don Gilman, vice-president in charge of Blue's coast operations.

CBS May Unveil Nielsen Survey

Chicago, April 27.

CBS may show to its affiliated stations during the course of the NAB convention the results of a research job done for it by A. C. Nielsen on Columbia-managed and operated stations. The network refers to the project as its 'gaspipe survey,' having spent around $40,000 for the field work and analysis, and another $3,000 for the presentation.

The survey offers an exhaustive study on the ebb and flow of local audiences at 15-minute periods of the day, and reveals how listeners switch from one station to another during these periods, or turn off their radios altogether.

MILLER KUDOS RADIO'S WAR SERVICE

Chicago, April 27.

National Association of Broadcasters tips its hat to the Blue network and Mutual in the annual report of Neville Miller, NAB president, and hopes they will follow CBS and NBC in as network members. The Miller report, made public just ahead of the opening of the Chicago convention, warns that manpower, materials and freedom of radio are the industry's three biggest problems, and takes a lusty sock at the James C. Petrillo recording ban.

'Sincerely believing that freedom of Democracy is linked to the freedom of radio,' says the Miller report, 'we have at all times been on guard against attacks threatening radio's freedom....

'Radio, to be free, must be able to pay its way. Advertising has proved to be an efficient tool of business. Attacks on advertising are attacks on the freedom of radio and, as such, we have opposed them....

'Although business on the majority of stations has continued good, radio has faced many serious problems, the manpower problem being the most serious. Due to the fact that this is a technical war, and that radio is playing an ever-increasing part, trained technicians and personnel with practical broadcasting experience have been in great demand. Broadcasting was early declared an essential industry, and has been included on every list of essential industries published by Selective Service and the War Manpower Commission. However, broadcasting is a relatively young industry with the personnel still composed of young men and, therefore, the demands of the armed forces cut deeply into our ranks.'

Striking at Petrillo, Miller wrote: 'The NAB is proud that, with the united backing of the industry, it has fought this dictatorial display of power. We believe that by so doing, we are rendering a real service not only to radio, but to the entire field of music and that we shall be successful.'

Miller also summarizes the wartime activities of NAB, declaring proudly:

'We have kept the public the best informed people in the world. We have recruited for the Army, Navy, Marine Corps, WAACs and WAVEs. We have sold bonds for the Treasury; we have helped collect the scrap and save the fat. We have established schools to train radio technicians; have served on Government and industry committees; in short, have served the Government and the community in many and various ways—it truly has been a year of public service.'

W. Ward Dorrell, radio director and account executive for Henri, Hurst & McDonald, Inc., Chicago, and one-time manager of WOWO and WGL, Fort Wayne, has joined C. E. Hooper, Inc., as manager of the station reports department.

Blue's Quickie Love Feast Finds Flattery Dry 45 Mins. Before Drinks

Chicago, April 27.

The get-together Monday (26) afternoon between Blue network officials and the web's affiliated stations was strictly a love feast replete with mutual admiration. The agenda was dismissed so quickly that the affiliates had to wait around 45 minutes before the caterer showed up with the ordered refreshments. The gathering had run out of compliments by 3:45 p. m., although the cocktails weren't skedded until 4:30.

The oratorical refrain of the Blue's own speakers was that 'we delivered all the things we promised at the last meeting a year ago.' And Harold Hough, operator of KGKO, Fort Worth, speaking as chairman of the Blue affiliates advisory committee, voiced a fervent amen and agreed that the Blue had performed 'a powerfully successful' job.

When the other 90-odd affiliates who were present were asked whether they had any gripes or suggestions, there was unanimous silence and some looked in the direction of the door for the caterer, who was due with the promised thirst quenchers.

Keith Kiggens, Blue v.p in charge of station relations, presided at the meeting, and the net roster of speakers consisted of Mark Woods, president; Edgar Kobak, g.m.; Fred Thrower, v.p. in charge of sales, and Phillips Carlin, v.p. in charge of programs. These execs reviewed business, programming and the wartime record of the Blue during the past year. The record, the audience affirmed, was highly satisfactory.

Street Quits WCAU

Philadelphia, April 27.

Bob Street has resigned as national sales manager of WCAU, Philadelphia. Exec had his headquarters in New York.

Street is currently living in Reno.

Keppel on CBS Bd.

Frederick P. Keppel, formerly president of the Carnegie Corp., was elected to the board of directors of CBS at the annual meeting of stockholders last week. The other directors were re-elected.

Keppel was once dean of a college of Columbia U.

Warning Against Censorship

N. Y. Post, in its editorial column of last Friday (23), adjured broadcasters to step cautiously in censoring others because of the rebound possibilities of such a practice. In other words, the censor winds up with himself being censored. The editorial follows:

'We see, too, that Walter Winchell is having 'censorship trouble' on the air. We'd like to say this to radio:

'We've been in the opinion-and-fact business a long time. No one would dare suggest censorship of newspapers. The reason is that the newspapers have never yielded to it, always fought it. Thus they have grown to man's estate.

'You people in radio have an interesting new gadget. It has a future. But your industry will never grow up to adulthood, out of danger of suppression, so long as you, yourselves, show such fondness for the censorship process. It will keep you from maturity. You arm all your enemies when you stifle one of your own voices.'

Radio's Wartime Operation Discussion To Highlight Ohio State Educ'n Inst.

By HOBE MORRISON

A discussion of problems of wartime operation, to be held Saturday morning (1), will probably be one of the highlights of the 14th Institute for Education by Radio, opening Friday (30) at the Deshler-Wallick hotel, Columbus, under the sponsorship of Ohio State University. Howard L. Bevis, president of Ohio State, will preside, with Edgar Kobak, vice-president and general manager of the Blue network, giving the statement of problems.

A suggestion that local stations in each city should set up cooperative groups or committees to develop local programs dealing with wartime subjects and projects will be made at the session by Morris Novik, director of WNYC, municipally-owned station in New York. His proposal will be offered as a method of forestalling possible demands by the Government or war agencies for definite allocation of time if the radio industry doesn't solve the problem itself.

Novik believes that as a result of the heavy sale of network time for sponsored program, there is practically no desirable time left on the networks for a regular sustaining series of an educational or some other morale or war nature. Unless good programs are sponsored, as in the case of 'The Man Behind the Gun,' on CBS for Elgin Watch, they are likely to be pushed from one spot to another on the schedule, as in the sustaining 'Report to the Nation,' on CBS, Novik will argue. Therefore, he sees the cooperation of local broadcasters as the only practical way of providing advantageous time for vital program messages.

In stating the problems of wartime operation, Kobak will confine himself largely to generalities, with particular stress on entertainment as uplift for morale. In general, he will say that radio has not done and is not doing a good enough job in the war. He will argue that the most effective way for broadcasters to protect freedom of the air is to make the best of the freedom that has been given them.

Besides Kobak and Novik, those slated to participate in the discussion are Robert J. Coleman, WKAR, Michigan State College; Stephen Fry, BBC; Lawrence J. Heller, WINX, Washington; Charles Jennings, CBS; William B. Lewis, OWI; Gilbert Seldes, CBS, and Ray C. Wakefield, FCC. The entire Institute, opening Friday, will continue through Monday afternoon (3). It's general theme will be 'Radio in the War and After.'

Esty Sets Lure For Vick Knight

Vick Knight, due in New York this week from the Coast, will be approached by Tom Luckenbill, Esty agency radio director, to join the firm's radio department.

Knight resigned last week as radio director of the Biow agency, giving 'ill health' as the reason.

ONE-SIXTH OF DET. SETS OUT OF USAGE

Detroit, April 27.

A survey completed here last week brought the estimate that more than 100,000 Detroit receiving sets are silenced due to the difficulty in securing replacements for worn-out tubes, with the prediction that half of the city's 600,000 radios may be out of commission soon. Aggravating the situation was the finding that half of the city's repair shops have closed because of the manpower shortage.

Hardest hit are portable sets which depend on batteries and a No. 12 tube, now practically unavailable. The supply is far under the demand for nearly all types of tubes.

SHUBERTS ON RADIO

Select Theatres Corp. (Shuberts) has signed a 52-week contract with WJZ, N. Y., for five one-minute live announcements weekly on behalf of legit productions. 'Ziegfeld Follies' and 'Sons o' Fun' spots launched the schedule Monday (26).

Blaine-Thompson, New York, is the agency.

McClintock Reiterates MBS' Peaceful Stance at Network's Chi Meeting

Chicago, April 27.

Living up to the spirit that seems to prevail at all convention gatherings, this year, the Mutual network's affiliates held their annual meeting at the Drake hotel last night (Monday) with complete decorum and all-around satisfaction. In making his debut before a group number around 100, Miller McClintock, Mutual president, struck a note of peace and goodwill to all competitors and everybody else in the industry. Said he, 'We are not fighting anyone. We are not against anyone. We must have the capacity to serve and not tear down.'

During the course of his talk, in which he said he had assumed a 'challenging job,' McClintock paid tribute to Fred Weber, network's general manager. The gesture brought on quite an ovation for Weber from the assembled affiliates. McClintock said affiliates had the right to expect from Mutual honest, fair and decent business with profit, and they could expect better national programming and better organization sales policy.

From Edward Wood, Jr., sales manager, came a bright business picture for the near future. Wood said that though the network took a drop in sales for the first quarter of 1943, both April and May would bring the largest grosses for such months in the history of the network, and he predicted that accumulative revenue in 1943 would be at least 30% over what it was for 1942.

Robert Schmid, promotion manager, exhibited a colored slide presentation that would be delivered to current and prospective advertisers and agencies.

'Worst Behind Us'

Alfred McCosker, chairman of the board, recalled the founding of Mutual eight years ago in the talk which opened the proceedings. He said the best is yet to come for the network and the toughest experiences were behind it.

W. E. MacFarlane, chairman of the executive committee, presided at the meeting of the Mutual board earlier in the day. McClintock was elected a director and to an executive committee to deal with station service, programming and sales and merchandising. Committee is to be appointed according to geographical position and station power.

N. A. B. WAR MEET PEACEFUL

FEMMES' GROWING INFLUENCE NOTED

By KATI CUFF

Chicago, April 27.

Radio's manpower problem is being brought into sharp focus at the NAB war conference by an element other than that of committee and platform discussion. It is the marked degree of womanpower represented among the delegates.

The femme representatives range from women who are running stations while their husbands are off to war, to distaff-siders who, with rapid progression, are filling key station jobs. The two classes seem to be plying their roles with plenty of zeal and seriousness.

Conversation with these women broadcasters reveals a curious schism as to their ultimate objectives. Some look upon the positions they have assumed as the stepping stone to a career, while others feel that they are 'just filling in' for the duration. One strong point they seem to have in common. They're not trading on the glamor of the female, they believe in learning the job straight and as quickly as possible.

There is, for instance, Mrs. Ucola Katzentine, now managing WKAT, Miami. Her husband, Lieut. Col. Frank Katzentine, joined the Army Air Force last year and she took over the management of the station with only the experience of a director of programs behind her. Her attitude is:

'I think most of us who have

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More Femme Time-Buyers

The Young & Rubicam agency's time-buying staff is now dominated, at least in number, by the distaff side as the result of inductions into the army. With Russ Young going into uniform last week, Carlos Franco's staff of aides was increased to three femmes. They are Kay Brown, Caroline Turner and Doris Halliwell. The other buyers in the department are Frank Coulter and Bob Reuchle.

John Kucera left the department to go into the Army several weeks ago.

CBS' 1ST QUARTER NET SLIGHTLY ABOVE 1942

Columbia Broadcasting System net income for the first 13 weeks ending April 3 was only slightly more than that of comparable period of 1942, being $1,031,671 as against $987,362 for the initial 13 weeks of last year. This is equal to 60c. per share as compared with 58c. a year ago.

Mild improvement was made by CBS, although there was an increase of nearly $1,000,000 in gross income. Company showed $16,633,772 gross income for first 13 weeks, as against $15,674,362 in 1942 quarter. Company set aside $1,240,000 as provision for Federal income and excess profits taxes, as compared with $1,079,200 in last year's first quarter.

Fete Fred Weber

Minneapolis, April 27.

The officers and executives of the North Central Broadcasting System last Friday night (23) gave a dinner here to Fred Weber, general manager of the Mutual Network.

It was to mark the regional's renewal of its contract with Mutual for another year.

Pooler V.P. of B&B

Charles A. Pooler, head of the research department of Benton & Bowles, has been elected a vice-president of the agency.

He joined B. & B. in 1941.

Wrong Guests

Chicago, April 27.

First of the embarrassing moments of the NAB convention occurred during a cocktail party which WGN, Chicago, tossed for Miller McClintock, Mutual president, at Drake hotel, yesterday (Monday) afternoon. Purpose of the event was to introduce McClintock to the press. The press came and so did many of Mutual's affiliated stations. Latter had heard the network was entertaining and they asked no questions as to whom and why.

Result was Dale O'Brien, WGN press agent who was official host, found it somewhat tough making the acquaintance and the object of the party was almost submarged.

The Strong Take Care of Weak

Chicago, April 27.

Interesting development in local end of broadcasting industry, as picked up in lobby conversation at the NAB convention, is the entente cordial demonstrated by large stations toward smaller outlets in same community when it comes to overflow business. The motive is not without ulterior design, but the attitude reveals something new in cooperative spirit among broadcasters.

Whenever a large station is offered a piece of business it can't handle, because of a clogged schedule, it immediately tips off a smaller station of availability of the business, or if the large station hears of prospective local radio money that it itself can't absorb it likewise relays the information to the smaller outlet.

The large station, by its generous gesture, accomplishes a twofold purpose. It keeps the business away from the local newspapers and it sets up a radio account that it might be able to acquire when a vacancy occurs in its own schedule.

Standard Brands Gives Up Idea of 'Canteen' Sub for Edgar Bergen

Standard Brands and the J. Walter Thompson agency have given up all attempts to replace Edgar Bergen with a half-hour pickup from the Hollywood Canteen. Corn Products, sponsor of 'Stage Door Canteen,' (CBS) lodged a protest against the proposed project with the American Federation of Radio Actors, so Standard Brands decided not to press the issue.

Corn Products protested several months ago against sustaining pickups from the Hollywood Canteen and its point was upheld by the same union. The account pays $3,000 a week for the use of the 'Stage Door' title. Bergen's summer layoff this year will be 13 weeks.

Wallenstein's Pop Concert Tees Off May 9 on WOR

An Alfred Wallenstein pop concert summer series over WOR, N. Y., will teeoff May 9. Donald Dame, tenor, and Frances Greer, soprano and last year's winner of the Metropolitan Opera Association's auditions, will be the featured vocalists.

The stanza, which will be heard Sundays from 9-10 p.m., replaces 'Symphonic Strings' and 'Murder Clinic.' 'Strings' will be suspended for the summer, while 'Clinic' moves to the 6-6:30 p.m. Sunday spot.

Bing Stretches Vacash

Bing Crosby has extended his layoff from the 'Kraft Music Hall' (NBC) to five weeks. He had originally planned to be away two weeks. His return date now is May 27.

'Fibber McGee and Molly' will, with tomorrow's (Thursday) broadcast, have completed the team's two filler assignments for the crooner and the next three programs will have Bob Crosby in the substitute spot.

Plan Post-War Improvements

Chicago, April 27.

Little of trade-shaking moment emerged from the various NAB preconvention meetings held yesterday (Monday), which was registration day. Sales managers, executive and research committees each passed a resolution with a post-war slant.

The sales execs urged formulation of a plan to make a study of present and post-war automotive advertising to be presented to the industry as a whole with thought of serving the automotive industry better. Research committee announced it favored the appointment of a committee by NAB to undertake continuing study of problems facing the industry in post-war planning, which committee would eventually look into important developments in broadcasting made by all branches of our Armed Forces during the war period.

The Public Relations committee came out for the use of highly training personnel in radio's handling of news coverage.

NAB Closes '42-43 With $36,998 Bank Balance, 18G Behind Last Year

Chicago, April 27.

National Assn. of Broadcasters closed its fiscal year on March 31 with $36,998.49 in bank, a drop of approximately $16,000 from the previous year's end, according to the annual report of Secretary-Treasurer C. E. Arney, Jr. NAB membership stood at 528 stations, as of April 15, 1943, one more than a year earlier.

Financial report showed receipts of $315,628 during the year. Biggest expenses were $122,548 for salaries; $54,224 in connection with 'musicians controversy'; and $20,691 for various committees. Travel cost $10,946, with another $11,542 for expenses of board of directors meetings.

A breakdown of the membership shows that 372 of the stations are network affiliates; 129 are independents; 19 are associates; 3 are FM, 2 are nets and one is a high frequency educational. Interesting is the fact that NAB includes two-thirds of the network affiliates, but only one-third of the independents.

Clipped Wings

Chicago, April 27.

All solicitations of new radio business around local ad agencies is out for duration of the NAB convention. Time-buyers agreed at a meeting at Radio Executives Club last week to discourage calls of station men and station reps so that the buyers could devote all time possible to attendance of convention proceedings.

Buyers' concordat does not meet with the fancy of the average broadcaster delegate, because latter usually looks forward to rounding out visits of this sort with sales pitches.

Rationing Affects Radio Programs

General Foods appears to be pretty much up in the air on what disposition it will make of its network program this summer. Rationing situation will play an important part in any decision making.

The indications are that neither the Jack Benny (NBC) nor the Kate Smith (CBS) variety periods will be taken over by pinchhitters. Benny will be off for 17 weeks and Miss Smith, 13 weeks. 'The Aldrich Family' (NBC) will take a six to eight-week vacation, but it hasn't been decided whether to make it a full 13-week layoff for the Maxwell House Coffee show, which precedes 'Aldrich' on the same network Thursday nights.

Arty Sustainer to Fill Metop Gap on Blue

Blue Network's summer replacement for the Saturday afternoon Met Opera broadcasts will be a series of 45-minute concert programs, with Alexander Kipnis, Met Opera basso, engaged for the first seven programs. Program which hopes to take advantage of the Saturday matinee serious music listeners will be heard from 4 to 4:45 p.m., incorporating an occasional streamlined opera along with instrumental and vocal guesters.

Show will bridge gap from May 1 until Met season opens in late October. Joseph Stopak will be musical director.

War Confab Personalities

Arthur Church, KMBC, Kansas City, is describing with pride his recently purchased farm.

Bob Convey and Mike Carmichael, KWK, St. Louis, while at track Monday (26), yielded to radio hunch and picked winner in 'Remote Control.'

Time magazine has two staff editors, Sonia Bigman and Bill Rich, covering convention.

Don Davis, WHB, Kansas City, conspicuously absent. His wife is ailing.

William Hedges, NBC stations' operative vice-president, recalls days (1923) when he helped organize NAB. Hedges is only member of NAB charter group still active in radio.

Paul Morency, WTIC, Hartford, reminisces at same sitting over those 1923 days when he toured the country drumming up membership for NAB as special rep.

Frank Silvernail, time buyer of B.B.D. & O., maintained running fire gag about stalk celery on trip out from New York.

Paul Keston, CBS general manager, shepherded his flock out to convention and kept himself in trim by presiding at six meetings Monday.

Niles Trammell, NBC prexy, was congratulated by all for his healthy appearance.

Earl Gammons, CBS politico v.p., is still the suave country squire, despite his exposure to Washington life.

Harold Batchelder is representing WFBR, Baltimore, and pinch-hitting for Hope Barroll, who has been ailing.

Lewis Allen Weiss, general manager Don Lee network, again on hand to give delegates sample of Hollywood sartorial splendor.

Doc George Halley, KMBC, Kansas City, can't resist putting in plug for station's 'Texas Rangers' whenever anybody mentions programs.

Glenn Bannerman, of Canadian Broadcasters' Association, and Don Manson, assistant to general manager Canadian Broadcasting Corp., among visiting firemen from across border.

Lieut. Bob Elson, former WGN, Chicago broadcaster and now stationed at Great Lakes Naval Training station, one of numerous ex-radioites now in armed services seen circulating around Palmer House lobby.

Usual promotion handouts conspicuous by their sparsity. It used to be aspirin, flowers and [illegible].

(Continued on page 38)

MANPOWER LOSS IS KEY PROBLEM

By BEN BODEC

Chicago, April 27.

Not a single cloud or disruption seems to be hanging over the second war convention of the National Association of Broadcasters, which opened at the Palmer House yesterday (Monday) for a three-day session.

The convention opened this morning (Tues.) with a threnody on the theme of what the broadcasting industry can expect to happen to its manpower as the war proceeds. Two Government agency officials urged broadcasters to face the manpower problem realistically and not to rely to any extent on the Government to solve their problem for them, while a third official got a polite laugh when he suggested that the industry might help in the recruiting of personnel for the Army Signal Corps with contributions from broadcasting's own ranks.

Davis Slams Chi Tribune

The opening day did bring a mite of drama, but this didn't occur during the regular session. The excitement derived from a side-show event which had been staged by the local division of the Office of War Information. Elmer Davis, the OWI's chief, took the opportunity of the mass interview with the press to administer a sizzling rebuke to the Chicago Tribune for an editorial in last Sunday's issue which labelled the OWI personnel as draft-dodgers. Davis characterized the editorial's statements as not only so much hogwash, but containing more misstate-

(Continued on page 39)

NAB Taking Part In Labelling Issue

Chicago, April 27.

The broadcasting industry is slated to take an official stand on the grade labelling issue. NAB Board of Directors, at a meeting last night (Monday), agreed to recommend that the NAB Convention cancel a resolution opposing any move on the part of the Office of Price Administration to shelve brands during war and institute a system of labelling instead.

There are some high authorities within the networks who are inclined to think that such a resolution would plump the radio industry in the center of a political situation, since the issue has caused quite a split in the OPA itself. If the opponents of grade labelling are ousted and the progressives go into the ascendency within the OPA, the radio industry, it is argued, might find itself taking the brunt of any ensuing recrimination from OPA circles.

The NAB Board also recommended that the convention pass a resolution eulogizing the work of the radio division of the OWI.

Fitzgerald Moving

Ed Fitzgerald, radio director of the Erwin-Wasey agency, shifts to a similar assignment with the Donahue & Coe agency, effective June 1. He succeeds Bert Prager, who is due for Army induction in about three weeks.

Fitzgerald's successor at E-W isn't set.

Quaker Renews 'Terry'

Quaker Oats Co. has renewed 'Terry and the Pirates' on the Blue for 52 weeks effective Aug. 2. Launched Feb. 1, 1943, the show will go off the air for the summer following Friday's (30) broadcast.

'Terry' is heard Monday through Friday 6-6:15 p.m. with recorded repeats at 7 and 8 p.m. over 144 stations. Sherman & Marquette, Chicago, is the agency.

Sillerman Proposes Special OWI Shows Which Sponsors Can Place on Small Stations to Relieve Financial Plight

A proposal to relieve the financial plight now afflicting scores of small stations throughout the country as a result of the loss of advertising revenues was advanced last week by Michael M. Sillerman, president of the Keystone Broadcasting System. Sillerman, whose organization places transcriptions of commercial network shows with small independent stations, incorporated his ideas in a telegram which was sent to broadcasting execs and Government agencies concerned with radio. The telegram follows:

'Following exhaustive study of the small radio station situation and discussion with various interested industry and governmental groups, I intend to present the following plan to the forthcoming National Association of Broadcasters War Conference in Chicago: That the Radio Bureau of the Office of War Information agree to produce a series of 15-minute shows composed of leading name talent performers. Each program could be a miniature version of leading nighttime shows or entirely new productions headed by such artists as Jack Benny, Bob Hope, Kate Smith, Fibber McGee & Mollie, Fred Allen, etc. The commercial portions of these shows will consist entirely of special war effort material with inspiration presentation of war and victory themes earmarked by the OWI for broadcasting. These programs to be of the open end variety for institutional sponsorship by leading national manufacturers. Said sponsorships to be comparable to campaigns currently conducted in national magazines and newspapers along similar institutional lines by various concerns including many new wartime advertisers.

'Such sponsored programs to be released to a list of approximately 200 small stations in the lower or marginal class offering a highly specialized small town and rural audience. Also to any additional station of sponsors' choice for scientific coverage. Plan aimed at a triple objective: First to disseminate inspired war effort copy through the vehicle of nationally famous topflight talent in areas where this type of program is not generally heard. Second to deliver vitally needed revenue for the relief of small stations from new national sources based on individual merit of the stations. Third to afford sponsors an attractive method of institutional advertising directed to selected audience of millions of listeners in vast rural and small town areas for protection and the cultivation of the advertisers' market now, and for the post-war period.

'All this should be accomplished at economical cost on a group basis making this plan a sound business proposition for sponsors. In view of Elmer Davis' statement deprecating Government paid advertising, I believe this plan offers tangible solution in conformity with often stated general industry policy and views concerning Government subsidy or Government spending.'

Goes to NAB Committee

Telegram was also forwarded to the members of the NAB Small Stations Steering Committee, which met in Chicago yesterday (Tuesday). Sillerman informed the members that his organization will try to whip up a final draft of tha program in time for the Small Stations Session skedded by tha Convention tomorrow (Thursday).

In his correspondence with the Committee, Sillerman pointed out that 'We (Keystone) find ourselves squarely in the middle of this situation due to the fact that our national transcription system is composed exclusively of small stations. Most of these stations are in the critical financial class. For almost three years we have been devoting our efforts toward securing national business for these small radio outlets. We have long felt that the difference between profit and loss in the operation of these stations is the absence of national billing.

'To date,' Sillerman added, 'we have been able to induce, for the first time, a group of leading national advertisers into the small station field with their broadcasts. More will follow.

'Our consultations have been with various interested governmental and industry groups such as the Federal Communications Commission, the OWI, the Advertising Council and the NAB.' The letter to the Steering Committee continued:

'The solution should not only relieve the plight of the affected small stations during the present emergancy, but, mora important, should permanently remove the cause—for now and the post-war future. These small stations can and should be sold on their merit. They have a job to do for the national war effort, for their primary listening audiences and in behalf of many national sponsors.'

1 SPONSOR WITH 4 SHOWS ON SAT. NIGHT

NBC is turning over the Friday 10:30-11 p.m. niche, which it has heretofore reserved for public service broadcasts, to Colgate-Palmolive so that soap account can assign the period to Bill Stern. As part of the deal, Colgate is buying two additional half-hours on NBC's Saturday night schedule, namely 7 to 7:30 and 10 to 10:30.

With 'Can You Top This' and 'Hobby Lobby' currently on NBC and CBS, respectively, Colgate will have four shows running Saturday nights. Concentration will be without precedent in business.

Thompson, Old Gold In Burnup at WOR, N.Y., For Lewis, Jr., Pickup

The J. Walter Thompson agency and Old Gold have a peeva on against WOR, New York, because that station has exercised its right to take over the local release of Fulton Lewis, Jr.'s, daily broadcasts. WOR's action puts it in the position of relaying Lewis at 7 p.m., while WHN, New York, must wait for three-quarters of an hour (7:45 p.m.) to do the same thing in behalf of Old Gold.

WOR explained last week that it had restored Lewis to its schedule, after a long absence, because of the movement within Mutual to create unity among Mutual affiliates in the relaying of network-identified programs. When WOR ceased to carry Lewis, William Dolph, manager of both WOL, Washington, and the commentator, offered the series to his brother-in-law, Herbert Pettey, WHN's general manager. Petty accepted him and eventuelly induced Old Gold to sponsor the commentator.

After Old Gold, through Thompson, declined to switch its tieup with Lewis from WHN to WOR, the latter station sold the commentator's New York sponsorship to Plough, Inc. The Plough contract becomes effective May 3. Thompson described WOR's approach an 'ultimatum,' but the station explained that it had merely, out of courtesy, offered Lewis to Old Gold before acceepting a contract from Plough.

Lewis is now sponsored locally by 100 advertisers out of a daily hookup of 100 Mutual stations, plus the one non-Mutual outlet, WHN.

Otis Wingo Fined $500

Washington, April 27.

Otis T. Wingo, ex-Washington publicity man, who was formerly connected with several of the local radio sattions here, was fined $500 last Thursday (22) when he copped a nolo contendere plea on charges of failure to register as a foreign agent. He was plugging for Finland and Sweden among the Capital's newsmen.

Government prosecutor made clear in court that, while Wingo was a technical violator and should be punished, thera waa nothing to indicate 'the faintest trace of any subversive element.'

More than 2,000 merchandising calls per month

— to lend wartime [illegible] your retailers and wholesale[illegible]

28,000 DEALER CALLS A YEAR

In the face of the manpower shortage, WLW's comprehensive merchandising activities take on greater importance than ever. As always, they encompass long-range plans which cover every phase of distribution, from manufacturer's representative to consumer.

Now, the personal dealer contact in 12 major markets is almost wholly dedicated to the wartime problems of the men who move your merchandise. Dealer calls are supplemented with BUY WAY, our radio merchandising newspaper with a circulation of more than 50,000 twice monthly, and with constant direct mail contact that totals 360,000 mailing pieces annually.

This merchandising program costs advertisers nothing, helps to make your WLW dollar the most effective advertising dollar you can spend.

LISTENER DOMINANCE. In 25 major cities of its four-state area, WLW delivers 48.7% of all radio listening, and in the rural areas around them, the listening index averages 2.5% greater. (City figure is a weighted average based on Hooper Mid-Winter WLW area rating, 1942, and does not represent the size of our audience in any one city.)

A NEW SALES SERVICE. Answering the problem of the man-power shortage is SPECIALTY SALES, a WLW affiliate. SPECIALTY SALES offers the services of experienced salesmen who cover every grocer and druggist in all cities of our four-state area. The services of SPECIALTY SALES can be bought on an extremely flexible basis at a very nominal cost.

● WLW audience dominance, plus the cooperation we receive as a result of continuous dealer contact, now augmented by SPECIALTY SALES, offer you the most effective means ever devised for directing the distribution and sale of consumer food and drug products.

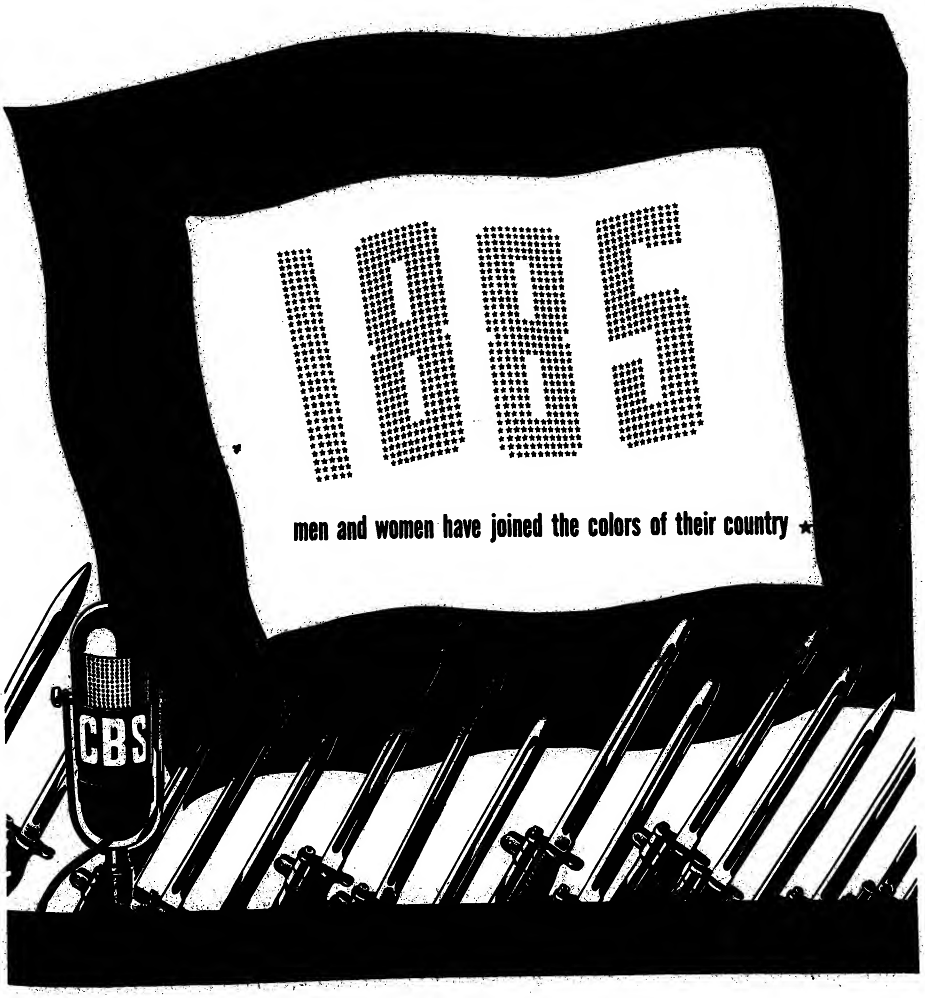
WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

DIVISION OF THE CROSLEY CORPORATION

from the

124 stations of the Columbia Broadcasting System ★ ★ ★



FCC Defies Congress on Dodd, Watson, Found 'Unfit' for Gov't Service

Washington, April 27.

The Federal Communications Commission defied a special sub-committee of the House Appropriations Committee last night (26) issuing a statement in which the commission flatly refused to fire Goodwin B. Watson and Dr. William E. Dodd, Jr. The men had been denounced as 'unfit' for Government employment by the congressional committee last Thursday (22), following charges by the Dies Committee that they were affiliated with pink outfits. Dr. Frederick L. Schuman, also accused by Dies, was cleared by the appropriations subcommittee.

The FCC's action at Monday's session was a close four-to-three vote, with commissioners Case, Payne and Craven dissenting.

Grouping Watson, Dodd and Schuman together, the majority FCC statement said in part: 'Our determination is arrived at with a full awareness that, under the law, the proper responsibility is ours.

'These men have been on the job and under our observation for a substantial time. No question has at any time been raised concerning the competence, accuracy or objectivity of their work. Their reports come under the daily scrutiny of their supervisors and of responsible officials of military intelligence, naval intelligence, Office of Strategic Services, State Department, Office of War Information, Coordinator of Inter-American Affairs, Board of Economic Warfare, lend-lease, Department of Justice, etc. It is inconceivable that any bias, distortion or subversion could escape the attention of these agencies. They have frequently commended the quality of the work performed.

'Watson, Schuman and Dodd enjoy the full respect and confidence of their superiors, associates and subordinates. The removal of any one of them would result in a direct reduction in the efficiency and quality of the essential war activity carried on by the foreign broadcast intelligence service.

'We do not, of course, endorse every word these men have uttered or every action they have taken. But we believe that the right of freedom of speech which the Constitution guarantees to every person embraces even those with whom we disagree. We cannot in good conscience take a course of action which, however politic and easy, may violate the constitutional guarantees of due process of law and free speech. In the light of the foregoing, We find no basis or reason for the dismissal of Watson, Schuman or Dodd from employment by the Federal Communications Commission.'

Dodd is the son of the ex-Ambassador to Germany. Watson is a former Columbia University professor and Schuman formerly taught at the Univ. of Chicago.

Radio Performer Termed 'Employee' in Case On Unemployment Taxes

Decision by the N. Y. State Unemployment Insurance commission that Jay Velie, an actor on the 'My Son and I' serial, was an employee, not an independent contractor, was upheld yesterday (Tuesday) by the Unemployment Insurance Appeals Board at Albany. Attorneys for the Ted Collins Corp., which produced the program for General Foods, had sought to have the decision reversed. The case was regarded as important, as an opinion that the actor was an independent contractor would have upset prevailing unemployment insurance practices.

Albert D. Schanzer, one of the members, handed down the Appeals Board's decision. Mortimer Becker, of Jaffe & Jaffe, represented Velie in behalf of the American Federation of Radio Artists.

Premieres

(April 28-May 9)

April 28

'Take-a-Card,' quiz with Wally Butterworth, Honey Johnson, James Wallington; 8:30-9 p.m., Wednesdays; WOR-Mutual; Hinds cream (Lehn & Fink); Esty agency.

April 29

'The Busy Mr. Bingle,' comedy-drama, with John Brown; 8:30-9 p.m., Tuesdays; WOR-Mutual; sustaining.

April 30

'Parker Family,' drama; 8:15-8:30 p.m., Fridays; WJZ-Blue (succeeding Dinah Shore); Woodbury soap (Jergens); Lennen & Mitchell agency.

'Sherlock Holmes,' mystery-drama, with Basil Rathbone, Nigel Bruce; 8:30-9 p.m., Fridays; WOR-Mutual; Petri wine; Erwin-Wasey agency.

May 2

'Freedom's Workshop,' dramas about American life in wartime, directed by George Asness; 6:30-7 p.m., Sundays; WNYC, New York; sustaining.

NBC, CBS Brush Off NAB's Coverage Map Standards as Passe Technique

The standards for coverage maps, which the NAB research committee is slated to recommend at Thursday's (29) session of the NAB convention in Chicago, have not, it is understood, the blessings of NBC and CBS. The networks considered the committee's methods of coverage measurement as old hat and based on techniques that the networks claim they abandoned some time ago.

WOW, Omaha, recently rushed out to the trade a standard mail map embodying the to-be-recommended standards. The WOW coverage map is based on mail received by the station for a year prior to Nov. 1, 1942.

NBC and CBS' objection to the NAB committee's proposed standards are twofold: (1) That the mail count can easily be influenced by the type of giveaway which evokes the listener-writing, and (2) that the giveaway is identified with the station. The networks point out that the giveaway can be of a sort that will appeal largely in audiences in distant, outlying sections of the station's signal area (such as rural communities) and thereby render a distorted picture of the station's actual listening area. Also that the identification of the station with the giveaway does not furnish an unbiased insight into the the respondent's listening habits.

Albany Plans Version Of 'Stage Door Canteen'

Albany, April 27.

A local version of the 'Stage Door Canteen' network show is planned for broadcasting on Friday night over WABY from the new USO-Variety Club Canteen. Talented service men and women will mike, along with professionals from local night clubs, etc., under the proposed setup.

Forrest Willis will emcee the half-hour program, from the 500-seat auditorium in the Knights of Columbus building.

Personalties

Continued from page 33

Only giveaway observed was long pencils. Some broadcasters expressed the hope thing had no prophetic implications.

CBS sent its press chief, George Randell, and Mutual, Lester Gottlieb, but their NBC and Blue counterpart, John McKay and Earl Mullen, were missing.

Convention buzzing with rumors about identity of the surprise military speaker scheduled for the Thursday (29) luncheon, which is expected to make front page story. He's described as just back from the war zone. Broadcasters are betting it might be anyone from General MacArthur to Colonel Elliott Roosevelt.

Walt Dennis heads elaborate press headquarters setup for NAB, with Jack Fitzpatrick, formerly of WJJD, Chicago, as chief assistant.

Newton to Chi for BBC

William Newton, formerly with the BBC office in New York, has moved to Chicago to become the midwest representative of the company.

Until he came to the U. S. about two years ago, he was an announcer and producer for BBC in London.

Slight Case of Half-Listening

CBS' switchboard was deluged with telephone calls for a short space last Wednesday night (21), just because the proper emphasis wasn't placed on a two-word clause during the Old Gold-Sammy Kaye program. The producers of the show had arranged for the surprise meeting of a wounded sailor from the Solomons with his wife before the mike and studio audience, and Kaye was assigned to handle that portion of the script dealing with the incident.

Kaye, reading from the script, explained that the couple had not seen each other but once in two years. A couple minutes later the sailor's wife remarked that she had a surprise for her husband. It was the news of the birth of their child six weeks ago.

Calls began to pile into the Columbia switchboard. Women listeners wanted to know how come the sailor's wife had the nerve to announce the news about a baby when the couple hadn't seen each other in two years. The inquirers had missed Kaye's inclusion of the words, 'but once.'

Nebraska Broadcasters Nix Non-OWI Programs

Lincoln, Neb., April 27.

No more Government publicity will be aired free by Nebraska radio stations unless it is cleared through the Office of War Information. That was one of the principal resolutions passed last week at the annual meeting of the Nebraska Broadcasters Assn. The organization also voted thanks to the state Legislature and Nebraska members of Congress for bringing the shortage of farm radio batteries to the attention of the proper authorities.

Officers elected at the meeting included E. Anson Thomas, of KGFW, Kearney, president; Jud Woods, of KFAB, Lincoln, vice-president; Art Thomas, WJAG, Norfolk, secretary-treasurer; Harry Burke, WOW, Omaha, and Bill Martin, KMMJ, Grand Island, directors, and John J. Gillin, Jr., WOW, representative to the National Assn. of Broadcasters.

MBS, WOR Employees Will Get Acquainted

Mutual Network and WOR, its New York key, is staging a 'get-to-know-one-another' party for their joint personnel this Friday (30). The organizations together have over 400 employees in New York. The event will be held at the Mutual-Guild Playhouse, which the network recently took over as a studio, with the stage converted into a dance floor.

In announcing the party to its personnel, the network explained that it doesn't want them to lose that 'old camraderie' as the result of organization expansion.

Stanley Stevens with BBC As N.Y. Publicity Director

Stanley L. Stevens, former director of publicity for the radio workshop of the National Youth Administration in New York, has joined British Broadcasting Corp. as publicity director of the New York office. He was recently given a medical discharge from the Army.

Stevens succeeds Robert S. Wilson, who resigned.

NAB War Confab Peaceful

Continued from page 35

ments to the square inch than anything he has ever seen in print.

The OWI's director took the editorial apart sentence by sentence and rounted each statement with citations of the actual facts and conditions prevailing within the OWI. He said that he was getting tired of having his staff referred to as draft-dodgers and remarked the writer of the Trib editorial was safely ensconsed in a city 4,000 or 5,000 miles from the fighting front, while many OWI workers on foreign duties were subject to the perils of submarines, bombs and other elements of warfare. It was, Davis added, no disgrace to work for the Government on the civilian front, and it was time that the political critics realize that it ought to be left to the judgment of draft boards as to whether a man is more useful to the OWI than to the Army. Davis spoke to the NAB delegates at the Monday luncheon, but his remarks were off record.

Over 1,000 In Attendance

Despite the efforts of NAB officials to keep the organizational representation down to a minimum because of transportation situation, the current convention will show an attendance of between 1,000 and 1,100 persons. An all-time high was achieved at last year's meet in Cleveland with the congregation of 1,200 delegates.

Washington spokesmen on the manpower problem at the opening session today (Tues.) will launch A. Appleby, executive director, War Manpower Commission, and Lieut. Com. Patrick H. Winston, Selective Service Board. They warned the broadcasters that before the war is over the armed services will have called on every able-bodied man between 18 and 38, and as soon as they start in training women as replacements the better off they will be.

The spirits of attending broadcasters wilted progressively while these forecasts were being made and they obviously could not help emitting a slight snicker when the next speaker, Gen. B. F. Stoner, of the Army Signal Corps, remarked that the industry might 'lend' him some of its technical help.

Lindsay Wellington, North American manager of the British Broadcasting Company, the final speaker of this morning's session, described the BBC's experience with women replacements as operators and maintenance workers. Women he said, proved most adaptable in the technical side of the industry between the ages of 25 and 35, because this bracket has a sense of responsibility and yet it is young enough to learn quickly.

Big Welcome Due Fly

James L. Fly, chairman of the FCC, in his talk before the convention luncheon tomorrow (Wed.), will deal merely with the part that American radio has played in the war and urge that the industry set up an official group on post-war planning. Fly is due to get a big ovation. The gesture will mark complete reconciliation between Fly and the NAB after what happened to him at the St. Louis convention two years ago.

Unlike Congress, the broadcasters prefer to leave the fighting to our armed forces, while they (the broadcasters) go peacefully about the business of solving their various operative problems, learning ways of overcoming manpower predicaments and determining how they can best cooperate with Government war agencies.

As excitement goes at these conventions, not a scintilla of it is expected at this one. Aside from the speeches of Washington bigwigs and the appearance of the unbilled war hero, generally the outlook is one of unbroken dullness. The Mutual Network, which in recent years could always be looked to for a baton of convention pyrotechnics, has assumed a 'Peace is Wonderful' mantle and is now only interested in mending its fences with the rest of the industry.

Nor are there any dark political clouds on the horizon. The networks appear not to be pulling any wires or maneuvering for special privileges. They prefer to mark time until the U. S. Supreme Court has handed down its decision on the FCC chain broadcasting rules. Likewise conspicuous by its absence is the perennial move by Sidney Kaye to sell the assembled broadcasters on some proposition entailing conflict or expense.

Plenty Resolutions Expected

In some convention quarters it is predicted that this will be the most 'resolution' convention ever. The resolutions are expected to come thick from every committee and apply to every phase of radio's present troubles and entanglements, from the American Federation of Musicians' ban of recording, the economic predicament facing small stations, manpower, working with Government agencies to what to do about post-war planning.

One thing noticeable about this convention gathering, as compared to that of 1942, is the marked air of confidence and know-how. The uncertainty and trepidation that was evident at the 1942 meet has totally disappeared. With 16 months of war experience behind them, the broadcasters seem to be gazing at the horizon with much more self-assurance, and going about their problems in far better spirit and snoothness.

Minneapolis—John T. MacKnight, WDGY announcer for the past five years, has been advanced to the post of production chief.

Has Her Points

...BUT MEMORY ISN'T ONE OF THEM!

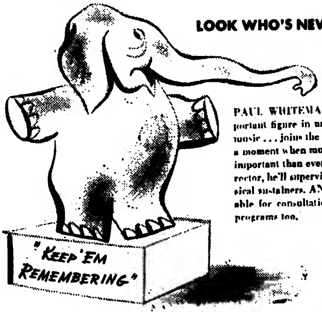
Amnesia (that consummate consumer) always was a gifted forgetter. And now the complexities of point rationing threaten to stamp out what little memory she had.

So, when war removes somebody's baked beans from the store shelf... well, it's natural enough if those beans become "the forgotten brand."

And Amnesia has no monopoly on disremembering. There are 130,000,000 men, women and children who are similarly gifted. Why, even the storekeepers are apt to forget an absentee product... unless the manufacturer finds some way to "keep 'em remembering" until peace and his product return.

That's a job for wartime advertising. And especially for broadcasting. And most especially for the Blue Network. Because... whether you're reminding people to buy now or after the war... *The Blue can carry your message into more homes per dollar than any other national medium.*

LOOK WHO'S NEWS ON THE BLUE!



PAUL WHITEMAN... most important figure in modern American music... joins the Blue Network at a moment when music itself is more important than ever. As Musical Director, he'll supervise all BLUE musical sustainers. AND he'll be available for consultation on sponsored programs too.

The Blue Network

A RADIO CORPORATION OF AMERICA SERVICE

Fems' Growing Influence

Continued from page 35

taken over men's jobs in radio prefer to feel that we are spanning the gap just for the duration. We're in it because of necessity, and when the war is over, I, at least, will be returning to the job of being a housewife.'

Even though WKAT was the first station in the country to hire women engineers, Mrs. Katzenstine's opinion is that most women won't stay, or want to stay, after the war.

Sea Fammes As Permanent

Then there's the attitude that women are going to have more important roles in station executive and administrative assignments after the war, and that women will prove too valuable in specialized niches to warrant later displacement. As Helen Woods, commercial manager, WIBX, Utica, puts it, 'The war has taken women out of the purely programming end of radio and given them opportunity to sell, manage, engineer and announce. And from reports, they are doing a man-sized job.'

Another femme genre that is in greater attendance at an NAB convention are the agency time-buyers. No small percentage of them likewise have during the past year filtered into jobs previously held by men, and what should make an interesting sidelight on psychology of the sex is whether the newcomers on both sides of the counter will prove as competent at maintaining smooth business relations as have been the male fuctions.

How the station-owners themselves feel about the womanpower trend was made evident at a meeting of the engineering committee yesterday (Monday). It was agreed that if it came to a choice between 4-F men and women in making replacements, the overwheming preference would lie for the women. It was also agreed that eventually American broadcasters would follow the British practice of replacing maintenance technicians with women wherever possible.

Vaughn De Leath Ill

Buffalo, April 27.

Vaughn De Leath, who originally came here for 13 weeks for Vicks Chemical on WBEN and stayed for five months, has been advised by her physician to rest because of a heart ailment.

She will take it easy for a few months at her Connecticut home

Quick Relay

Detroit, April 27.

Radio can provide its own off-the-air drama. While he was preparing his newscast, Gordon Shaw received word at WJR that his wife, in a hospital, needed a blood transfusion. As her plight was worded around, Duncan Moore, also a newscaster, confided that he had 'universal type' blood and would come to the rescue.

An hour later the pair were back at the station—Moore sans a pint and a half of blood and Shaw sans jitters for his broadcast.

TALK SPONSORSHIP OF RAYMOND MOLEY

O'Sullivan's Heels and the Mutual Network are talking about a quarter-hour news comment series. The personality mentioned for the program is Raymond Moley, one-time attache of the Roosevelt administration.

Bermingham, Castleman & Pierce is the agency.

New York.—Arnold B. Hartley, former program manager of WGES, Chicago, joins WOV in a similar capacity May 1, replacing Mario F Hutton, who enlisted in the army.

WOR's "Bessie Beatty" is today the highest rated* woman's service program in Greater-New York

and "Bessie Beatty," we might add, has a limited number of openings available on her show

Advertisers, timebuyers, agencymen—the big trend in woman listening *is* to WOR. Square, root, or divide it by individual shows, or women's attitude about WOR in general; the answer's the same—WOR has what women want. In fact, asked Crossley, Inc. recently, "What New York radio station has programs that you feel give you the most help in your household work?" First choice with the 6,420 women asked was WOR.

—that power-full station at 1440 Broadway, in New York **WOR**

★ according to the "WOR Continuing Study of Radio Listening." The rating? 5.0!

MEMBER OF THE MUTUAL BROADCASTING SYSTEM

From the Production Centres

IN NEW YORK CITY . . .

WNYC will air a sentimental session titled, 'The Kindly Heart of New York,' this p.m. at 3:15. It will be done in collaboration with the N. Y. branch of the Alliance For Guidance of Rural Youth, headed by Mrs. Henry Lane Schmelz.

Marine Capt. Dan O'Brien, who was with the NBC press department before enlisting last year, is reported recovering from malaria in a Navy hospital after being invalided from Guadalcanal. O'Brien has been recommended for the Navy Cross for his one-man battle against a party of Japanese....Irene Cowan, WOR's screwball comedienne, was shifted Monday (26) from her Monday through Thursday, 9:45-10 a.m. bracket to the 10:45-11 p.m. spot as part of a buildup campaign. And Ralph Bellamy, co-star with Shirley Booth of 'Tomorrow the World,' will try to answer questions fired at him by high school editors during a mass interview on Bessie Beatty's 11-Noon session over WOR tomorrow (Thursday)....Pappy Hart, 5-year-old daughter of Micky Hart, of the Blue commercial program staff, played hostess recently when a group of regional managers of H. J. Heinz Co. held a meeting at web headquarters in connection with the Heinz program 'Baby Institute'.. .Lea Penman into NBC's 'Snow Village' ....Barry Wood is on a New England war bond tour with Jackie Kelk and Jean Cagney....Joe Selferth, of the WJZ audience promotion staff, is recuping from a siege of pneumonia at the Polyclinic.

Judith Evelyn, of the cast of 'Angel Street,' at the Golden theatre, plays the lead in 'There's Always Juliet' on next Monday night's (3) edition of the CBS 'Romance' series. Charles Munroe adapted the John Van Druten original. 'Wuthering Heights' will be the vehicle the next week, May 10 ....Dorothy Kirsten, the opera soprano, joined the cast of the 'Woman of America' serial to do the singing for the part played by Ginger Jones ....Ruth Matteson joined cast of CBS serial 'This Life Is Mine'....Peggy Knudsen, Jim Ameche, Michael Fitzmaurice, Kate McComb, Paul Ford and Ed Jerome comprise the cast for tonight's (Wednesday) 'Manhattan at Midnight'....Diane Courtney weekended in Boston.... Norman Corwin left yesterday (Tuesday) for the Coast and is due back in about five weeks....John Tillman drew announcer spot on Prince Matchiavelli program on CBS Sunday (2).

Vivien della Chiesa, soprano of 'American Melody Hour' and 'Album of Familiar Music,' makes a concert appearance tomorrow night (Thursday) in Hartford....Bob Shaw, 'Front Page Farrell' writer, visited his Milwaukee home for a week....William Hare joined 'Stella Dallas' cast, succeeding Herbert Evers, who went to the Coast for a picture....Arthur Hughes, Nell Harrison and Bob Chisholm joined 'Amanda of Honeymoon Hill'....Muriel Starr subbing on the same serial for the ailing Florence Malone....Ronnie Liss and Katharine Raht added to 'Front Page Farrell' cast and Charlotte Ivea returned to her original part in 'Lorenzo Jones' ....Ethel Kirsner, former fan mag editor, joined CBS press department.

Marjorie Lein, office manager of BBC in New York, to Portland, Me., for several days....Roy Maypole, WABC writer-director, joined Marines last week... Beth Zimmerschied joined CBS news staff as an editorial assistant on 'Report to the Nation'....Edward M. Brainard joined WOR continuity department, succeeding Stella Roth, who resigned to become a staff assistant with the Red Cross overseas....Al Ross has resigned as WOR commercial program director....George Allen, of WOR promotion department, recuperating from pneumonia at Post Graduate hospital.

IN HOLLYWOOD . . .

Don Bernard, producer of 'Blondie' for William Esty, may head up the Coast office of the agency when Bill Moore dons his Navy garb with the rating of lieutenant, j.g.....Emerson Foote around long enough to meet the radio crowd at a soiree and pick up the platter of Jack Carson show for inspection by the Campbell soup crowd at Camden, N. J.....John Swallow added Al Capstaff, former engineer, to his production staff at NBC....Lud Gluskin has to give up the music on 'Ceiling Unlimited' because it interfered with his other assignments at KNX. Anthony Collins took over the podium....'Scramby Amby,' used regionally in other parts of the country, made its Coast debut on NBC for Sweetheart soap....Templeton Fox, frau of Private Bob Welch, former producer for Eddie Cantor and Jack Benny, playing dramatic parts.

Van Newkirk, Don Lee program director, suffered severe burns in a motorboat explosion.

Frances Smith, of J. Walter Thompson office in Chicago, here for takeoff of Kellogg's recorded series on the Don Lee network. Tony La Frano doing the talking....Desi Arnez guesting with Eddie Cantor Wednesday (29) before shoving off for military duty....Bart McHugh and Hal Hackett switching bases for MCA, with the latter returning to New York.... Blanche Stewart, Brenda (and Cobina), made her first radio appearance in six months on the Jolson-Woolley show. She has been laid up with a knee injury....John Swallow cruising through the northwest to plant a few new program ideas at NBC affiliate stations....Bill Lawrence keeping five weeks ahead with his programs for Screen Guild Players. Coming up in the following order are 'Nothing But the Truth,' 'Johnny Eager,' 'Whistling in Dixie,' 'Shadow of Doubt' and 'Rebecca.'

George Lasker Now Also G.M. of WCOP, Boston

Boston, April 27.

George Lasker, general manager of WORL, Boston, took on the added duties last Friday (23) of managing WCOP, key Boston Atlantic Coast network outlet. A. N. Armstrong, Jr., former general manager of WCOP, was made assistant manager of both stations.

Lasker has not as yet announced any new policies for WCOP.

Sponsors Albany Baseball

Albany, April 27.

The John G. Myers Co., local department store now sponsoring an hour-long 'Musical Clock' on WOKO every day, plus a live-talent show and interviewing of children on Saturday, will broadcast the Albany Eastern League club home baseball games over WABY this year.

Gren Rand will do the play-by-plays.

Beg Pardon!

Recently WOW claimed to be the first major station in the nation to buy the Chicago Daily News Foreign Service.

This was an error.

Our good friend Gene O'Fallon at KFEL, Denver, purchased this fine service six months ago and has made great use of it in the Denver area.

I'm sorry, Gene.

(signed) John J. Gillin, Jr.
Pres. and Gen'l Mgr.,
Radio Station WOW, Inc.

Country Homes - Dairy Farms

If you are planning to build, or seeking a country home, see our listings first. We can show you some very attractive places, convenient to R.R. Station and bus lines.

JAS. A. O'CONNELL CO.
390 George St. Tel. 80
New Brunswick, N. J.

WATCH FOR
RENE REVEL
TOM KENNEDY
607 Fifth Avenue, New York, Tel. EL. 5-1877

The American Theatre Wing

and the

Sponsors of

STAGE DOOR CANTEEN

"On the Air"

(Broadcast Over CBS Thursdays, 9:30 to 10:00 P.M., EWT)

Gratefully acknowledge the generous cooperation of all those who have participated in making this program so popular—both with men in service and their folks at home.

★GUEST STARS

Brian Aherne
Andrews Sisters
Phil Baker
Tallulah Bankhead
Ralph Bellamy
Robert Benchley
William Bendix
Constance Bennett
Milton Berle
Al Bernie
Shirley Booth
Victor Borge
Connee Boswell
Carol Bruce
Virginia Bruce
Billie Burke
John Burke
Burns and Allen
Eddie Cantor
Harry Carey
Madeleine Carroll
Ilka Chase
Ina Claire
Jeanne Collins
Jane Cowl
Morton Downey
Joan Edwards
Ralph Edwards
Skinnay Ennis
Maurice Evans
Frank Fay
Joan Fontaine
Kay Francis
Jane Froman
Ed Gardner
Eddie Green
Lillian Gish
Benny Goodman
Edmund Gwenn
Helen Hayes
Jean Hersholt
Hildegarde
Lou Holtz
Bob Hope
Miriam Hopkins
Willie Howard
Helen Jepson
George Jessel
Al Jolson
Allan Jones
Beatrice Kay
Pert Kelton
Kay Kyser
Hank Ladd
Olyn Landick
Charles Laughton
Majorie Lawrence
Jerry Lester
Meade Lux Lewis
Ella Logan
Peter Lorre
Anita Louise
Paul Lukas
Jeannette MacDonald
Chico Marx
Herbert Marshall
Mary Martin
Ilona Massey
Elsa Maxwell
Lauritz Melchior
James Melton
Adolphe Menjou
Helen Menken
Yehudi Menuhin
Una Merkel
Ethel Merman
Merry Macs
Glen Miller Singers
Lucy Monroe
Grace Moore
Zero Mostel
Allan Mowbray
Anne Nagel
Anna Neagle
Gertrude Niesen
Merle Oberon
Walter O'Keefe
Parkyarkarkus
Louella Parsons
Jack Pearl
Jan Peerce
Zazu Pitts
Captain Gene Raymond
Irene Rich
Bill Robinson
Lanny Ross
Bidu Sayao
Martha Scott
Herb Shriner
Cornelia O. Skinner
Smith and Dale
Rise Stevens
Colonel Stoopnagle
Stroud Twins
Gladys Swarthout
Alec Templeton
Lawrence Tibbett
Arthur Treacher
Sophie Tucker
Cheryl Walker
Ethel Waters
Orson Welles
Bert Wheeler
Barry Wood
Alexander Woollcott
Monty Woolley
Ed Wynn
Roland Young
Yvette

★ORGANIZATIONS

AFRA
Emily Holt
George Heller
Actors Equity
Screen Actors Guild
AGMA
AGVA
A. F. of M.
Tom Malone and staff

★ REPRESENTATIVES

Arthur Ashley
Walter Batchelor
Herman Bernie, Inc.
Ted Collins
Columbia Concerts, Inc.
Frank Cooper
Consolidated Radio Artists, Inc.
Mack Davis
Dolan and Doane
Bernie Foyer
Henry Frankel
Frederick Brothers
Gale, Inc.
General Amusement Corp.
William Gernannt Co.
Hal Hackett
Mark Hanna
Leland Hayward, Inc.
Nelson Hesse
Constance Hope Associates
Edith Hophan
Judson Concerts Bureau
Paul Lewis
A. and S. Lyons, Inc.
William McCaffrey
Bart McHugh
A. T. Michaud
William Morris Agency
Bill Murray
Music Corp. of America
National Concert and Artists Corp.
National Radio Artists
Leon Newman
Del Peters
Popular Concerts Guild
Bruce Powell
Herb Rosenthal
James Saphier
Bernard Schubert
Myron Selznick, Ltd. of N. Y.
Louis Shurr
Henry Souvaine, Inc.
Thomas L. Stix
Philip Weltman
Larry White
Wolf Associates, Inc.
Nat Wolff
Jules Ziegler

★"ANGELS"

Maxwell Anderson
Joan Blondell
Governor J. Bricker
Frank Crowninshield
Irene Dunne
James Farley
Vinton Freedley
Rube Goldberg
Oscar Hammerstein, 2nd
Herbert Hoover
Fannie Hurst
George S. Kaufman
Mayor F. H. LaGuardia
Governor Herbert Lehman
Sol Lesser
Lieut. John B. Lodge
Paul V. McNutt
Lieut. Robert Montgomery
Pat O'Brien
Brock Pemberton
General Phillipson
Grantland Rice
Richard Rodgers
Mrs. Franklin D. Roosevelt
Mayor Angelo Rossi
Alfred E. Smith
Lieut. I. J. Stickney
Wendell Willkie

★PROGRAM STAFF

Roger White, Producer
Frank Wilson } Writers
Eddie Forman }
Ira Ashley, Director
Bert Lytell, Officer of the Day
Raymond Paige and Orchestra
Alan Ward, Production
Frank Protzman, Engineer
Jack Amrhein, Sound Man
Dwight Weist, Announcer

★ Helen Menken, Chairman
Radio Committee
American Theatre Wing

produced by
C. L. MILLER COMPANY
for

CORN PRODUCTS REFINING COMPANY

'SALUTE TO YOUTH'
Cast: William L. White, Nadine Connor, Barry Kroeger, James A. Merrill, Ben Grauer, Raymond Paige orch, chorus
Writers: Richard McDonagh, Bill Slocum
Director: Gene Bennett Larson
30 Mins.; Tues., 7:30 p.m.
GOODYEAR RUBBER
WEAF-NBC, New York
(Kudner)

The ingredients of a slick program are present in this new 'Salute to Youth' series which Goodyear Rubber started last week on WEAF-NBC. The basic idea of the show is promising and the talent is there, but on the initial broadcast last week it hadn't been fused into smooth form. It may take several weeks to eliminate the wrinkles, but the prospects are promising.

The backbone of the show is Raymond Paige's new youth orchestra of 40 pieces. Like the program itself, this group seemed somewhat rough in performance on the premiere, though it is already fairly flexible and responsive. The fact that Paige's selections stressed pop music, and that the arrangements were on the showy side, apparently didn't minimize these qualities. However, the novel introduction of the various sections of the orchestra and even some of the individual players was an agreeable touch.

Nadine Connor, vocalist of the series, sounded nervous at the start, but her second number, 'You'd Be So Nice to Come Home To,' revealed pleasing warmth and interesting tonal colors. Her phrasing is exceptionally good. The dramatic spot of the show is author and ex-radio correspondent William L. White's 'Service Story of the Week,' part narrative and part dramatization. In this instance, the yarn lacked dramatic punch. Actor Barry Kroeger has the lead in this portion of the program.

Besides the institutional commercial continuity read by Ben Grauer, there's a weekly guest appearance by a Goodyear employee. The first was James A. Merrill, a chemist, who explained how the company developed and is making bullet-puncture-sealing rubber-lined gas tanks for planes. *Hobe.*

RUPERT HUGHES
Comment
15 Mins.; 1 p. m.
Sustaining
WEAF-NBC, New York

Novelist and screenwriter Rupert Hughes is taking a sardonic slant on the news in this new comment series Sundays from Hollywood and heard on NBC. It's a reasonably interesting program, though its humor seems a trifle subtle for wide appreciation. If Hughes can get into better form, giving his material and its treatment more point, the series may catch on.

Hughes opened his initial broadcast Sunday (25) with a reference to embarrassing moments, then played around with the idea of the various embarrassing moments of Hitler, Goering and Mussolini. Then, still exploring the topic of embarrassment, he talked about how woman, given unprecedented independence by war work, may refuse to go back into the kitchen when peace comes, thereby throwing mere males into confusion. He closed with an appeal for more flag-waving and cheer-up stuff on the home front. *Hobe.*

Henry Blanchard, an apprentice, and William Harding, formerly with WINS, New York, have been appointed assistant directors in the CBS network operations staff. William Anderson, another assistant director, has resigned to join the Army.

'GREAT AMERICANS'
With Frances Benson, Claire Allen, Bill Chase, Jeffrey Etheridge, Howard Augusta and Vernon Chambers, Judge Stephen S. Jackson
Writer: Bud Fiebel
Director: George Asness
30 Mins.; Thursday, 6:15 p.m.
Sustaining
WNYC, New York

New York's municipal station and the Juvenile Welfare Council have ducked the fundamental racial issues in their 'Great Americans' series, which is dedicated to outstanding American Negroes. Slanted for juves and strictly inspirational. Thursday's (22) session was a fantasy built around the accomplishments of the late George Washington Carver, one of the foremost agricultural chemists, who died last year.

Of the wealth of material offered by his struggle to emerge from slave status to that of a great scientist, the script confined itself to an enumeration of several soil research accomplishments. This was done by endowing the plant products used by Carver in his experiments with personalities and voices. The peanut, cotton and sweet potato plants spoke, telling what Carver had done for them. It was an interesting and amusing device, but not half as effective as a dramatization of Carver's life would have been.

The last 10 minutes of the session were taken up by Judge Jackson, of the Welfare Committee, who presented the winners of a composition contest run by the Committee (Elementary school children are asked to write a piece about the person whose life and works are dramatized. The best compositions to be read by their authors on the close of the following week's program). Two children, aged 11 and 12, read their pieces, dealing with the April 15 dramatization of the life of Samuel J. Battle, city's first Negro policeman and parole commissioner. The letters revealed a forthright understanding of the program.

Judge Jackson then wound up the proceedings with a five-minute pep talk about opportunities for Negro children to become great leaders through hard work and perseverence.

Follow-up Comment

Goodman Ace ('Easy Aces') is in the midst of a plot that promises to pay off plenty in laugh dividends. It's the perkiest set of scripts that the show (CBS) has offered in some time. Jane Ace is back to her self-appointed role of matchmaker, with her friend, Marge, the victim.

'Report to the Nation' last Saturday (24) CBS (7-7:30 p.m.) previewed three songs by Leonard Keller, former Chi bandleader, now employed in the plane engine room of Cadillac Aircraft, Detroit, and the moving spirit behind the forthcoming revue, 'Roll Up Your Sleeves,' the war workers version of 'This Is the Army.' The songs, written especially for this production, which will tour the nation's war plants starting the latter part of June, were catchy numbers revealing a deft professional touch. The first, 'Sleeves,' had lots of spirit and lilt both in lyrics and music. It was followed by an appealing sentimental ballad 'I Hope the Music Never Ends.' The third of Keller's contributions was 'Swing High Production.' This is a 'documentary' song urging the workers to turn out more tanks, planes, etc.

Edward Murrow, on his broadcast Sunday (25) from London for International Silver, gave an unusual plug to his sponsor. Explaining that the series was a year old, he said he had deliberately not followed custom in paying tribute to the company at the outset, but that in the 12 months the program had been on the air there had never been any attempt to interfere with him in any way, or influence what he said. Because of the directness and obvious sincerity with which it was said, it was quite impressive.

'The Great Gildersleeve' closed its Sunday (25) show on NBC with a personal Easter greeting from and by the president of the sponsor company, J. L. Kraft. This was a case in which sincerity and good intention was little help. He meant well, but he's no speaker.

'Battle of the Sexes' contest between authors and publishers last week had three writers, all femmes, versus three male publishers. Males won. Battle found Mme. Ivy Litvinoff, wife of the Russian ambassador, paired against Ray Bond, of Dodd-Mead; Helen Reilly (sister of quiz-king John Kieran) opposing Bennett Cerf, prez of Random House, and Emily Kimbrough vs. Tom Coward, prez of Coward-McCann.

Mme. Litvinoff took to the mike on the Molle Shaving Cream-sponsored show to plug her new book, 'Moscow Mystery,' while Miss Reilly was doing the same for her 'Name Your Poison' and Miss Kimbrough likewise for 'When Our Hearts Were Young and Gay,' co-authored with Cornelia Otis Skinner. Walter O'Keefe m.c.d.

'NICK CARTER'
Lon Clark, Helen Choate, Bill Quinn
Director: Jock MacGregor
Writer: Edward Gruskin
Mystery Drama
Sun., 5:30 p. m.; 30 Mins.
WOR-Mutual, New York

While the master detective as drawn in this series will hardly be recognizable to an older generation that got acquainted with him through the Street & Smith pulps, the WOR-Mutual version of 'Nick Carter' stacks up as pretty good radio entertainment. It took the writer but a week to get the program in a promising groove. The introductory installment sounded somewhat like an echo of 'The Shadow.' On the second show (18) the format assumed a personality of its own, and the three leading characters—Nick Carter, the newspaper reporter, and the master sleuth's girl-Friday—came out of the characterization blur with more sharply definable attributes.

The direction on both installments was expert in every facet, while Lon Clark proved an apt case of casting for the Carter role. In short, 'Nick Carter' has a commercial tang. *Odec.*

'NOTES FROM A LADY SAILOR'
Sketch
30 Mins.; Sat., 6:30-7 p.m.
Sustaining
WOV, New York

New series of programs designed to portray life among the WAVES, SPARS and femme Marines stationed at the Bronx Naval Training School got off on the wrong foot in its initial stanza Saturday (24). The program, taking the form of a dramatized letter of a WAVE to her folks at home and interspersed with music, was painfully amateurish throughout. Produced, written, directed and acted by the Naval School's personnel, it will obviously require a more professional touch to hypo audience interest in future stanzas.

The constant break-in of the music with a theme tune cued to a phrase or word in the 'letter to home' only had the effect of disrupting the continuity. Several of the musical interludes were more or less dragged in, although it is to the credit of the band that its playing ability was on a superior plane to either the acting or the script material.

As it measured up Saturday, a forthright commentary on life among the women at a naval training station would not only serve as more effective propaganda for recruiting, but would enhance the entertainment value of the program. *Rose.*

'THIS 'N' THAT'
With Shirley Ten Eyck
Participating
25 Mins.; Mon. to Sat.; 3:05 p. m.
WSNY, Schenectady

Transcribed music, household and other tips, news on rationing, guest interviews and plugs for local merchants comprise this daily program. Not a recipe ride, it is handled by Shirley Ten Eyck, a young woman with a rather fair voice and likeable air personality. Miss Ten Eyck has improved since she took over the show and despite some flaws, indicating limited experience, should continue to make progress.

The script was rather well-written at this catching. Cecil Woodland, continuity chief, signs on and off the show with a light, often kidding touch.

One thing to which Miss Ten Eyck might give more attention is the music: the styles played by various leaders, their histories, featured vocalists, etc. In other words, speak with more authority. A remark seeming to indicate Miss Ten Eyck was not up on Bob Crosby's type should never have been made.

The rationing-war message angle is timely. One of her femme guests, apparently a former radio artist now in war production work, ad libbed and sounded more natural, more flexible than even 'names' on 'set' interviews over the webs. *Jaco.*

'THIS IS OUR CAUSE'
With Ralph Bellamy, Marion Manderan, Blessed Martin Choral Group, Col. J. Burt Webster
30 Mins.
SKOURAS THEATRES
Sunday, 4:30 p.m.
WINS, New York

Arch Oboler's play, entitled 'I Have No Prayer,' written especially for the National Conference of Christians and Jews, under whose auspices this Skouras theatre stanza was presented, proved an absorbing plea for tolerance among all races and creeds embodying the fighting forces of the U. S. It was excellent, skillfully contrived, impressive entertainment as well.

Ralph Bellamy, borrowed for the program from 'Tomorrow the World' (legiter on Broadway), turned in a standout, completely convincing performance. He was cast as the tough Irish soldier from New York who discovers that the five men thrown together in the U. S. tank on the North African front, differing widely in appearance, background and education, are much alike and that they're all fighting for the same thing. Drama was presented via the convenient flashback method, opening with Bellamy delivering eulogy over one of his fallen comrades.

Blessed Martin Choral Group of 50 Negro voices, a topnotch vocal unit, was presented in a couple of Easter carols. Marion Manderen, lyric-dramatic soprano soloist from Temple Emanuel, New York, sang a traditional Hebrew Passover chant, while Chaplain Webster of the Second Service Command was guest speaker.

Nathan M. Rudick directed the Oboler skit, Henry Slyvern arranged musical background, with Nick John Matsoukas and Harry Alexander Fuchs in charge of production. *Mori.*

'FRANKLY FEMININE'
With Mary Hamman
Comment
15 Mins., Mon.-thru-Fri., 9:30 a.m.
Sustaining
WEAF-NBC, New York

Women's wartime problems are the basis for WEAF's latest quarter-hour sustainer, 'Frankly Feminine.' Commentator Mary Hammon dished out some very practical household, feeding and conservation advice to her femme listeners on the opener (26).

She has an easy radio manner and pleasant voice to match, but should inject more spirit and intimacy into her show instead of just listing recipes and answering questions.

A daily guest is also a feature of the series, and the first, Kay Hardy, was very helpful with household hints to the war bride. Taking into consideration first-day jitters, the program should prove a valuable aid to the war-harassed homekeeper.

'BLUE ROOM BREVITIES'
Sustaining
30 Mins.; Sat., 3:15 p.m.
WWL, New Orleans

This compact, local variety package is fast moving, with Ed Hoerner's sure-footed m.c.ing an asset. Carl Ravazza's band, currently appearing in the Roosevelt hotel's nitery, sounded full and was especially appealing because the arrangements stressed the melody and also gave the vocalists fine support.

Show got off to nice start with band playing 'Way Down Yonder in New Orleans.' Ruth Petty's singing of 'Strawberry Blonde' and 'Mean to Me' was definitely clicky. She was followed by Bonnie Boyd, band's vocalist, in 'Happiness Is Just a Thing Called Joe' for good change of pace.

Highlight of show was audience participation with customers singing with band and two femmes selected to lead band, with comedy results. Ravazza then took spot, singing 'It Can't Be Wrong,' in nice voice.

Initial show augered well for those to come. *Linz.*

PHIL BRITO

WJZ and RCA-Victor's
Newest Singing Star

FEATURED AT

LA MARTINIQUE

In New York
Nightly Via the Blue Network

•

PERSONAL MANAGEMENT
GALE, INC.
48 W. 48th St., NEW YORK

Friday night Kate Smith is celebrating the completion of her twelfth year of broadcasting—all on CBS. Saturday is her birthday. When Kate was 8 years old she made her first public appearance singing (on her birthday) to a group of French soldiers near her home in Washington. Friday night she carries on her glorious habit of singing to American soldiers at Pomona and Santa Anita...

To a great artist, an even greater patriot, and a true friend... CONGRATULATIONS

from the... Columbia Broadcasting System

Franco's Hipper On Hooper

Continued from page 34

lies in each county that you claim is within your coverage area which listens to your station, and if we can know the frequency of that listening, I believe that we will have information of real value in appraising your station, in viewing the competition and more particularly in knowing what we are buying when we spend our money for time on your station.

Advertisers Smartened Up

'This may sound like a deflationary trend, but I think that most smart advertisers (and more and more of them are getting smart each year) realize that their ads are not read by the total ABC circulation of magazines and newspapers, no more than their programs are listened to by every radio family in your coverage area.

'I am not a research authority, and I am not going to attempt to describe the ideal method of measuring circulation at this time, but I would like to tell you that considerable progress has been made in developing sound techniques for determining the true listening area and actual circulation of individual stations. Some of you might recall the pioneer work of the Joint Committee on Radio Research which was composed of representatives from advertisers, agencies, and broadcasters. The Joint Committee spent considerable time and money wrestling with this problem and as far back as five years ago discarded the techniques many of you are still using for measuring listening: field strength maps, fan mail maps, post card maps, post card surveys, and the like. You may also recall that the joint committee recommended that a representative cross section of radio homes in each county be surveyed in order to determine station coverage and circulation. I know that it isn't simple, and that careful safeguards must be used in allocating your sample, in framing the questionnaire, in the distribution of the interviews, and in the interpretation of the results. Of course, it is important to avoid bias, therefore the survey should be made by an independent authority, if possible. Keep your questionnaire simple, and try to determine the degree of listening to your station either in terms of time or frequency of listening. We don't expect perfection, but we would like to see some steps in the direction of honest and conservative maps. I must say in all fairness that many stations have taken some very significant steps in the right direction and have given us listening maps and circulation figures which have been of real value to both of us.

'I cannot impress on you too strongly that such soundly conducted and properly prepared listening area maps should form the bulwark of your selling effort. Even if such maps are not perfection on your first attempt, I sincerely believe you will find them very useful and at least a good private inventory of your own assets.

'And now I should like to turn from what we might term gross circulation figures to an analysis of net advertising circulation. This, of course, suggests program ratings in radio. I am sure that all of you are familiar with the widely used CAB (Crossley) and Hooper program rating services. These regular services provide bi-monthly ratings on all commercial network programs expressed in relative terms based on total radio homes and sets in use.

Survey Limitations

'Despite the fact that these services are widely used (and sometimes abused), they have their limitations from a research point of view. Both services are limited to telephone homes in 32 or 33 major markets, and therefore fall short of giving us a truly representative cross section of radio listening in the United States. As many of you know, there are more than twice as many radio homes as there are telephone homes and there may be wide differences in listening habits between these two groups by individual programs. In addition audience statistics reveal marked differences between listening habits in urban centers as compared with smaller cities and towns and rural centers. In spite of these deficiencies, however, the telephone technique has been a useful research tool, and these two rating services, in the absence of anything better, at least indicate the relative size of the audience controlled by commercial network programs among telephone homes in 32 or 33 major United States cities.

'Within the past couple of years Hooper has extended his service and has provided individual city reports in about 50 cities. These reports contain program ratings and station indices based on data gathered in exactly the same way; that is, by means of the coincidental telephone technique. Such reports have been read and bootlegged and re-read by a great many people in the industry. It is my impression that some of the reports have been misused or misinterpreted. There is a tendency on the part of many station managers—and others, for that matter—to generalize beyond the limits of their evidence. I simply mean that it is sometimes necessary to look behind the surveys in order to properly evaluate the findings for the individual programs or periods under scrutiny and to recognize certain limitations which may exist in the data.

'I believe that such station-city surveys have value, however, particularly in measuring trends in program and station ratings. Provided, of course, that the sample is adequate it is possible to measure the direction of your program rating—the effect of changes in the program structure and the changes in the size of the listening audience controlled by the station. My word of caution concerns the use of such surveys in a promotional way, such as claiming wide leadership over competing stations in terms of absolute figures to the second decimal place. I know that there are many smaller stations which have been seriously disturbed by such station indices, and I should like to assure them that there are many of us on the buying end who are not taken in by exaggerated claims. We are more impressed with an honest, straightforward presentation of facts, even though the station may be in second or third place in its market. Furthermore, we are constantly watching the direction of individual programs on smaller stations and the trends in station indices for morning, afternoon, and nighttime.

'I mentioned that such surveys are currently limited to about 50 cities in the United States. I am not going to recommend or oppose their extension, but here again I would simply like to stress the value of any such measurements to station management. In other words, research may provide useful ammunition for sales and promotion, but it is sometimes just as useful to station management in pointing out weaknesses which may exist in program structure, specific talent appeal, commercial handling, station policy, and the like.

Value of Audimeter

'Some of you may be familiar with the Nielsen Radio Index or audimeter, which is one of the latest developments in radio research. This is a mechanical device which can be attached to any radio set and reveals a record of the time of listening and stations tuned in over a period of a week or even a month. Records from these audimeters make possible minute-by-minute analysis of programs, and can actually reveal a profile of the advertiser's program and his commercial announcements. Such information is obviously of value to intelligent program producers and radio writers.

'While I have great respect for this method of measuring programs, I believe that even an automatic recording device has its limitations, and the resulting data must be carefully scrutinized and interpreted. Just to be critical, for example, here are some of the questions which occur to me in connection with automatic recording devices:

'I have seen no proof that people are consciously listening to the radio all the time that it is on. The recording device may reveal that the set is in use, but there may be no person in the room at the time it is in operation.

'Similarly it might be charged that people who have audimeters in their homes may become conscious of the fact that their listening is being measured, and this might affect their listening habits.

'The automatic recording device will not provide identification or misidentification of program or sponsor.

'Automatic recording devices are extremely expensive and we must question value of findings in relation to their cost. I am sure the cost would be prohibitive, for example, to set up an adequate sample of automatic recording devices in every county of the U. S. for the purpose of measuring station coverage. Measuring one section of the country at a time with a constant sample may be subject to criticism and I believe that research authorities could argue at some length on the pros and cons of a constant sample such as Nielsen has set up and a changing sample such as the Fortune and Gallup use. Here again, the constant sample may be subject to the criticism that people might be conscious of the fact that their actions are being measured.

'I know that a number of questions have already been raised regarding the size and distribution of the audimeter sample and these are factors which must be constantly kept in mind in analyzing and interpreting the results.

Agencies' Contribution to Research

'A number of advertising agencies have contributed a great deal to radio research. At Young & Rubicam, for example, our Research Department has developed techniques for measuring the component parts of programs in what we call our 'Radio Profile Studies.' Radio Profile Studies may be described as a continuous measurement of the rise and fall of listeners' interest to a program as that specific program is broadcast. For the purpose of providing such measurements a device which we call a radio barometer has been perfected. This barometer or voting machine reveals instantaneously and continuously the average interest of the selected group of listeners to the programs as they actually listen to the show. The barometer plots a curve which reveals in summary the minute-by-minute likes and dislikes of the entire listening group.

'Automatic recording devices, listener panel surveys, program barometers, and the like are, I believe, very significant trends in radio research because they make possible qualitative as well as quantitative analyses of radio programs. I believe there will be considerably more protesting of programs. I believe there will be more analysis of individual programs in terms of their component parts such as comedian versus singer, dramatic versus music, dramatized commercial versus straight commercial, etc. It is reasonable to hope that in the not too distant future many of us will have information at hand with which to predict the success or failure, if not the actual rating, of individual programs even before they go on the air.

Local Stations Contribute

'There is no particular reason why large advertisers, networks or agencies should have a monopoly in this field of research. I know from past experience that some of the most brilliant discoveries and startling innovations have been made by local station operators and local producers. I honestly believe that you station men have greater opportunities for developing new program ideas and techniques than many large advertisers.

'And this leads me to the final thought I would like to leave with you which might be summarized in the two words 'know thyself.' A research point of view on the part of station management is, to my way of thinking, a very desirable and healthy outlook.

'The only way that improvements can be made is to first discover where and why the improvements should be made. In other words, what are the weaknesses or deficiencies?

'I know that I speak for a large group of time buyers when I tell you that I am more impressed with an honest, straight-forward presentation of facts than I am by glittering generalities and unsupportable claims of leadership. It has been my observation that most surveys simply confirm what everyone knows anyhow, and if I were you I wouldn't be either too proud or too ashamed of their findings. Make good use of the findings but don't misuse them. And remember also, however much you may doubt it at times, that we on the buying side of radio are also human.

FCC Denies Power Boost to WCOP, Hub

Washington, April 27.

FCC announced Thursday (22) it was denying without prejudice the application of WCOP, of Boston, to make changes in its directional antenna for night use and to step up power from 500 to 1,000 watts.

WCOP, one of several foreign language stations controlled by Arde Bulova, was under FCC investigation earlier in the year in connection with its foreign language programs. FCC wanted to know more about some of those handling Italian programs and charged, at the time, there might be a Fascist angle.

Inside Stuff—Radio

Tips to local broadcast stations who like timely news tieups on their programs:

May is a good historical month, with Memorial Day as only one of several important dates, many with a good Latin-American angle. Here are the tops:

May 5, national Mexican holiday commemorating military victory over French in 1862.

May 8, Hernando de Soto discovered the Mississippi river in 1541.

May 13, founding of the first permanent English colony at Jamestown in 1607.

May 14-15, Independence Days in Paraguay.

May 20, Independence Day in Cuba.

May 21, American Red Cross founded in 1881.

May 25, Independence Day in Argentina.

May 29, birthday of Patrick Henry.

May 31, birthday of Walt Whitman.

The Blue Network's version of that meeting between Raymond Gram Swing, sponsored by Socony, and Richard Compton, head of the Compton agency, the week before last in Washington is that there had been a misunderstanding. Compton, whose agency handles the Socony account, bad, according to reports, been snubbed by Swing while calling on the commentator at his Washington hotel. As described by the Blue the meeting turned out a 'disappointment' to Compton merely because the agency owner had been so anxious to have a talk with Swing while he (Compton) was in town. Swing, according to the Blue, told Compton that he wasn't feeling well and Compton, in turn, expressed solicitude for the commentator's condition and urged him to retire immediately after that evening's broadcast.

Morton Downey arranged and emceed an elaborate Coca-Cola party a week ago Saturday in Washington's Hotel Statler on the occasion of the celebration of 250,000 miles of camp traveling by the Spotlight Bands. It was a good dandy goodwill stunt, engineered by Steve Hanagan, with Downey as the personality representative of the company. The special broadcast, attended by 1,500, was followed by a party for 750, including some 32 U. S. generals, 27 admirals, all the D. C. bigwigs, et al., with the theme 'a salute to the man behind the desk.' The food, incidentally, was circumspectly of the approved and non-rationed type.

Incidentally, Downey's own afternoon show is now 200 stations (it started at 125), and will increase to 225 or more for the summer, not going off during the warm spell.

Four New York ad agencies are assisting the War Manpower Commission without compensation and have assigned personnel to working on various manpower campaigns. Erwin-Wasey was the first to do so, delegating Edward A. Fitzgerald, its radio director, and Latham Ovens, writer, to produce a series of recorded spot announcements. J. Walter Thompson assigned William E. Berchteld to national and local drives for recruiting woman power. Calkins & Holden, through its president, J. Sherwood Smith, is handling newspaper campaigns regarding transfers and training. Young & Rubicam is in charge of farm labor drives and one of its executives, Raymond Rubicam, is a special assistant to WMC chairman, Paul V. McNutt.

Competitive cigaret brands admit that Old Gold stole a march on them by being the first to capitalize on a substitute made necessary by OPA freezing. The 'apple honey' that Old Gold is plugging in its print and radio advertising is something that all other cig manufacturers, according to the tobacco trade, will have to use in place of the verboten glycerine. Latter ingredient was ordered frozen strictly for war use as of April 1, and Old Gold was the first to seize the opportunity of converting a necessity into a virtue.

The speech that Miller McClintock, Mutual prez, is to make before the Los Angeles advertising club will be recorded for distribution by the Advertising Council to other advertising clubs, units of the Better Business Bureau and branches of the U. S. Chamber of Commerce. The discs will also have an introduction by Chester J. LaRoche, chairman of the Advertising Council and of Young & Rubicam. The speech, it is understood, will be a tribute to advertising.

The 10-year-old towers of KSO-KRNT, Des Moines, Iowa, have been scrapped for salvage, giving 55 tons of steel and 60,000 feet of copper wire to the war effort. KSO and KRNT are now operating on their four new towers three miles southeast of Des Moines. These went into construction in 1941.

Broadcast stations are asked to play the national anthem each noon during National and Inter-American Music Week, May 2-9, in a letter to the NAB from C. M. Tremaine, secretary of the music committee.

Lehn & Fink distributed gift bottles of Hinds Honey and Almond Cream among radio editors as an attention-calling stunt for its 'Take-a-Card' quiz program which opens on Mutual tonight (Wednesday).

Albany Canteen Show Gets Sponsor on WABY

Albany, April 27.

The new half-hour Friday evening program broadcast over WABY from the USO-Variety Club Canteen in Knights of Columbus building has been sold to Merrit hats. The proceeds go to the two-floor canteen, opened in early March. Harold E. Smith, general manager of WABY-WOKO, and Harry L. Goldman, sales manager, are members of Variety Club. They helped to arrange the air show and then sold it. Forrest Willis m.c.s the show, which enlists the talent of servicemen and women and also professionals here. It originates in 500-seat auditorium of the canteen, before a service audience.

1-Min. Blurbs Supplement Gen'l Foods' Net Shows

General Foods is supplementing the network coverage of its Post brand products with schedules of one-minute announcements. These schedules are going to markets not intensively reached by network programs, which plug Post Bran Flakes, Toasties and Raisin Bran.

The spot campaign, which starts May 3, calls for two blurbs a day and one blurb a night from Monday through Friday.

Ralph Edwards Combines Special Recruiting Stint With Bond-Selling Tour

During his current War Bond tour with his 'Truth or Consequences' program, Ralph Edwards is also inaugurating local manpower recruiting shows in various defense industry cities, besides making numerous camp show appearances. The manpower programs, called 'Know Your Neighbor,' have already been started in Indianapolis, Wichita and Denver, with others to be launched elsewhere before he reaches the Coast.

In each such case, Edwards goes on a local station and broadcasts the conversation as he calls up women picked at random from the phone book, asking them about taking jobs to relieve men for Army service or heavy industry. In each city, a local broadcaster takes over the series after Edwards leaves.

He's doing both the manpower and camp show stints at his own expense. At last report, his 'Truth or Consequences' series had piled up about $30,000,000 in War Bond purchases for admissions.

WJLS, Beckley, W. Va., joins CBS as a special supplementary station, available with CBS' basic network, effective May 15. The station operates fulltime at 250 watts on 1240 kilocycles.

Blue Network May Up Wire Costs 100%; Spot Time Buys as Alternative

Blue network has advised some of the users of its remote band broadcast wires that within the next couple weeks the weekly rate for such pickups will be increased from $100 to $200 for the basic two shots a week. As an alternative, the clients have been advised that they can continue to pay the $100, if they wish to spend an additional $125 weekly extra on spot advertising during the 1 a.m. to 7 p.m. record show, which emanates from N. Y.

When checked on the rate increase, a Blue official asserted that sometime during the past several weeks there was talk of increasing pickup rates, but that nothing concrete has been decided upon. However, the above mentioned terms have been dispatched to several Blue line-users in the N. Y. area and they have not been advised of any change of attitude.

There has been a general tightening up by all networks lately in the band remotes situation. CBS recently cut down late evening time devoted to bands, and will soon cut further. Among the spots slated to lose CBS wires are Mrs. Marie Kramer's Lincoln and Edison hotels. In place of this music the net is scheduling various variety programs as a means of building program material.

Band men do not believe that the lessening of broadcast time out of N. Y. spots will make it more difficult for the latter to secure bands. It may pose a problem, they assert, for certain rooms, which will have to considerably increase money offers, but the larger ones, which have considerable prestige, will have no trouble. N. Y. is the source of music and headquarters for all recording studios, and once the recording controversy is adjusted bandleaders will still want to locate, if only for the opportunity to lay in a stack of master discs.

Sonny Dunham 4-F

Sonny Dunham was rejected for service with the armed forces last week. He drew a 4-F classification, following a physical in N. Y.

With his band at the RKO theatre, Boston, Dunham had to leave the combination one day to come into N. Y. for examination. His band opens Friday (29) at the Capitol, N. Y., in support of George Jessel, Jack Haley and Ella Logan.

Negro Social Orgs Demand Open Hearing On Savoy Ballroom Chgs.

N. Y. Mayor LaGuardia has been asked, in a telegram signed by various Negro social organizations, to reopen the case of the Savoy Ballroom. Harlem dance spot closed last week by police and Army complaints, and conduct an open hearing on charges against the establishment. This request was telegraphed to LaGuardia Saturday (24) afternoon, but as yet he has taken no action.

N. Y. Local 802 of the American Federation of Musicians joined in the protest Monday (26) via a telegram to Walter A. White, secretary of the National Association for the Advancement of Colored People. This wire protests the closing order and assured NAACP and all others concerned that 802 is ready with its full support in any appropriate action taken.

Savoy was shuttered last Wednesday (21) after Apellate Division justices rejected an appeal from the original order, which was to have closed the spot on March 24. Charges against the dancery were that soldiers and sailors visiting the spot 'picked up' women there and later returned to camp infected by venereal diseases. This the Savoy

(Continued on page 54)

McFarlands Giving War Work a 2-Week Test

McFarland Twins followed the notice they served on Music Corp. of America, and manager Joe Glaser last week, by taking jobs in a war production plant near their Westbury, L. I., homes. Brothers claim that they are only 'trying it out' for two weeks, and may return to the band business.

Meanwhile, they have disbanded their orchestra.

Lining Up Unit Of 'Hot' Groups

Jazz music, which for years has been followed as an art rather than a living by those musicians who look down upon commercial band jobs, is being placed on an organized 'commission' basis by the William Morris agency band department.

Billy Shaw, Morris one-night booker, has rounded up a group of 'hot' men he intends booking in six-piece units, starting within the next two weeks. They will first play jazz concerts, then later will be offered for theatre and one-night bookings.

Shaw has grouped the men into exponents of various jazz styles, under leaders known among jazz enthusiasts, but usually unfamiliar to the general public. Eddie Condon, guitarist, probably better known to foreign fans via frequent shortwave broadcasts, will lead a 'Chicago' style group; Sidney Bechet will bellwether a New Orleans bunch; Art Hodes, a 'Blues-Barrelhouse' combo; Mary Lou Williams, pianist-arranger-composer formerly with Andy Kirk's orchestra, will handle a 'Kansas City' sextet, and Coleman Hawkins, star tenor saxist, an All-American style band. Hodes is playing a jazz concert-dance date at the Ritz Ballroom, Bridgeport, Conn., April 29, but this date has nothing to do with Shaw's plans and he did not book it; possibly it is the basis of the entire idea, however.

Cities the groups will play, according to negotiations now going on for concert dates only, are Washington, Boston, Hartford, Conn.; Springfield, Mass., and Philadelphia. On these dates, when signed, the groups will be sold as a unit, but work separately, of course, following one another into the spotlight.

Report of 'Guilty' Plea Jams Krupa On Several Dates; N. Y. Par Looks for Out

Allegedly incorrect dispatches out of San Francisco last week, to the effect that Gene Krupa had pleaded guilty in absentia (he was in Newark, N. J.) to a charge of 'impairing the morals of a minor,' began wild confusion for the leader and effected current and future contracts for his band. Krupa has been under indictment in Frisco for about six weeks, after his band boy was picked up by police with marijuana in his possession. Boy explained that the leader had sent him to his (Krupa's) hotel room to get the stuff and bring it to the Golden Gate theatre, where the band was playing.

According to Krupa's managers and Music Corp. of America, his agent, no guilty plea was made. It was claimed that the leader's attorney had offered to let him plead guilty to the above charge if two other charges were cancelled.

Initial disturbance following the publication of the guilty plea in daily newspapers occurred when Frank Dailey petitioned the AFM to be allowed to yank Krupa from his Terrace Room, Newark, N. J. Krupa was out for one night. Dailey had Van Alexander's orchestra ready to replace, but Wednesday (21) MCA convinced the AFM the guilty plea was not true, and Dailey was ordered to fulfill his contract.

Next came the Paramount theatre, N. Y., which recently, ironically enough, went to the AFM to force Krupa away from the rival Loew's Capitol theatre and to recognize a commitment to the Par. Krupa is booked into the house beginning May 26, but after the 'guilty plea' the house has been trying to get out out of the deal. Nothing was done until late yesterday (Tues.) afternoon, when Par officials met with Krupa, his manager, MCA executives, and J. Ehrlich, leader's S. F. lawyer, who had journeyed to N. Y. It is said the Par has received numerous objections from religious organizations over Krupa's booking.

(Continued on page 54)

Dugan Returns to MCA

Johnny Dugan has returned to the theatre department of Music Corp. of America in N. Y. He went back to work last Thursday (22) after a Wednesday afternoon huddle with Bill Goodheart, during which all differences were ironed out.

Dugan had resigned from MCA the previous week following differences with Sonny Werblin, MCA exec.

Philly Musicians Call Off Pickets at 'Unfair' Spots for the Duration

Philadelphia, April 27.

Musicians union local 77 announced yesterday (Monday) that it was withdrawing all pickets from in front of 'unfair' spots for the duration. A. Rex Riccardi, secretary of the local, said the action was taken on the grounds that picketing was a waste of manpower and a drain on finances which could be used to better advantage at this time.

'That doesn't mean, however, that if a night club or theatre flagrantly breaks faith with the union, or our men are forced to strike, that we will not exercise our rights to picket,' Riccardi warned.

The local has less than a half-dozen small spots on the 'unfair' list. Most of them are in out of the way locations, and the union's executive board deemed that keeping a picket line in front of these places constituted 'wastage of manpower' when musicians are scarce and so many other more useful jobs could be found for them.

James $105,000, N.Y., New Non-Holiday High; T. Dorsey Record 24G, Omaha

(Estimates for This Week)

Mitchell Ayres, Cleveland (Palace; 3,700; 35-85)—Plus Andrews Sisters and 'Saludos Amigos' (RKO). Hefty draw in every respect, jamming in jitterbugs over weekend. Swell $28,500 in sight.

Xavier Cugat, Pittsburgh (Stanley; 3,800; 30-66)—With 'Hangmen Also Die' (UA). Rhumba king is the victim of a booking bloomer here, with the movie fare too heavy for Easter Week and also too long. House couldn't even get in the customary five stage shows on Saturday. All adds up to disappointing $18,000.

Tommy Dorsey, Omaha (Orpheum; 3,000; 20-65)—Plus 'It Comes Up Love' (U). Smash $24,000 or better, record under present management. Dorsey outfit is the magnet.

Ina Ray Hutton, Providence (Metropolitan; 3,200; 30-55)—Plus 'Ape Man' (Mono), and Jane Frazee, on stage. Sock $10,000 for three-day weekend date, best here in some time. Band credited with bulk of this.

Harry James, New York (Paramount; 3,664; 55-$1.10)—With Golden Gate Quartet, others, in person, and 'China' (Par). Tremendous following of James' band creating sensation here with mammoth $105,000 scored on first seven days through last night (Tuesday), which in 16-year history of house has been exceeded only once before, then on a holiday week. A total of 43 stageshows done on first week, seven on Saturday (24) when price was jumped to $1.25 at night. This number of stageshows in one week is probably the largest ever done by a pix-stage theatre.

Johnny Long, Detroit (Michigan; 4,000; 55-75)—With 'Reunion in France' (M-G), and Beatrice Kay, on stage. Big $40,000, largely on stage layout.

Chico Marx, Boston (RKO Boston; 3,200; 44-99)—Plus 'It Ain't Hay' (U). The Abbott-Costello holdover here cuts into the regulars at the RKO, so the band is obviously responsible for considerable of fairly good $26,000.

Ozzie Nelson, New York (Capitol; 4,620; 35-$1.10)—With Harriet Hilliard, Jackie Miles, on stage, plus 'Hangmen Also Die' (UA). Holding up well at around $48,000 this week (2d and last).

Jan Savitt, New York (Strand; 2,756; 35-$1.10)—With Ethel Waters in person, and 'Edge of Darkness' (WB). Combination of stagebill and picture packing 'em in on current (3d) week for very big $55,000.

Phil Spitalny, Philadelphia (Earle; 2,760; 35-75)—All-girl unit, sweet $24,500 with small assist for 'Hit Parade of 1943' (Rep).

Charlie Spivak, Newark (Adams; 1,950; 30-99)—With 'Clancy Street Boys' (Mono) and stage layout. Band accounting for fancy $19,000.

Tommy Tucker, New York (Roxy; 5,886; 40-$1.10)—With Victor Borge, others, on stage, and 'Hello, Frisco' (20th). Coming in as stage replacements for final (5th) week of picture, Tucker and Borge credited with helping to attain smash $65,000.

PALS AGAIN

Jimmy Dorsey Set by Warners for Earle, Philadelphia

Jimmy Dorsey's orchestra has been signed for the Earle, Philadelphia, opening May 28, with an increase in salary over the last time it played there. Band is to draw a $10,000 guarantee with a split, as against $8,500 guarantee with a split last time. Dorsey also will not play Camden, N. J., on Sunday (Earle shows normally play there Sunday, due to Pennsylvania blue laws nixing stage shows in Philly).

This is Dorsey's first booking by Warner Bros. since the recent controversy over his being booked away from the Strand, N. Y. (WB flagship) to the opposition Roxy, N. Y., where he opens for four weeks today (Wed.).

Sonny Dunham's Sock $1,700 at Usually Tepid Valencia B., York, Pa.

(Estimates)

Charlie Barnet (Shubert theatre, New Haven, Conn., April 25). Band and vaude did well here, luring close to capacity on three out of four shows; about 4,200 at 75c top.

Peter Cutler (Totem Pole B., Auburndale, Mass., April 24). Tenth straight Saturday date Cutler drew 2,200 at $1.50 pair equalling $1,650. good.

Jimmy Dorsey (Town Hall, Phila., April 25) Dorsey's first dance date in these parts in some time was big; about 700 at $1.25 and around 3,100 at $1.50 best here in a long while. Next night (26) Dorsey was hurt by high top price ($1.65) at the Arena, New Haven, Conn., with Charlie Barnet opposite at the Shubert theatre, but ran up close to $6,400 gross.

Sonny Dunham (Valencia Ballroom, York, Pa., April 25) Dunham surprised Sadie Tassia, operator, with a b.o. total of approximately $1,700 from that many admissions at $1. This area has been only fair for one-nighting bands for some time.

Teddy Powell (Ritz B., Bridgeport, Conn., April 25). About 1,011 dancers, a good crowd, seemed to derive pleasure with Powell's band, at $1.20 per.

Louis Prima-Teny Brown (Raymor-Playmor B., Boston, April 24). Prima and localite Brown played to excellent 2,100 hoofers at 99c-75c, for gross of $1,827.

Auld's Suspended Sentence

Georgie Auld, former bandleader now in the Army, received a suspended sentence yesterday (Tues.) in Federal court, N. Y., on a charge of conspiring to sell marijuanah, and returns to the band at Camp Kilmer, N. J., today (Wed.).

Rose Reynolds, former night club entertainer, and Teddy Reid, involved with Auld, were both convicted on charges of conspiring to and selling drugs. Miss Reynolds drew a nine-month sentence, and Reid a year and a day.

Pabst Unit On Camp-Cash Dates

Earl Hines' orchestra, Louis Jordan, doing a piano single (meanwhile his band goes into the Beachcomber, Omaha), Ralph Cooper, comedian-m.c., and a group of acts begin an unusual tour May 7, sponsored by Pabst Beer. Unit, in addition to playing Army camps, is being sold for promotion dates as a commercial proposition, despite the connection with Pabst. It is booked for the Golden Gate Ballroom, N. Y., May 8, among others, at regular admission.

Pabst, it's understood, is guaranteeing the unit's losses, if any occur, in exchange for the exploitation derived via the use of its name. Hines, Jordan, Cooper, Bill Bailey, Four Blue Bonnets, Lillian Fitzgerald, will be on tour almost a month, from May 7 to June 3.

N. Y. STRAND BOOKS CAVALLERO FOR $7,500

Carmen Cavallero's orchestra will play its first N. Y. theatre date beginning the week of July 2 at the Strand, N. Y., at a reported salary of $7,500. Cavallero, who only last fall enlarged his orchestra to full-size, is currently at the Waldorf hotel, N. Y., where he will be replaced by Xavier Cugat next week (May 6).

Prior to building his unit to full-size, Cavallero was a standby at the Rainbow Room, N. Y.

New J. Dorsey-Decca Deal With Guarantees

Jimmy Dorsey is in the process of renewing, for three years, his recording contract with Decca Records. New agreement, similar to the deal Decca recently gave Bing Crosby, guarantees Dorsey a minimum gross yearly and will become operative immediately if the current recording controversy is settled before next November, when his present pact expires.

Figure Decca will guarantee Dorsey is not known, but the bandleader is said to have earned approximately $80,000 with that company during each of the past two years.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	52	600	55,000
Vaughn Monroe	Commodore (500; $1-$1.50)	2	1,875	5,250
Lani McIntire*	Lexington (300; 75c-$1.50)	63	1,675	99,125
Jerry Wald*	New Yorker (400; $1-$1.50)	2	1,925	3,900
Bob Allen	Pennsylvania (500; $1-$1.50)	0	†1,825	1,825
CarmenCavallero*	Waldorf (550; $1-$2)	15	2,500	38,150
Abe Lyman	Lincoln (275; 75c-$1)	14	1,000	16,800
Guy Lombardo	Roosevelt (400; $1-$1.50)	6	1,375	9,550

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Alec Templeton.*

† 4 days.

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Business continued big regardless of Holy Week, with Williams accounting for 5,800.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Joy has nice following due to previous appearances. Drew around 3,000 on week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Combination of Bondshu, Georgie Tapps and Mary Howard kept patronage up to 2,000.

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Several crowded nights upped Calloway's total to 5,900 people.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan back in stride again following his illness. Business zoomed to 3,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Back here after six weeks before cameras. Just under 4,000 covers.

Matty Malneck (Biltmore; 900; $1-$1.50. Won't vary much over previous weeks. Call it 3,100 covers.

Boston

Shep Fields (Main Ballroom, Hotel Bradford; 1,750; 85c. admission). Fields was headed for a record here during first four days, despite Holy Week, but Good Friday put dent into biz, so that he emerged with 4,400 customers for the week. Stays a second week. Band exceptionally well-received.

Milt Herth (Colonial Room, Copley Plaza; 325; 50c.-$1 cover). Herth's 15th week with 678 covers is considered fine for this time of year by Manager Chauncey DePew Steele. Band remains indefinitely.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). The Hartman's continue to draw in the paying crowd, numbering 1,917 on their fifth week. Another two weeks to go for Hartmans. Newman's eighth week.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Usual slump of biz at this spot during Holy Week was offset by convention of Missouri Medical Assn. and 4,000 customers visited the room in Stuart's 33rd week. Burbon and Baine, comedy dance team, currently headlining floor show.

Minneapolis

Bud Waples (Minnesota Terrace; 500; $1.50). Holy Week witnessed slight letdown, but nightly average crowds of 400 not to be sneezed at. Band and floor show liked. New acts are Rochelle & Beebe, Leslie & Carroll and Eddie Cochrane & Co.

Location Jobs, Not in Hotels

(Los Angeles)

Glen Gray (Palladium B, Hollywood, third week). Off the pace of jump bands here but helped by big weekend to 21,500 stubs.

Freddy Slack (Casa Manana B, Culver City, ninth week). On either side of 3,000 and getting it all on Saturday night.

Horace Heidt (Trianon B, Southgate, first week). Momentum here should carry Heidt past the 6,500 mark, which is normal biz for any band. In for one week and then Frankie Masters.

Noble Sissle (Casino N, Hollywood, fifth week). Trade perking here with the floor show backing up the band for better than 3,000 payees.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese sharing honors with Romo Vincent heading the floorshow. About 4,500 tabs.

Chuck Foster (Blackhawk, 500; $1-$2.50 min.). Foster is beginning to draw 'em in here. Around 2,300 people last week.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). Band very well liked here. Despite Holy Week, trade jumped to good average nightly of 450 customers.

Inside Stuff—Orchestras

According to a yarn in the San Francisco Examiner last week, Eddie Love, recording secretary of Frisco Musicians Local 6, on leave as assistant in N. Y. to AFM head, Petrillo, faces union trial on charges involving a descrepancy of from $2,500 to $6,000 in local 6's accounts. Frisco local officials would not comment on the story, but word assertedly has been received there that Love has been suspended in N. Y. by Petrillo, pending disposition of the charges. He was drawing $700 monthly as Petrillo's aide.

AFM executives in N. Y. would not comment on the case yesterday (Tues.). Petrillo, out of town, could not be reached.

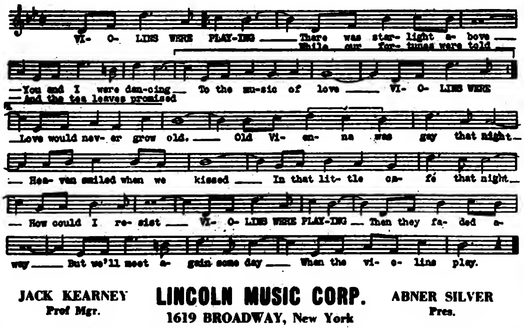
For several years the Brooklyn Dodgers ball team has gotten loud support from a fan who expresses himself via a trumpet rather than vocally. He's well known to all Dodger followers, but to several band managers attending the opening game last week (22) he was new and, with wind playing tricks with his licks, a satisfactory tooter.

With the musician-replacement situation as it is, one of the band pilots hunted up the guy during the game, seriously intent on auditioning him for a place in his orchestra. It didn't take long to find out he's about 60 years old.

Morty Palitz, recording director at Columbia Records, N. Y., studios, is working with the Harry James orchestra at the Paramount theatre, N. Y., filling a place in the violin section left vacant by illness. Palitz was pressed into service on short notice and probably will remain with James for the duration of his stay at the Par. James records for Columbia Records.

NICK KENNY'S OVERNIGHT HIT

VIOLINS WERE PLAYING



JACK KEARNEY Prof Mgr.

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SPA to Request MPPA Negotiate Full 2c Royalty From Recorders

Songwriters Protective Association will begin negotiations within a week or two through the Music Publishers Protective Association to increase the music royalty from recordings to the full statutory rate of 2c per side. At the same time the SPA will ask that all music publishers who are signatories to the SPA basic agreement be prevented from issuing licenses for less than 2c.

Failing in the latter, the SPA will, according to general manager E. C. Mills, demand that the songwriter be paid his legal 50% of the full statutory rate, or 1c, regardless of what sort of deal the publisher may have with a recording company.

Walter Douglas, head of the MPPA, had not been contacted re the SPA's plans up to yesterday (Tues.) and had no comment to offer. He explained, however, that the current publisher-SPA basic agreement was negotiated in 1941 and has until May 30, 1946, to run.

While the law allows a maximum of 2c per side royalty for the use of a copyrighted work for recording purposes, in recent years the MPPA made deals with the then struggling disc industry which called for 1¼c per side from labels selling at 35c, 1½c from 50c sellers, and 2c for 75c and over discs. SPA now wants these accommodations discontinued, probably on the theory that the revived (despite war shortages and Petrillo) disc manufacturers are able to afford it. Disc sales increased still higher last year in the face of a lack of materials. Decca's net profit, for instance, increased 23% over 1941.

SPA last week elected new council members and reelected others. Otto Harbach, Fred Ahlert, Abel Baer, Peter DeRose, and Jesse Greer were those held over, and Sammy Stept, Walter Kent, Paul Cunningham, Ernie Burnet, and John Redmond were new selections. Milton Drake was named an alternate and he probably will serve in place of Redmond, who is expected to join the Navy next week.

Sigmund Romberg was reelected president, but remainder of the executive offices will remain status quo until a deferred election. No date has been set for the latter.

Kearney's 3-Yr. Deal

Jack Kearney has been given a three-year contract by Abner Silver to function as professional manager of his Lincoln Music. Kearney comes from Mills Music and replaces Phil Kornheiser, who since shifted into the Jack Robbins fold.

The term contract idea for song exploiteers stems from manpower shortages.

Attorneys For Both Bornstein, Berlin Huddling

Irving Berlin has returned to Hollywood and his chores on the Warner Bros. filmization of 'This Is the Army,' but his personal attorney, George Cohen, and Mrs. Max (Tillie) Winslow's attorney, Gene Berger, are continuing their huddles in New York on the schism of Berlin, Inc. This concerns Saul H. Bornstein, g.m. of the firm, and the Winslow estate, all three being equal partners. Mrs. Winslow is neutral in the Berlin-Bornstein situation.

Bornstein's personal attorney is Charles Schwartz (& Frohlich), while Gilbert & Gilbert act for the firm as a whole.

As expected, the evaluations of copyrights attendant to a splitting of the assets, calls for considerable negotiation.

Warners Wins Dismissal Of Infringement Action

Warner Bros. last week won a dismissal of a copyright infringement action in N. Y. federal court. Judge Murray Hulbert dismissed Lamar Stringfield's action against WB in which latter alleged that three of his musical compositions, 'John Henry,' 'Wild Horses' and 'Sourwood Mountain,' were used illegally in Warners' film, 'Sergeant York.'

Three other defendants named with WB will seek dismissal. They are Carl Fischer, Inc., music publishers who published the compositions in their book, '30 and 1 Folk Songs'; Bascom L. Lunsford, who collaborated with Stringfield on the songs, and Max Steiner, WB composer, who had claimed ownership of the songs.

Warners was granted a dismissal on the grounds that the complaint failed to state sufficient facts to constitute a cause of action. The composer sought an injunction and accounting of profits.

Decca Records Purchases Clarence Williams Catalog

Decca Records last week acquired the title and catalog of the Clarence Williams Music Co. This buy adds to the recent takeover by Decca of the Milton Weil catalog, which Tommy Dorsey bought several years ago and turned back to Mrs. Weil last year.

What Decca paid for the Williams catalog is unknown. It's an old one and includes several valuable copyrights.

Wattenberg Joins Army

Sidney William Wattenberg, who in recent years has been counsel for the Music Publishers Protective Association, joined the signal corps of the Army Monday (26).

The MPPA will not appoint a successor to Wattenberg. Instead, it will make a practice of engaging counsel for individual matters as they come up.

Santly-Joy Wins 2 Court Decisions In Infringement Against 'Zero'

Santly-Joy publishing firm took two court decisions in connection with suits brought against it over the authorship of the song, 'Johnny Zero.' One proceeding wa on a motion for dismissal and the other was a temporary injunction.

The dismissal was granted by Judge Vincent L. Leibell in N. Y. Federal court. Al Hoffman, Jerry Livingston, Mann Curtis and Cy Corbin had, in an amended complaint, charged that 'Zero' had pirated a machine-gun effect out of their number, 'The Machine Gun Song.' Santly-Joy's counsel, Bernard Miller, in asking for the dismissal, argued that the four writers had no right to bring the action, since not they, but Edwin H. Morris & Co., publisher of 'Machine Gun,' was the copyright owner. Judge Leibell agreed with this viewpoint and held that the writers were not the proper party to file such a suit.

The other dismissal involved an injunction case filed by Alfred Eiseman and Howard Steiner in the N.Y. Supreme court. Eiseman and Howard Steiner claimed that Mack David, writer of the 'Zero' lyric, had obtained the idea for the song in a conversation with David Dreyer, professional manager of Irving Berlin, Inc. Dreyer, who corroborated the allegation, stated in an affidavit that he had told David about the twosome's manuscript and suggested that he (David) fix up the lyric. Judge Charles B. McLaughlin, after listening to the evidence, turned down Eiseman and Stein's plea for a temporary injunction. Trial of the duo's petition for a permanent injunction will likely come up in May.

David not only denied that Dreyer had ever discussed the matter with him, but testified that the idea for the song had come to him via a letter from his brother who is in the Army, several months before the date of the alleged conversation with Dreyer. It is understood that negotiations for settlement of the issue is pending between Santly-Joy and counsel for Eiseman and Steiner, now that the defendants feel that the court has, in effect, lifted the onus from David. So as to clear up the controversy, Santly-Joy would like to acquire the Eiseman-Steiner manuscript and give them writer credit on 'Johnny Zero.' David had steadfastly refused, prior to the denial of the injunction, to assent to such an arrangement.

Robbins Says Hit Parade Slighting His 'Wing' Tune

Another of those periodic beefs against Lucky Strike's Hit Parade selections has cropped up, this time from Jack Robbins over his 'Coming In On a Wing and a Prayer,' which has been among the first five best-sellers the past three weeks and is No. 1 this semester. Without sustaining remotes, but strictly on big radio commercial usages (Cantor three times, etc.) it's zoomed into a fast hit, with 175,000 copies thus far sold in less than a month.

Robbins and his general manager, Abe Olman, protest that next Saturday's Hit Parade's omission of 'Wing and Prayer' is an injustice, and so wrote George Washington Hill. They got the formula reply that Lucky's own statistics show contrariwise, and Robbins concedes that if Lucky relies on any jukebox findings, the 'Prayer' song will never show since it's a post-Petrillo concoction. Nonetheless, without records, being strictly a recently made hit, sans disks, Robbins claims the song rates the Hit Parade.

Robbins previously had differences with Lucky on 'Elmer's Tune' and 'Woodpecker Song,' and other publishers from time to time have seen fit to object, but invariably it straightened itself out.

We're gettin' around to tell you
We've gotten around to you—
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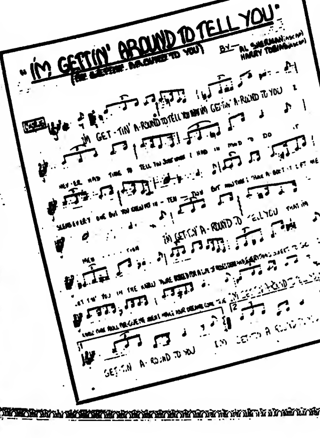

'I'M GETTIN' AROUND TO TELL YOU'
(I'M GETTIN' AROUND TO YOU)

—by—
AL SHERMAN and HARRY TOBIAS
ASCAP ASCAP

★

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Petrillo Said to Plan Extension Of Tooters' 'Notice' Period to 8 Wks.

American Federation of Musicians may soon revise its rule decreeing a two-week period as the length of notice musicians must give or get from a leader, when leaving an organized band. James C. Petrillo, AFM head, is said by persons close to him to be favoring extending the severance period to eight weeks, as a means of curbing the current practice of musicians of skipping from band to band for higher salaries.

If Petrillo establishes eight-weeks as the notice period before a sideman can move or be moved out of a band, he will help lift a great deal of pressure from the bandleader, particularly the less affluent who are subject today to the loss of men to rivals with unlimited quantities of cash as bait. On the other hand, it will also work an occasional hardship. If a musician is drafted and no preparations have been made to fill his place, the leader involved will have to pick up a replacement who isn't working (and they're scarce), or continue with an empty chair for the eight-week period.

However, even that shortcoming can be overcome if Petrillo proceeds with his recently revealed idea of erasing the period of waiting before a member of one local can transfer his card to another. Petrillo has assertedly been mulling the possibility of flattening these barriers to easy interchange of men between locals, but has met opposition from local heads themselves, who, of course, are seeking to protect the job opportunities of their own registrants.

Alvino Rey, 13 Tooters Face Induction by Army

Hollywood, April 27.

Alvino Rey and 13 men of his orchestra may be drafted from the war production jobs they recently took at the Lockheed-Vega airplane plant near here. Rey and his men are reported to have taken blood tests preparatory to physical examinations, but as yet they have had no further word from officials.

Rey and his orchestra joined Lockheed several months ago, but have been working commercial dates in addition.

Coast AFM Seeks 400 Air Force Musicians

Hollywood, April 27.

Local 47, American Federation of Musicians, has sent out a call for 400 more tooters, drummers and bull fiddle slappers to work in Army air force bands. The musikers, when duly enlisted, will be assigned to permanent spots in Army air base musical groups throughout the United States.

Thus far unofficial recruiting by Local 47 has added 1,300 instrumentalists as volunteers in various branches of the service.

CHARGE HUB PROMOTER WITH PARTIAL PAYOFF

Complaints were made last week to the Boston local and the American Federation of Musicians over the failure of George Mouzon, promoter of a recent swing concert at Symphony Hall, Boston, to pay off completely all participants. It's said in the claim that Mouzon paid a deposit of $875 and did not come through with the remainder of the agreed upon price of $1,750, despite approximately $2,250 grossed by the affair, which was held April 15.

Included among the talent was Johnny Kirby's orchestra, Ella Fitzgerald, Una Mae Carlisle, Ammons and Johnson, boogie-woogie pianists. Harry Moss, Music Corp. of America, one-night booker, was commentator. He wasn't being paid anyway.

Goldman's Mex Setup

Hollywood, April 27.

Walton Goldman leaves for Mexico City next week to establish offices as a means of international expansion of his three music publishing companies. His outfit below the border will be known as Walton Goldman, Inc., of Mexico.

Currently Goldman controls Carmichael Music Publications, National Music Corp., and Walton Goldman, Inc. New company will deal largely with the works of Mexican composers.

Emil Newman writing on original score for 'The Song of Bernadette' at 20th-Fox.

15 Best Song Sellers

(Week Ending April 24)

Comin' In On A Wing	Robbins
As Time Goes By	Harms
Get Around Much	Robbins
That Song Before	Mayfair
Johnny Zero	Santly
Harbor of Dreamboats	Shapiro
It Can't Be Wrong	Harms
You'll Never Know	BVC
Star-Spangled Banner	Miller
Army Air Corps	Fischer
For Me and My Gal	Mills
Chance On Love	Feist
Old Black Magic	Famous
Dream of Tomorrow	Santly
To Come Home to	Chappell

OWI's Lewis Sets Music Committee

Washington, April 27.

'Variety' learned today that William B. Lewis, assistant chief of the domestic branch of the OWI radio division, had invited Jack Joy of the War Department to serve as chairman of a new advisory committee to the OWI for setting up uniform contracts between various Government agencies using music and live talent, and the music industry and allied professions. This is a streamlined edition of the National Wartime Music Committee, set up last December, which was disbanded about five weeks ago.

The new committee will look into the possibility of standardized procedure for various Government agencies dealing with the music industry and talent unions and guilds.

The committee has not yet been formed, but among those whom Joy will invite to serve on it are Major Ken Dyke, U. S. Army Special Services; George Zachary, domestic branch of the OWI; Arch Mercey, OWI film division; Macklin Morrow, OWI Overseas Branch, and several reps of the Procurement Division of the Treasury Department.

Committee is to be organized in about a week and weekly meetings will be held with ASCAP, BMI, NAB, AF of M, AFRA and other organizations.

Overseas as well as domestic music contracts will be handled through the committee though the committee does not expect to cover USO Camp Shows at this time.

Lee House, OWI Radio Division, will be secretary of the new committee.

Music Biz, Like Others, Faces Cut in Paper

Walter G. Douglas, chairman of the Music Publishers Protective Assn., last week informed the association's membership by circular letter that the War Production Board will not grant any 'over-all' exemption to any publishing industry regardless of the nature of its publications. In the event any more paper cuts are issued, there will be 'no distinctions between Bibles, medical textbooks, music or anything else, stated Douglas' letter.

Douglas also disclosed that he had learned through a conference in Washington with the heads of the WPB's book and printing sections that new cuts in paper would not be ordered before July 1, 1943, and that if any such cut occurs it will not be more than 10%.

Jack Robbins to Kansas for an educational music conference, where he'll meet Ferde Grofe, coming on from the Coast.

Jimmy McHugh and Harold Adamson cleffing ditties for 'Around the World,' Kay Kyser starrer at RKO.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, April 19-25, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
It Can't Be Wrong—†'Now Voyager'	Harms	29
As Time Goes By—†'Casablanca'	Harms	26
Wait For Me Mary	Remick	26
Don't Get Around Much Anymore	Robbins	26
Taking a Chance on Love—†'Cabin in Sky'	Feist	23
I Don't Believe in Rumors	BMI	22
It Started All Over Again	Embassy	21
There's a Harbor of Dreamboats	Shapiro	20
What's the Good Word, Mr. Bluebird	Berlin	19
You'll Never Know—†'Hello Frisco'	BVC	19
We Mustn't Say Goodbye	F. H. Morris	19
I've Heard That Song Before—†'Yth on Parade'	Mayfair	18
Comin' In on a Wing and a Prayer	Robbins	18
Violins Were Playing	Lincoln	18
In the Blue of Evening	Shapiro	17
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	16
Let's Get Lost—†'Happy Go Lucky'	Paramount	16
Cabin In the Sky—†'Cabin in Sky'	Feist	15
Brazil—†'Saludos Amigos'	Southern	15
Do I Know What I'm Doin'?	Melodylane	15
I'm Thinking Tonight of My Blue Eyes	Peer International	14
Johnny Zero	Santly	13
Don't Cry	National	12
Never a Day Goes By	Miller	12
Nice to Come Home to—†'Something to Shout'	Chappell	11
Could It Be You?—*'Something for Boys'	Chappell	11
This Day	Jewel	10
Change of Heart—†'Hit Parade of '43'	Southern	9
I Never Mention Your Name	Berlin	9
It's Always You—†'Rd. to Zanzibar'	Famous	9
For Me and My Gal—†'Me and Gal'	Mills	9
My Dream of Tomorrow	Santly	8
That's My Affair	Leeds	8
Thru the Moonlit Fog	Western	8
Giddap Mule	Advance	7
Canteen Bounce	Marks	7
Put Your Arms Around Me Honey	Broadway	7
Oklahoma	Crawford	7
I Heard You Cried Last Night	CLP	6
Why Don't You Do Right	Mayfair	6
Hey Good Lookin—*'Something for Boys'	Chappell	6
No, No, No	World	6
Murder He Says—†'Happy Go Lucky'	Paramount	6
Please Think of Me	Witmark	6
In a Little Church In England	Marks	5
Old Man Romance	Witmark	5
I Love Coffee, I Love Tea	Carmichael	5
Lonesome	Paull-Pioneer	5
Manhattan Serenade	Robbins	5
Weep No More My Lady	Dorsey	5

† Filmusical. * Legit.

Inside Stuff—Music

The idea of music publishers going into the recording business, as is a renewed prospect when the Petrillo situation rights itself, is merely history repeating itself. In the 1920's there were 30 to 40 recording outfits, and among them Henry Waterson's Cameo. He then also headed Waterson, Berlin & Snyder Music.

Crown Music distributors had its own label; Perfect was a big 35c. seller; Star Piano Co. of Richmond, Ind., had the Gannett label; and there were other than well established labels such as Okeh, Brunswick, Sonotone (Sears Roebuck), plus others pressed for almost every chain store (McCrory, Woolworth, etc.) and mail order houses. And, of course, Victor and Columbia. Decca was then non-existent, and its present president, Jack Kapp, was then with Brunswick as recording chief.

Incidentally, Kapp's idea in acquiring Clarence Williams Music and other publishing catalogs has been done before. RCA Victor has its own music publishing adjunct, both in the U. S. and Latin American markets, and the recorders now feel that if the music publishers are going into the disk business, there's nothing wrong in the waxers going into the music pub biz.

Several newspapers and magazines, in quoting from stories in 'Variety' on war song sales, have appeared to be under the impression that the song, 'Star Spangled Banner' (as abbreviated in 'Variety' listings) refers to our national anthem. The full title of the current best seller, for the info of the lay press, is 'There's a Star Spangled Banner Waving Somewhere.' The latter number, published by Bob ('Hillbilly') Miller, has had comparatively little plugging on the air, but has sold over 825,000 copies of sheet music.

Elton Britt's recording of 'Star Spangled Banner Waving Somewhere,' released on the Bluebird label, has surpassed the 1,000,000 sales mark. Britt, a hillbilly singer, made the disc without musical accompaniment except his own guitar.

Tin Pan Alley pays tribute to Duke Ellington tomorrow night (29) at the Hurricane with many name band leaders skedded to salute the Duke on his 44th birthday. Week of Ellingtonia got under way Monday (26) when the composer-maestro received the James Weldon Johnson Society award at N. Y. U. Friday night (30) he gets a Page One Award from the N. Y. Newspaper Guild.

HELLO!!!
We're making our Debut with
TWO GREAT SONGS
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HAPPINESS IS A THING CALLED JOE

4A's Gets Petition of AGVA Faction; To Call Session on Local Autonomy

The International board of the Associated Actors and Artistes of America is skedded to meet in special session either the latter part of this week or next week to consider the petition of the recently organized 'Committee for Membership Participation.' Latter has appealed to the parent Four A's for restoration of local autonomy in the N. Y. local of the American Guild of Variety Artists.

The petition, which the committee claims bears the signatures of upwards of 200 paid-up AGVA members, was presented to Paul Dullzell, exec secretary of the Four A's, last Thursday (22) with a request that the international board take immediate action on the committee's demand that it be allowed to hold an open membership meeting and elect a rank-and-file slate to rule N. Y. AGVA. The slate was nominated at a mass meeting two weeks ago. Also accompanying the petition was a further request that the Four A's invite a delegation from the 'Membership Participation' committee in order that the international board be given 'a true picture of conditions as they exist now within the N. Y. local and what the committee is endeavoring to achieve.'

Sniping Charge

Supplementing presentation of the petition was a statement by the committee which charged it was 'being sniped at by the N. Y. local's one-man administration.' Dave Fox, executive secretary of the local, was obviously the one meant in the latter statement.

'By insinuating whispers and by careless talk,' says the statement, 'he is desperately trying to undermine the effectiveness of the committee and its aims. Such reckless terms as 'agitators,' 'crackpots' and other labels are being hurled on this committee of rank-and-file AGVA members, who merely seek to have the union operate for the benefit of all the membership and to end the situation of 'taxation without representation.' This committee has no personal axes to grind and has no connection with any group formerly active in the union.

'We challenge the patriotism of our 'one-man N. Y. local.' How many War Bonds have been sold under his leadership to our members and the vast audiences that meet nightly? How many pints of blood plasma have our members been encouraged to give to the Red Cross to date? How much has our union helped the American Theatre Wing in its effort?

'The aims of this committee are clear. We only ask the election immediately of a N. Y. local board and the extension of membership participation. Out signed petitions prove that the members agree with our stand. Name-calling will only serve to indict the guilty. Our committee is not pink or any other color. It is red, white and blue—blue about conditions in the N. Y. night club and vaude field today.'

JOHN ROY, EX-RAINBOW ROOM EXEC, WITH CIAA

Washington, April 27.

John Roy, former manager of the Rainbow Room, skyline nitery in the Rockefeller-owned RCA building, Radio City, N. Y., has joined the staff of the Office of the Coordinator of Inter-American Affairs, which is headed by Nelson Rockefeller. Rainbow Room shuttered around the first of the year because of manpower difficulties.

It is understood that Roy's work at the CIAA will involve the promotion of activities within the U. S. to further hemisphere solidarity. In an effort to educate the public here on their ties with Latin America, he'll head a setup for providing speakers, distributing pamphlets and posters and working with clubs and other civic organizations. He'll also work with Spanish and Portuguese-speaking minority groups in the United States.

Andre & Andree in U.S. Debut June 10 in Chi

Newcomer European team, Andre & Andree Co. (3), who do things with masks, etc., make their U. S. debut at the Palmer House, Chicago, June 10, headlining a new show.

John Hoysradt will be co-featured and Griff Williams' band holds over.

N. Y. Plaza Cafe Won't Fold For Summer; Biz Too Good

The Hotel Plaza's Persian Room, N. Y., for the first time will remain open all summer this season, since wartime spending is good.

An idea of nitery biz is the $24,000 gross done by the hostelry one day (Easter Sunday) at $4 a head minimum for the traditional noontime-through-dinner show for the Sunday strollers. The customers spilled out from the Persian Room into the Lounge and Terrace restaurants.

Producer Kills 100G AGVA Suit

Jonas Silverstone, national counsel for the American Guild of Variety Artists, has disclosed that Gordon Kibbler, vaude unit producer, has withdrawn his suit for $100,000 against AGVA charging restraint of trade. Litigation had not reached the courts, although counsel for the vaude union had been summoned two weeks ago.

Silverstone said agreement was reached when he huddled last week with Harry Berman, Kibbler's lawyer, with both parties reportedly concurring that the action had been improperly commenced as a matter of law.

Kibbler, upon serving notice of the suit, complained that AGVA in placing him on the unfair list had prevented him from sending out his new unit, 'Bring On the Girls,' after bookings had been arranged on the T. D. Kemp vaude time (Southern Attractions, Inc.) through the south. AGVA had demanded that Kibbler put up a $1,000 salary bond to cover minimum basic agreement terms but the unit producer charged that AGVA was unfair and refused to post the bond, claiming rival unit producers were not under the same obligation. However, AGVA maintains that it has at least a dozen similar units under contract, with the performers protected by a salary bond in addition to other terms.

Lee Shubert, AGVA Settle Pay Overtime for Cast Of 'Wine, Women, Song'

Long-standing arbitration between the American Guild of Variety Artists and Lee Shubert, in a controversy involving extra coin for the performers in 'Wine, Women and Song,' because of Saturday midnight performances, was discontinued last week when Shubert turned over $225 to Jonas Silverstone, AGVA's national counsel. Amount, representing salaries for one extra performance, will be distributed among the principals and chorus.

'Wine,' which was under AGVA's jurisdiction, was shuttered about five months ago when the courts ruled it indecent and Mayor LaGuardia ordered License Commissioner Paul Moss to suspend the license for the Ambassador theatre, N. Y., where 'Wine' played. House is owned by the Shuberts, with Lee Shubert reported at the time having had a third interest in the show, along with Max Liebman and I. H. Herk. Latter, who presented 'Wine,' was subsequently convicted and sentenced for staging immoral performance.

AGVA pressed the claim for the additional coin on the basis that the cast should have been paid on a pro rata basis and that salaries for at least three Saturday midnight performances were still owing. However, it was agreed to settle for a single extra performance when it was pointed out that to press for additional coin would involve rounding up the performers as witnesses, with several of them scattered over various parts of the globe entertaining U. S. servicemen.

Flippen Replacement

Detroit, April 27.

Oscar Davis, comedian, replaced J. C. Flippen in Henry Duffy's 'Merry-Go-Round,' Thursday (22), at the Wilson theatre.

Free Vaude for the Boys

Hollywood, April 27.

Legion Stadium, for years the scene of boxing and wrestling jousts for the amusement of film folks, is going in for Saturday night vaudeville as free entertainment for visiting soldiers and sailors.

Hollywood Post expects enough cash customers to pay expenses while providing about 1,500 free seats for the boys in uniform.

N. Y. Folies Bergeres Debuts May 20 Under Fischer-Lesser Aegis

The new Folies Bergeres, New York, is all set to open in the Hotel Edison (former grand ballroom site) May 20 with a Clifford C. Fischer production and under Arthur Lesser's general management. Each owns 45%, the other 10% being divided between William Klein and Milton R. Weinberger, the Shuberts' attorneys. Of Fischer's end, Lee Shubert is a participant, just as both have been in the 'Priorities' vaude show.

Lesser, like Fischer, was a longtime Paris resident. Upon Lesser's return to New York following the Nazi occupation, he clicked quickly with La Vie Parisienne, class East 52d street boite.

Lester Horton, from the Coast, is putting on the dances, and the show will comprise Imogene Coca, Toni Gilman (last in 'Beat the Band'), The Maxellos, Murtah Sisters, Roberton, Kim Loo Sisters, Paul Gerrits, Rosita Royce, Harry Ress, 36 girls (including eight showgirls), with special songs by Bob Wright and Chet Forest. Benny Davis, et al. Enric Madriguera will probably be the band, after the original deal for Leo Reisman fell through.

Spot will be 50c.-$1 higher in minimum tariffs than its nearby competition—Diamond Horseshoe, Latin Quarter—or, in other words, $3 and $4 minimum which, with 550 capacity, can gross over $50,000 weekly. Premiere, scale will be $10 or $20, the latter if for some war charity. Folies Bergeres will represent an $85,000 premiere investment, of which $40,000 goes for construction alone. Delays in getting materials, etc., accounted for the several postponements. Fischer-Lesser have the room under three-year guaranteed lease from the Kramer hotel interests in the Edison.

Fischer, of course, has been identified with the French and International Casinos, topflight Gotham forerunners of the present-day cabaret-theatre type of 'Continental' entertainment, i.e., with emphasis on the pre-Vichy French musichall idea.

Granada Out As AGVA Organizer in N. Y.

Changes among the staff of organizers within the N. Y. local of the American Guild of Variety Artists continued last week, when Duke Granada, organizer for the local since AGVA's inception three and a half years ago, checked off the payroll Friday (23). Neither Dave Fox, N. Y. local director, nor Granada would comment on the move, however. Granada is succeeded by Al Brower, vaude dancer and m.c., who went on the staff Monday (26).

Severing of Granada's relations with AGVA marks the fourth change in the local within the past two months. Max West was brought in from San Francisco several weeks ago as an organizer shortly after Arlene Cameron, ex-chorus girl, had been dropped from the payroll. Latter had been an organizer for three months, assigned to lining up nitery choruses. Previously, Arthur Kaye, organizer in the Broadway nitery sector, severed his relations with AGVA.

Gentlemen From Pittsburgh

Pittsburgh, April 27.

Mercur Brothers, who own and operate Music Bar downtown, allowed Anne Baker, featured sepia songstress at cocktail lounge, to abrogate her contract in order to accept an offer to join Louis Armstrong's band on the Coast. Miss Baker had been headlined at Music Bar for three months and Mercurs had only recently extended her engagement indefinitely.

Bosses not only gave her the green light to take the job with Satchmo but also tossed a big farewell party in her honor the night before she left for Hollywood.

'Act of God' Liquor Ban in Atlanta, Cancelling Dates, Confronts AGVA

The question of whether a city-wide clamp on liquor in night spots constitutes an 'act of God' was posed this week before the national office of the American Guild of Variety Artists, with the vaude and nitery union responding with an emphatic 'no.'

Edict of the city fathers in Atlanta last Thursday (22) in banning the sale of liquor after dark, following complaints from commandants at surrounding army posts, threw nitery operators there into virtual panic, with many of them either shuttering at once or serving notice that they'd be out of business in a few days.

Situation was provoked by an alleged wave of immorality, with a number of soldiers reportedly involved. Army biggies stepped in and announced it would rule Atlanta out of bounds for all servicemen. With thousands of soldiers stationed on the outskirts of the city, merchants put up a terrific squawk and appealed to the City Council. Latter suggested that if the Army rescinded its order, it would bar liquor sales at night. The Army agreed to withdraw its edict.

Within 24 hours niteries reported a drop of from 80 to 90% in business. The swank Paradise Room in the Henry Grady hotel, which in anticipation of a sock season had booked a number of acts into the spot on long-term contracts, played to a virtually empty room Friday night. As a result, Juddy Johnson, manager of the room and representing Atlanta hotelmen, made a hurried trip to N. Y. over the weekend to confer with AGVA execs and agents on the possibility of cancelling the acts.

Settles Expenses

The 'Star Spangled Ice Revue,' booked into the Paradise Room for eight weeks at $1,000 a week had already sent ahead its equipment. Johnson agreed to pay for all transportation costs incurred, including shipping equipment or acts back to New York or Chicago. The ice show, as in the case of most of the other acts, agreed to an amicable settlement and release from their contract.

'Act of God' liquor ban, which automatically cancelled the contracts was ruled by AGVA that 'a local law is not an act of God. Operating an unprofitable venture does not mean that a contract can be side-stepped. If the performers want to press their claims, they can do so.'

It was pointed out by AGVA execs, however, that Johnson was 'anxious to do the right thing by the acts' short of paying them off as per contract, since the room was folding.

Lone holdout as of Monday (28) was the act of Clayton and Phillips, which wired AGVA for an interpretation of the 'act of God' clause in contracts and asking, in effect, 'how come we're not getting paid off'? AGVA suggested that in view of the circumstances Clayton and Phillips reach an amicable settlement in the matter with Johnson.

2 Cafe Society Nitery Shows as Theatre Unit

Barney Josephson's two Cafe Society nitery shows, in New York's midtown and Greenwich Village, will be merged for a C. S. unit, opening at the Roxy, N. Y., in September as a package show.

It will comprise Hazel Scott, Georgia Gibbs, Golden Gate Quartet, Teddy Wilson's orch and kindred excerpts from the cafes.

Dispense With Male Skaters

In preparation for next season, 'Ice Capades' announces that, for the first time, no male skaters will be used in the line. According to Chester Hale, who puts on the extravaganzas, the Army takes them away quicker than they can make a figure 8, so next season will see 64 femme bladers in the line, quite a different figure from the 24 males who graced the ice this year. In scenes where boy meets gal, femmes will don boys' costumes.

Show will probably cost around $200,000 this year, a jump of about $50,000 over last year. Season will start in New York at the Garden on Sept. 3.

Canadian Champ, St. Paul Juve Join 'Icecapades'

Only additions to cast of new edition of 'Icecapades' will be Eleanor O'Meara, Canadian figure champ, who is turning pro, and 16-year-old Jimmy Lawrence, of St. Paul. Otherwise, company remains the same, all of the other featured acts, including Dench and Stewart, Donna Atwood, Joe Jackson, Jr., and Markus and Thomas, having already been signed for next season. Miss O'Meara will replace Vera Hruba, Czecho-Slovakian star, who has been with 'Icecapades' since its start, and is leaving for another film for Republic under a seven-year contract. Troupe remains under the management of Arena Managers Assn. (John H. Harris, et al.).

'Icecapades' winds up current tour on Coast, where it opens four-week engagement at Pan-Pacific Auditorium, Hollywood, April 27, and will spend entire month of June there rehearsing the next edition, which gets under way in Portland in July. Miss O'Meara and Lawrence are joining the show immediately.

2 Face WPB Rap For Exceeding $200 Limit On Alterations in Newark

Newark, April 27.

Frank V. Merritt and Newman H. Waters, operators of the Mosque theatre building, are scheduled to appear in Federal Court here today (Tuesday) to answer charges of violating WPB Conservation Order L-41, limiting construction for amusement purposes to $200. Violation is alleged to have occurred in building the Terrace Room, Frank Dailey's nitery, located in the basement of the Mosque. Conviction carries a maximum penalty not exceeding $10,000 or one-year imprisonment, or both.

The WPB estimates that work on the Terrace Room cost approximately $4,000 and does not come within the scope of construction exempted from the conservation order. Under the amendment, which became effective Sept. 7, 1942, construction of any project devoted to public amusement, entertainment or recreation, may not exceed $200.

Hildegarde to Be 1st Solo Act at D. C. Statler

Hildegarde becomes the first solo act into the Hotel Statler, Washington, Sept. 7, at $2,500 a week, six shows only, before she returns to the Hotel Plaza's Persian Room, N. Y., where she is current.

She goes to the Copley Plaza, Boston, July 8, and on all engagements her present band backup, Bob Grant, will accompany her.

CAP, D. C., SWITCHES STAGE SHOW POLICY

Loew's Capitol, Washington, is dropping its production shows May 6, returning at that time to straight variety or band shows, which ever are available.

The decision to dispense with productions means the house is eliminating its line of girls. Harry Krivitt, houses stager, is now lining up another connection.

Steppers Into USO Units

Washington, April 27.

Dancing line at the Capitol, Rhythm Rockets, which have been a feature of this Loew house for four years are departing to take up a USO route.

Harry Krivitt, director of the girls, is staging two units for Camp Shows, Inc., which will employ the steppers. They may return after the tour of the military establishments. For glamour the Capitol has booked as replacements Billy Rose's Diamond Horseshoe revue, the Latin Quarter show and will use name bands.

Dick Haymes, who left Tommy Dorsey's orchestra recently to solo, starts his first such date today (Wed.) at the State theatre, Hartford, Conn., with Gracie Barrie's orchestra.

Rivals' Turnout for N.Y. Latin Quarter Birthday Cues New Nitery Biz Era

By JOE SCHOENFELD

To anybody familiar with the Broadway of the prohibition era, when opposition nitery operators only walked into each other's joints to case the business and possibly toss a stench bomb, Thursday and Friday nights of last week in the nocturnal playground belt were something of an opium dream. All vestiges of bitter conflict for trade were absent in a new-found spirit of camaraderie among nitery owners and performers attendant in the first birthday celebration of the fabulously successful Latin Quarter and the opening of Frankie Hyers and Pat Harrington (ex-18 Club) in their new headquarters at Club 51 (52d street).

Maybe it's the general prosperity in the saloon trade these war-boomed nights, but more likely it's the genteel element, who supplanted the hoodlums when repeal was voted in 1933, now responsible for the display of friendship in a business once notable for bitterness between certain characters handy with a gat or a spring knife.

How else can that Latin Quarter party Friday night (23) be explained? In the crowded spot were Dave Wolper, lawyer-operator of the Hurricane, most hit by the L. Q.'s success; Jimmy Vernon, ex-dancer, now partner in La Martinique; Monte Proser, Copacabana's impresario, and Eddie Davis (Leon &), who not only came over to offer his congratulations, but stayed to entertain. The prior night, at the 51 Club, Davis also helped make that opening clicko by doing several numbers and then bringing on Red Buttons for his crack delivery of 'Sam, You Made de Pents Too Long.'

Plus the nitery ops at the L. Q. were a bevy of toplight performers, most of them from opposition niteries, who put on a long, impromptu, hilarious show. Milton Berle was the conferencier, seemingly holding the floor for hours awaiting the arrival of Frank Sinatra from the Riobamba. That long wait finally became a gag when Sinatra showed up, but meanwhile George Price, Ole Olsen, Eddie Davis, Jackie Miles and Phil Brito (from La Martinique), Leo Fuld, from the Old Roumanian, Nellie Durkin, Marjorie Knapp (Star and Garter), and several others gave their all for Lou Walters, the Boston kid with a Midas touch for all things Broadwayese, including his healthy hunk of the 'Ziegfeld Follies,' starring Berle at the Winter Garden.

Berle at Peak Form

Berle, ad libbing, was at peak form. Originally called up to introduce the celebrities, newspapermen, nitery operators, etc., in the room, Berle was forced into a long-winded entertainment chore that wound up a master example of showmanship. When he and Miles, with Doc Marcus, Ole Olsen and others also pitching in, finally spotted Sinatra walking into the room, they put on a spontaneous ribfest which Berle's own crack, 'welcome to Club 18,' can best picture. Sinatra, delayed at the Riobamba, was at sea for the reasons why each presented him with a bouquet of flowers lifted from the tables, but he took the kidding good naturedly and then wowed with two songs. That the kid is a true trouper was manifested by his quick instructions to the musicians, 'Play, boys,' and into the songs he went without a hitch. The same applied to Price, Miss Knapp, Davis (who brought his own pianist) and Nellie Durkin, the shouter from Billy Rose's Diamond Horseshoe and Mrs. Dick Henry (William Morris office) in private life.

The turnout for the L.Q.'s first birthday bespeaks the spot's terrific success in a room notorious for its costly nitery flops. Since Walters took this spot over one year ago and installed his former Boston and Miami policy and title the grosses have averaged well over $20,000 weekly, representing a healthy net profit for Walters and his partner, E. M. Loew, New England independent theatre chain operator. Walters' secret has been to give his customers plenty of flash and plenty of food for their money. He even did that for his special guests on the birthday night, putting on the regular show first and then the volunteer talent.

Walters himself, called up by Berle, delivered a punchy short speech, chiefly about the warnings he received before opening in N. Y. He was told, he said, that the newspapermen were especially tough. He found that to be untrue, he added; that they were uncommonly soft touches for anything they believed to be okay. He expressed warm thanks to all present for helping in one way or another in the success of the L. Q.

Festive Air at 51 Club

The prior night, at the 51 Club, where Harrington and Hyers are now entertainers as well as partners of Harry Finklestein (husband of Georgia Sothern), there was also an unusual festive air added by outsiders. The Eddie Davis-Red Buttons stint was one of the highlights of the show put on by the madcap, insulting duo of Hyers and Harrington, with Jimmy Durante also coming over from the Copa to lend a performing hand. Berle, too, was present, but didn't work.

Otherwise the show is strictly a saloon entertainment, with the Hyers & Harrington shenanigans much the same as they were at the Club 18, where they abetted the late Jack White for years. There are several specialty people at the 51 Club, but their talents are submerged in the general tomfoolery and haphazard spotting of stooges and comedy tableaux on the small stage. Other performers are Maria Douglas, singer; Mary Jane Brown, hoofer; Butch (Miss) Bigby and Peggy O'Neil, also singers.

The tariff at the 51 Club is $3.50 minimum, to be consumed in liquor, which appears rather high for a small spot, but the wild comedy and hokum idea may get it across.

LA CONGA, N. Y.

Carmen Amaya Co. with Leonor & Antonia Amaya, Consuelo Moreno, Sabicas, Paco Amaya, Jose Amaya; Machito's Rhumba Band; $1.50 minimum.

The fiery Carmen Amaya is back at La Conga after several months, and bonifure Jack Harris again has himself a winner. The Spanish flamenco dancer remains one of the great dancers of that genre, and there's no gainsaying her increasingly potential values as a boxoffice draw.

Still studding her company with members of her family, including two sisters, a brother and father, Miss Amaya is heading a show that currently comprises the only entertainment at La Conga. She's making two solo appearances, and one doesn't have to be a devotee of, or possess any great knowledge of, flamenco hoofing to appreciate the intrinsic talent and terrifically explosive emotional pitch of her dancing.

Miss Amaya's two sisters, along with the others, are given proper spotlighting by the headliner, with the sisters serving to introduce the layout with a duo hoofing turn. Then follows Consuelo Moreno, torcher of Latin tunes, followed by Miss Amaya in her first appearance, a heel-and-toe number that's just a warmer upper for her second showing later in the bill.

Sabicas is an excellent guitarist, but it's doubtful whether he's able to get over his artistry to the usual nitery audience, which, of course, wants its entertainment with plenty of motion. Paco and Jose Amaya are the father and brother, respectively, of the star, and they accompany the show on guitars, with both stepping out for brief hoofing specialties in the finale, in which the entire troupe takes part.

Machito's Latin-American band is okay for both the show and the customer hoofing, with special emphasis on the Latin tunes.

To better show off the heel-and-click ensemble, the management is using an elevated platform on the regular floor. *Kahn.*

CHEZ PAREE, CHI

Chicago, April 21.

Lou Breese Orch (12) with Kay Allen, Romo Vincent, Connie Russell, Bob Evans, Rosita & Deno, Estelle Sloan, Chez Paree Adorables (12) and Lucia Garcia's Rhumba Band (6); $3-$4.50 min.

New Easter revue, with headline honors shared by Romo Vincent, Connie Russell and Bob Evans, shapes up as one of the best balanced bills presented here in a long time. The Fred Evans production numbers by the Chez Paree line are eye-filling pictorials, beautifully costumed by Francis Pallister.

Vincent is back after a three-year absence. From his opening theme song, 'Five by Five,' to his old reliable characterization of the unmounted lone ranger, which is comedy at its best, Vincent socks over laugh after laugh. New in his repertoire here are 'I Can't Get Enough to Eat,' a satire on rationing, and 'The Cop on the Beat,' a song with much humor.

Miss Russell, one of Al Siegel's proteges, has been carefully trained in selling a song. Possessing beauty and poise, besides vocal ability, she puts over 'Fine and Dandy,' 'Black Magic,' 'Hip, Hip Hooray' and 'Alice Blue Gown' with velvety smoothness and left to resounding applause.

Evans can take his place with the best of ventriloquists. Besides delivering fresh and clever material he sings 'Indian Love Call' and 'When Irish Eyes Are Smiling' with ease. He's definitely big time. Scored heavily.

In the dance department Estelle Sloan contributes some tap ballet numbers, including an interpretive tap and a Spanish number with spins that brought down the house. Rosita and Deno, diminutive Latin team, were liked for their ballroom routines and drew nice applause.

The Chez Paree Adorables open with a colorful Norwegian number, followed with an Easter Parade routine in which they swing lighted lilies to waltz music and close with

(Continued on page 51)

Inside—Vaudeville

Lieut.-Commander William Littleton, U. S. Navy, who was killed in the crash of a navy plane in Newfoundland, Thursday (22), was the husband of Kay Toomey, composer of 'Johnny Doughboy,' who is appearing this week as one of the quartet of songwriters in the 'Hit Paraders' act at Loew's State, N. Y.

Miss Toomey, who was married to Commander Littleton five months ago, received word of the tragedy Friday (23). Although it was only her fifth day on the stage, the act having opened at the State Thursday after a three-day break-in at the Carman theatre, Philadelphia, she decided to stick it out rather than break up the combo.

The naval officer, who lived in Boston, was wounded in action 'somewhere in the Atlantic' and was being rushed back to a hospital in this country when the plane crashed, killing three others, too.

George Jessel's 'Showtime' is doing so well in Boston it may stay three instead of two weeks, which means he'll have to set back his May 13 opening at the Broadway Capitol to the 20th. That's being worked out now, if possible, since it's figured that the new Jimmy Durante show may carry through until then.

Wash., Balto Linked As Single AGVA Unit; Nerrett Put in Charge

Consolidation of the Washington and Baltimore territory to function henceforth as a single local for the American Guild of Variety Artists has been announced by Matt Shelvey, national AGVA administrator.

Fred Nerrett, who's been in charge of the Baltimore local, which he helped organize, will take over the combined jurisdiction, continuing to work out of Baltimore. Al McKaye, who was director of the Washington AGVA local, has been granted a leave of absence for the summer. He plans to tour with a carnival. In the fall, McKaye will be assigned elsewhere by AGVA, his new location to be determined later.

Zivic Postpones Cafe Career for Farm Toil

Pittsburgh, April 27.

There'll be no cafe work for Fritzie Zivic, at least for the duration. Former welterweight champion had been rehearsing a nitery act ever since before his first fight with Beau Jack, and he was practically set to make his debut at the Villa Madrid, at around $500 per week, when United States Employment Service suggested he get into an essential industry.

Although 29, the father of three children and 3A, Zivic immediately announced that beginning the next day he would become a man of the soil at the Melrosa Farm near Carnegie, Pa. Also added that he planned to fight as often as possible and would 'combine roadwork with farmwork.' A brother, Jack Zivic, 39, and also a ring veteran, goes into the Coast Guard this week under Lieutenant Commander Jack Dempsey.

Double Seattle Trouble

Seattle, April 27.

When a patrolman attempted to stop their hula dance at the Spinning Wheel Cabaret, twins Mary and Elizabeth Olson, 27, tried to stop the cop.

Result: a brawl, with the policeman's glasses broken, his tie torn, and the twins before the judge, where they drew a 10-day jail sentence for disorderly conduct.

Duffy Canteen Nets $20,000 at Benefit

A hoff $20,000 net was the approximate result of the Father Duffy Canteen benefit at the Music Box, New York, Sunday night (25). The house was a sellout, with plenty standees. It was one of the top benefits of the season, from both the cash and entertainment standpoints. Most of the top performers in town appeared.

At the $100 top for boxes, down to the regular admission of $10-1.50, gross on tickets was almost $5,400, with over $14,000 obtained from advertising in the journal. Sale of the programs brought in about another $220.

Alan and Kathryn Corelli, founders of the Canteen, which patrols New York City defense centers each post-midnight and distributes food, etc., gratis, to the servicemen, headed the large committee in charge of the affair, which marked the first anniversary of the group. Corelli is executive secretary of the Theatre Authority.

Saranac Lake

By Happy Benway

Saranac, April 27.

Harold Rodner and Herman LaVine, of the Rogers Fund, here to put their final o.k. on the spring cleaning of the lodge.

Jimmy (Lambs Club) Marshall, who did a bit of ozoning in Louisville and Long Island, back enjoying the Gabriel, N. Y., fresh air.

Mathea Merryfield keeping in touch with 35 of the boys in service. She is progressing nicely.

The new monthly newssheet at the Rogers has been renamed 'We, the Patients.' It's edited by John Eaton.

Plenty of natal days at the Rogers: Howard Levy, Isabel Rook, Helen Lassman, Carl Kern and Donald Fairchild.

Tim Doherty, who made the grade here in a year and a half, has returned to Boston's Paramount office.

Joe Reynolds is holding down the managerial job at the Oriental theatre, Milwaukee. He did it here in less than 10 months.

Martha Gill is back at her desk at the Universal office in N. Y. Looks the part and is well and O.K.

Jimmy Marshall recently lost his mother, Mrs. Owen Gathright, 77. Latter was w.k. in musical circles during the 90's.

Write to those who are ill.

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Variety Bills

WEEK OF APRIL 30

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol
Sonny Dunham Orc
Jimmy Durante
Marie Eggerth
Harold Nicholas
State
Peggy & Moro
Vic Hyde
Moriah Sis
Howard & Shelton
Fats Waller
Gautiers Brickley's

PITTSBURGH
Stanley
Guy Lombardo
Jack Marshall
Jane Fraser
Robert Sis

WASHINGTON
Capitol
Rhythm Rockets
Stuart & Lea
A Rollini Trio
Gaudsmith Bros

Paramount

NEW YORK CITY
Paramount
Harry James Orch
Golden Gate Quart't
Dave Barry
Evelyn Farney

CHICAGO
Chicago
Gene Sheldon
R & E Reyes
Mickey King
Oxford Boys
Regal
Claude Trenier Bd
Glenn & Jenkins
Willie Bryant
Randolph & Parvis

BUFFALO
Buffalo
Andrews Sis
Mitchell Ayres Orch
Jessie & James
Masters & Rollins

MIAMI
Olympia
(4 days begin. 28)
Rey & Pedro
Mildred & Maurice
Elton Britt
Morris & Ryan
C Worth & Marcia

MINNEAPOLIS
Orpheum
Tommy Dorsey Bd
The Volsions
Bobby Whaling

RKO

BOSTON
Boston (22)
Chico Marx & Co
Frank Gaby
Toy & Wing
(29)
Ina Ray Hutton Bd
Barr & Estes
Mitzi Green
Willie Howard Co

CLEVELAND
Palace (23)
Andrews Sis
Mitchell Ayres Orch
Masters & Rollins
Jessie & James
(30)
Cab Calloway Orch

COLUMBUS
Palace (27-29)
Boone Cty Jamboree
(4-6)
Count Basie Orch
Bo Jenkins
Anita & Estralita
Thelma Carpenter

DAYTON
Colonial (30)
Boone C Jamboree

ROCHESTER
Temple (23)
Hal McIntyre Orch
John Boles
Christine Forsythe
Canfield Smith

SAN FRANCISCO
Golden Gate (28)
South Amer Follies

Warner

NEW YORK CITY
Strand (30)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
(23)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros

CAMDEN
Stanley (1 day Sun)
Van Alexander Orc
Beatrice Howell
Danny Drayson

PHILADELPHIA
Earle (30)
Chas Spivak Orch
Dorothy Keller
Carr Bros
(23)
Phil Spitalny Orch

PITTSBURGH
Stanley (30)
Johnny Long Orch
Jack Marshall
Fraser & Robe'ts Sis
(23)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes

WASHINGTON
Earle (30)
The Roxyettes
Merlo & Floria
Gene Marvey
(23)
The Roxyettes
Merlo & Floria
Gene Marvey

Independent

NEW YORK CITY
Music Hall (29)
Dorothy Shawn
June Forrest
Albert Gifford
3 H'wood Blondes
Jefferson (1-2)
Rose Marie
Farrell & Mack Sis
The Mime Men
Cy Reeves
(1) to fill

BROOKLYN
Mayfair (1)
Ray Bender
(4) to fill

LONG ISLAND
Lynbrook (30-1)
Bento Bros & Rita
Lee Brent
(3) to fill
Steinway (29-1)
Betty & Playmates
Leonard, Senion & S
Georgie Kaye
3 Hearts
Eileen Barton
Jamaica (29-2)
The Great Lester
4 Naval Cadets
Ted Leary
The Graysons
(29)
Gerald Griffin
Bento Bros & Rita
(2) to fill

ATLANTIC CITY
Steel Pier (1-2)
Harry Howard's
"Bombshells"
Smith & Dale

BALTIMORE
Hippodrome (29)
Bellet & English R
Jane Frazee
Hobby Lobby
Maryland (30)
Allan Jones
4 Queens
Rex & Karol
Carole Glenn
Joe Rio

Royal (29)
Dooley Wilson Co
C Williams Orch
Brookins & Van
Congaroo Dancers
State (29-1)
Ramon & Diane
Arthur Mell
Smith & Hart
(2-5)
(4) to fill

BRIDGEPORT
Lyric (25-27)
Billy Rose's Diam'd
Horseshoe Revue

CAMDEN
Towers (30-2)
Renie & Jim
J & J Blair
Gloria Parker
Keaton & Armfield
The Appletons
Willow Grove
(2d only)
Pat & Sylvia
Sammy White
Sandy Lang Co

ELIZABETH
Liberty (29-2)
3 Olympics
La Favor & Dolly
(3) to fill

HARRISBURGH
State (3-5)
Harry Howard's
"Bombshells"
Smith & Dale

HARTFORD
State (3 days)
Gracie Barry
Little Tough Guys
Shayne & Armstr'g
Jackie Green
Dick Hughes

NEWARK
Adams (29)
Chico Marx Orch
Frank Gaby
Toy & Wing
Mel Toome

PASSAIC
Central (30-2)
Sammy Kaye Orch

SPRINGFIELD
Court Sq. (26-28)
Lanny Ross
Johnny Morgan
Helene
The Nathane Bros
The Carnevales

PATERSON
Majestic (29-2)
Norvell
Tyler & Renard
(3-5)
(5) to fill

PHILADELPHIA
Carman (30-2)
Pat & Sylvia
Sammy White
Sandy Lang Co
(1) to fill
(4-6)
Jean Boydell
Hap Hazard & Ma'y
Gautier's St'plecha's

Fay's (29)
Teddy Powell Bd
Billie Holliday

PROVIDENCE
Metropolitan (30-2)
Billy Rose's Diam'd
Horseshoe Revue

STATEN ISLAND
Lane (30)
Gerald Griffin
The Yeomans
(1) to fill
Strand (1)
Gerald Griffin
The Yeomans
(1) to fill

WATERBURY
Poli's (28-29)
Billy Rose's Diam'd
Horseshoe Revue

WORCESTER
Plymouth (26-28)
Ina Ray Hutton Bd
Jane Frazee
Chas Carrer
Diamond Bros

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odalisques (8)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armanda's
Wilma Cox
Geo Morris Orc
Bal Tabarin
Victoria Rane
Edouard Futran
Lorette & Navarra
Gil Johnson
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Beverly Hosier
Moya Gifford
Madelyn White
Diane Davis
Samba Sirens
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
George Sterney Orc
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Harriet Hoctor
W. C. Handy
Pansy the Horse
Willie Solar
Cattle Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Don Sylvio Orc
Roberta Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donally
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Sylvia Marlowe
Brenda Forbes
Hector Montverde
Stuart Ross
Helena Hoskins
Leonard Ware Trio
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kria Kay Orc
C. Codolban's Orc
Cafe Society
(Midtown)
Golden Gate Quartet
Mildred Bailey
B & B Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society
(Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Koker
Alphonse Cimer
F Newton's Orc
Casbah
Frank Ricker
Carlos Montoya
Dolores Anderson
Don Maya Orc
Casino Russe
Blanka
La Dalla Alexis
Jascha Davidoff
George Sallen
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Merle Daley
Dorothy Mack
Mertens Francis
Paula Valera
Ceruti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Dao Healy
Perry Stoner
Jean Merch
Pearl Williams
Vince Curran
Florio Vestoff
Gaye Dixon
Hazel McNulty
Barbara Lee
Lillian Fitzgerald
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Ragles
Peggy O'Neill
Marcel Kiot
Don Martin Orc
Club 1-2-3
Roger Stearns
Myra Kinsley
Copacabana
Georges & Jalna
Paco Lunn
Kent Edwards
Bernice Parks
Dixie Dunbar
Perlita
Virginia Maye
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nadia Durkin
Billy Banks
Parry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
June Melville
Julia Gerity
Dorothy Kelligan
Adilia Kreeshy
Lee Conrad
Keyboard Kuties
Bobby Parks Orc
Leonardo Orc
El Chico
Adrina Otero
Dorita & Valero
Yola
Don Alexander
Johnny Rodriguez
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andra Bodo
Charles Inwelé
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Dooley Wilson
Wini Shaw
Nila & Nadynne
Dinorah & Cuban B
Geo Handy Orc
Harlequin
Patricia Bright
Adele Rivis
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Carmen de Riviro
Jose Fernandez
Nono Morales Orc
Monclia & Lao
Pilar & Luisillo
Pepito Orc
Hickory House
Diane Noble
Anell Sweet
Larry Bennett Orc
Hotel Astor
(Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Harry Stockwell
Karen Zoska
Edith Waters
Kapi Clarque
Varios & Vida
Ming & Ling
Douglas Rios
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Betty Brewer
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Commodorables
Marilyn Duke
Ziggy Talent
Murphy Sisters
Cerces Twins
Vaughn Monroe Orc
Hotel Dixie
(Plantation Room)
Jacqueline
Al Trace
Arlene Tate
Hotel Edison
John Brown
Amy Arnell
Tommy Tucker Orc
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Rene Damur
Hotel Lexington
(Hawaiian Rm)
Kahala
Talima
Momikai
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln
(Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Jerry Wald Orc
Adele Inge
Ronny Roberts
Brisselle & Farley
Peter Killam
Hotel Park Central
(Cocoanut Grove)
Wendy Bishop
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Belancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandra Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania
(Cafe Rouge)
Bob Allen Orc
Bob Eberle
Kitty Kallen
Hotel Pierre
(Cotillion Room)
Ruth H Aarons
The D'Ivons
John Sebastian
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andrinis
Hotel Plaza
(Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza
(Cafe Lounge)
Beverly Whitney
Russ Smith Orc
Hotel Sheraton
(Satire Room)
Stefani & Armando
Hal Yates
Ricardel Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
(Maisonette)
Diana Del Rio
Hotel Taft
[illegible] Drew
Vincent Lopez Orc
Hotel Waldorf-Astoria
(Wedgwood Room)
Alec Templeton
Mischa Borr Orc
King Sis
Carmen Cavallaro O
Iceland Restaurant
Ruth Denning
Danny White
Tanner & Thomas
Mitzi's Girls
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Honey Ames
Penny Higgins
Perier & Rose
Lorne Rhode
Margaret Grey
Joe Capello Orc
Kelly's Stable
Coleman Hawkins
Billy Daniels
Vicki Zimmer
Nat Jaffe Orc
La Conga
Carmen Amaya
Consuelo Moreno
Sabicas
Machito Orc
Jose Curbelo
La Martinique
Phil Brito
Wynn Murray
Jackie Miles
F & Elaine Barry
La Martiniquettes
Maxi Bergere Orc
Socarras Orc
Latin Quarter
Gloria Blake
Mitzi Haynes
Toni & Mimi Worth
Fern Fredrsens
Potone & T Veldez
Jerry & Turk
Harold & Lola
Clarissa
Wh'ler Bird & LaR
Mickey King
Carol Rave
Gloria Gilbert
4 Rhythm Rockets
Walt Wanger Lion
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Mireya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Joby Adams
Barbary C Boys
Robert Field
Charlotta Vogue
Eddy & Lake
Tony Canzoneri
De Mayo, M & M
Francis Lane
J & J Brandel
Lou Martine Bd
Monte Carlo
Jack Rosello Orc
Pierre Beaucaire
Iris Raye
Evelyn[?] Trio
19th Hole Club
Chiquita Venitia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Sadie Banks
Leo Fuld
Ade Lubina
Joe LaPorta Orc
Ginger Layne
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Berry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gle
Sid Saunders Orc
Bonola Orc
Riobamba
Frank Sinatra
Joe Rio
Carol King
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Henry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Russian Kretchma
Daria Birse
Lola Zalipakayo
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Usdenoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barklay
Pal Ring
Evalyn Brock
Skeets Tolbert
Tbangi Club
Jackie Mabley
Hot Lips Drew
Iron Jaw Wilson
Columbus Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Jube Sheeran
Johnny Faust
Scott & Susanna
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Eda Heva
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
Tommy Hayden
Soland's Dancers
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
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NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Night Club Reviews

Continued from page 50

CHEZ PAREE, CHI

an Oriental number, all effectively staged by Fred Evans.

Lou Breese continues to furnish the show and dance music, with Kay Allen doing the vocals, and Lucia Garcia's band plays rhumba and conga tunes. *Morg.*

TERRACE ROOM, N. Y.

(NEW YORKER HOTEL)

Jerry Wald Orch (17) with Lillian Lane; Adele Inge, Ronny Roberts, Peter Killam, Howard Brisselle & Jerry Farley, Ice Ballet (6), Cover 75c weekdays, $1 weekends, no minimum.

Ice show at this room remains pretty much the same through the Jerry Wald orchestra engagement, which started two weeks ago, as it was during Sonny Dunham's long stay. Several changes have been made, notably the finale which was of a patriotic nature. Restaged under a Gay 90's idea it is perhaps the liveliest and best close-out bit the ice revues here have ever used. It's fun watching it run off and for visiting firemen it supplies a double kick.

As for the remainder of the show the principals and staging is identical. Adele Inge, Ronny Roberts and Howard Brisselle and Jerry Farley, do their specialties, all of which are of a crack nature, particularly Miss Inge and Roberts, and the Ballet routines are colorful and competently executed. It's a fast 40 minutes, and very enjoyable.

Wald's orchestra, bothered by replacements as is every other band known or unknown, is a surprising combination in view of the changes he's been forced to make lately. It is the best band he has rounded up for an engagement in N. Y. Composed of four trumpets, three trombones, five sax and his own clarinet, and four rhythm, the group plays with a solid kick one moment and inspires cheek-to-cheek terps the next.

Performance musically is fine, too; there are few weaknesses anywhere and those that are present don't rear often enough for comment. Last time Wald played in N. Y. his rhythm quartet could have stayed home, but the condition has been remedied nicely. Arrangements are good, too. *Wood.*

El Morocco, Montreal

Montreal, April 21.

Jean Janis, Maurice & Betty Whelan, Milray Girls (7), Hal Hartley Orch. (10), Buddy Clayton band (3), $2.50 minimum Saturdays, $1.50 week days.

New show at this nocturnal spot is a tasty dish, and though shortened to 40 minutes was in the groove from the opening beat. The seven pulchritudinous steppers on the Milray line, tops for sight values, tee off, after a smart session of hot rhythms by Hal Hartley's orch. They rate in their three appearances the equivalent of three separate acts, being niftily garbed and precision drilled, on the beam from the opening gong, flashing neat costume changes with new up-to-the minute routines and their Easter Parade spot brought them strong hands.

Highlight of the show is Jean Janis' warbling. She passes from zestful to blue, seguing hot to sweet to pops to martial without apparent effort. This highly listenable singer packs a solid wallop of her own by way of 'What's Cookin',' 'Heard You Cried Last Night,' 'Craziest Dream,' 'Me and My Gal' and her finale with 'Comin' In on a Wing and a Prayer.' One of the best vocalists heard here in a long time.

The Whelan pair, brother and sister team, hit on high from teeoff. Walking on decked out in white cloaks from neck to ankle they drop them to emerge in white shorts, an effect for the man that drew squeaks from the femme customers. An acro-contortionist team, both personable and young, the gal can twist herself into knots and the man has a routine that is strong arm with a touch of adagio. Routine is a pushover and they had to beg off.

The Hartley Orch delivers solidly throughout with every variety of rhythm-plus solos by individual musicians. Buddy Clayton band is quite adequate in filler role for dancing. Biz good at early dinner. *Lane.*

Cafe Society Downtown

(GREENWICH VILLAGE, N. Y.)

Georgia Gibbs, Pearl Primus, Albert Ammons & Pete Johnson, Kenneth Spencer; Frankie Newton Orch (6); minimum, $2-$2.50.

While the debut of Georgia Gibbs, radio warbler, in this Greenwich Village room is the chief b.o. magnet, she is backed currently by a typically strong Cafe Society Downtown talent lineup. This spot continues with its boogie-woogie piano combo, Albert Ammons and Pete Johnson, jam sessions and leans as usual on colored entertainment (Miss Gibbs is the sole white artist on present show). The singer scored solidly at show caught.

Single dance act is contributed by Pearl Primus, interpretive dancer, who is doing two barefoot numbers at each show. Still a college student, she looms as a comer. 'African Ceremonial,' a typical jungle terps effort, and 'A Lesson in Jazz,' more in the popular idiom, were used at show caught. She's backed by Norman Koker and Al Cimer, two expert drummers, who do a duo specialty that's different.

Kenneth Spencer, tall baritone who acts as m.c., registered a nice click with three ballads including a Russian folk song, 'Were You There' (which he did on a recent radio show) and 'When the Saints Come Marching On.'

Ammons-Johnson combo mopped up with their boogie-woogie piano offerings, doing 'Sixth Avenue Express' 'Jammin' the Blues' for their fourth and fifth call-backs.

Frankie Newton's trim orchestra plays the show and for most of dancing. They also front a cornet, sax, clarinet and bass fiddle for a couple of jam sessions of 'That's Aplenty' and 'Sweet Georgia Brown,' which made them solid with crowd here. Combo is clickeroo. *Wear.*

VILLA MADRID, PITT

Pittsburgh, April 27.

Etzi Covato Orch (5), Mark Lane, Betty Falvo, DeLeon Sisters (2), 3 Kings, Lois Lee, Tito Cavallero; 85c cover per person.

Nothing outstanding, but it's 45 minutes of agreeable entertainment. Standouts are the Three Kings, man and two girls, in a tumbling and perch act that's cramped somewhat because Villa Madrid's ceiling isn't quite high enough. Even so, trio manages to get in some bangup tricks and over big.

Lois Lee is a young, pretty singer with a thin voice but a fresh personality that overcomes the deficiency in the pipes. She specializes in the light operetta arias, and has an expressive face that'll be even more expressive when she's a bit less self-conscious of it. DeLeon Sisters are a couple of graceful dancers whose unison stuff is on the button while Tito Cavallero is an eccentric legomania, nattily attired in tails, who comes through with a fast and okay five minutes.

Satisfactory music by Etzo Covato's (he's also one of Villa Madrid owners) five-piece combo under direction of saxman Mark Lane, who also doubles as m.c., and vocals by Betty Falvo, class chassis gal with pashy style. *Cohen.*

WALNUT ROOM, CHI

(BISMARCK HOTEL)

Chicago, April 22.

Jimmy Joy's Orch (13) with Betty Burns, Earl Randall, Talia, Don & Sally Jennings, Gloria Lee Dancers (5); $1.50-$2.50 min.

New 'Spring Revue' marks the return of a trio of Walnut Room favorites in Jimmy Joy and his orch, Talia, and Don and Sally Jennings.

Joy's music fits well in this nicely appointed room. For the most part it is subdued to a point where diners can hear each other's conversation yet the little extra volume he gives now and then adds to his smoothly flowing dance rhythms. As part of the floor show Joy plays two clarinets at the same time with 'St. Louis Blues,' chalking up a hit.

Earl Randall, baritone, does 'It Started All Over Again' and with Betty Burns duos the vocals during the Hawaiian production number.

The character dances of Talia highlight the show. Her Portuguese cymbal dance features expert ballet turns; the Gypsy number is vivid and colorful and the Hawaiian routine beautifully done.

Don and Sally Jennings' dance numbers are relished by the customers although they are practically the same as when the team last played here. The 'Carefree' number has a couple of outstanding lifts and whirls. Of their three satires, the takeoff of the Latin dance team is the most enjoyable.

The Gloria Lee Dancers open with a sprightly swing novelty and close with the colorful 'Hawaiian Festival' number, in which they're joined by Talia. *Morg.*

Balto Suspends Nitery For Rum Sales to Minors

Baltimore, April 27.

Liquor license and amusement permit of William T. ('Kibby') Schmitz, nitery operator and chief committee clerk of the City Council, was suspended Thursday (23) by the Board of Liquor License Commissioners as the result of a conviction for sales to minors. The suspensions are for six weeks, starting May 1, effective date of new annual licenses.

Basis of the suspensions was a case in which Schmitz last December pleaded guilty to a charge of sales to minors.

Minn. Gov. Nixes Bill

Minneapolis, April 27.

Gov. H. B. Stassen vetoed a bill passed by the state legislature which officially would have removed the present requirement that all night clubs, taverns, bars, etc., serving liquors, must have food available for sale. Inasmuch as the legislature already had adjourned, this action killed the bill.

In many cases, including a considerable number of theatre lounges and night clubs here, there's been little or no observance of the law recently.

B'way Holds Up; 'Tomorrow' Looks OK, 1st Full Wk. Tops Neat $16,000, 'Oklahoma' Smash 30G, 'Follies' 41G

Business on Broadway held up exceptionally well during Holy Week. Only a few grosses dropped, while others went up. Easter Sunday saw the amusement district jammed, which meant a strong start for the current going.

'Tomorrow the World' clicked during its first full week, and the gross indicates it is in for a stay. One premiere this week and two next week, while another brave has gone into rehearsal.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (72d week) (D-789; $3.30). Virtually held its own with takings close to $8,000, okay for this one-set stayer.

'Arsenic and Old Lace,' Fulton (118th week) (CD-893; $3.30). Ran along to creditable business that approximated $[illegible],000; several hundred dollars better than previous week.

'Blithe Spirit,' Booth (76th week) (CD-712; $3.30). One of those which eased off, takings around $9,000, satisfactory; also a one-setter.

'By Jupiter,' Shubert (47th week) (M-1,325; $4.40). Has been getting excellent money, around $22,000 and better; nearing year's run.

'Dark Eyes,' Belasco (14th week) (CD-1,000; $3.30). Another show which dropped; approximately $10,000; about another month to go.

'Harriet,' Miller (8th week) (D-940; $3.85). Possibility of laying off for part of summer, but could resume, and looks aimed through next season; $13,500.

'Janie,' Playhouse (33d week) (C-865; $3.30). Somewhat better last week, around $8,000; playing four matinees this week, so will jump.

'Junior Miss,' Majestic (77th week) (CD-1,715; $2.20). Got its share of kid patronage, and approximately as good as previous week; $9,500.

'Kiss and Tell,' Biltmore (5th week) (C-901; $3.30). Nothing can stop this one, which is getting $17,500 weekly with standing room; two extra performances this week, too.

'Life With Father,' Empire (179th week) (CD-1,062; $3.30). Howard Lindsay and Dorothy Stickney will leave cast, but comedy will play through a fourth summer; rated over $11,000.

'Oklahoma,' St. James (4th week) (O-1,520; $4.40). Sensational musical success getting all house will hold; approximately $30,000 weekly.

'Rosalinda,' 44th St. (26th week) (O-1,357; $3.30). Got its share of surprisingly improved business during Holy Week, and was quoted over $26,000.

'Skin of Our Teeth,' Plymouth (23d week) (CD-1,075; $3.85). Went up about $1,000 to about $17,000, its best money in some time; controversial show going into summer.

'Something for the Boys,' Alvin (15th week) (M-1,375; $4.40). Getting close to $32,000; new shows have had no effect here except possibly a few less standees.

'Sons o' Fun,' 46th St. (84th week) (R-1,347; $4.40). Was overestimated previous week, but last week climbed $2,000 and registered around $25,500; slated through summer, regardless of cast changes.

'Star and Garter,' Music Box (44th week) (R-991; $4.40). Will start playing Sundays; business tapered off in recent weeks, but looks like cinch through summer; nearly $20,000.

'Stars on Ice,' Center (41st week) (R-3,000; $1.65). Last season ice revue suspended for a month or two, then resumed with new routines; may do same again; over $22,000 last week, and started current week with great Sunday attendance.

'The Doughgirls,' Lyceum (15th week) (C-997; $3.30). Sells out all performances, with count at $17,000; extra Easter Monday matinee will send current gross up further.

'The Eve of St. Mark,' Cort (29th week) (D-1,064; $3.30). Gross quoted over $11,000, among shows that improved during Holy Week.

'The First Million,' Ritz (C-945; $3.30). Presented by James S. Elliott; written by Corporal Irving Elman; kid producer makes debut this evening (28).

'The Patriots,' National (12th week) (D-1,162; $3.30). Critics' prize winner improved as much as any show on list, to around $14,500; top money here so far.

'The Pirate,' Beck (C-1,214; $3.85). Final and 23d week for Lunt show, rated around $10,000 last week; claimed to be well out in front on engagement; 'Corn Is Green' comes in for return date next week.

'Tomorrow the World,' Barrymore (2d week) (D-1,104; $3.30). First full week quoted well over $16,000; standees claimed after Thursday; favorable followup Sunday newspaper comment further enhances chances.

'Uncle Harry,' Hudson (48th week) (D-1,214; $3.30). Another three or four weeks indicated for meller that is nearing year's run mark; around $7,500.

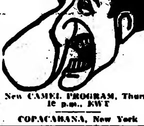
'Ziegfeld Follies,' Winter Garden (4th week) (R-1,519; $4.40). Packing 'em in, with even Sunday night a turnaway; gross leader over $41,000 quoted.

Repeat

'Lady in the Dark,' Broadway (7th week) (M-1,104; $2.75). Another show that perked up; credited with $26,000; winds up return date May 15.

Revival

'Counsellor-at-Law,' Royale (21st week) (D-1,047; $3.30). One of season's most successful revivals; date indefinite; $12,000 estimated.


New CAMEL PROGRAM, Thurs., 10 p.m., EWT
COPACABANA, New York

YORK AND KING

THROW A POSEY TO EQUITY
For Raising the Actor's Minimum
Direction: Wm. Morris

'BIG TIME' $22,000 IN 2ND WK., L. A. LIVELY

Los Angeles, April 27.

Theatre business continues strong in this sector with Holy Week making no noticeable dent in boxoffice takes. Mayan is pacing the town with Ed Wynn in 'Big Time.' Second week for variety revue looks stronger than opener, despite initial stanza's 11 performances and $4.40 premiere, and will catch estimated $22,000. First week climbed to $20,400.

Biltmore, dark past week, reopened with 'Life With Father' Saturday (24) for a two-week stay. Initial seven days are heading for estimated $12,000. At the Belasco, 'Hey Rookie,' Army show, continues to draw healthy business and will reach estimated $12,000 for 30th week. Last week, with extra matinee, broke $13,000.

In Hollywood the El Capitan launched 45th week of 'Blackouts of 1943' with $14,000 coming up after taking $14,200 previous stanza.

'St. Mark' Big $7,500 In Last Half, Buffalo

Buffalo, April 27.

In traditionally the worst three days of the theatre calendar and despite a sharp Good Friday letdown in attendance, 'Eve of St. Mark' registered an estimated big $7,500 for the last half of Holy Week at the Erlanger.

House was scaled $2.75 top, with show benefiting by subscription.

Boston Opera Co. $17,000 With G-S in Seattle

Seattle, April 27.

Boston Opera Co's Gilbert & Sullivan repertory garnered big $17,000 in six nights and two matinees last week at 1,500-seat Metropolitan, scaled from $2.50 (plus tax of 38c).

The Met is having its liveliest and best season in years. Opening April 25 through May 2 is 'Junior Miss.'

'Sisters' $14,400, Toronto

Toronto, April 27.

Split-week engagement here of 'Three Sisters' was a complete sellout, with the Royal Alexandra registering an estimated $14,400 for the three days.

The 1,525-seat house was scaled at $3.30 top.

Play Out of Town

THE HOME FRONT

Washington, April 26.

John Golden production of [illegible] comedy in [illegible] acts by [illegible] and Henry [illegible]. Features Robert Burton, Ruth Weston, Ethel Owen and Katharine Bard. Staged by [illegible]; setting, Stewart Chaney. [illegible] at National, Washington, April 26, 1943; $2.75 top.

Sam Whitaker ... Robert Burton
[illegible] ... Ethel Owen
Adelaide ... [illegible] Alexandre
Kitty Mitchell ... Katharine Bard
[illegible] ... Joe Verdi
Arthur Whitaker ... Edwin Philips
Hazel ... Dorothy Gilchrist
Frances Whitaker ... Ruth Weston
Delivery Man ... Edmund Dorsay
Eugene Mitchell ... Francis De Sales
Two Moving Men ... Bill Judd, Earl McDonald
Another Man ... Gee Gee James
A Girl ... Jean Bellows
Dr. Barrett ... William Wadsworth
Joe Franklin ... Richard Midgley
Miriam Franklin ... Virginia Vass

John Golden's latest dip into domestic drama is mild and pleasant, but as a farce it concentrates its TNT into a third act, with the two opening stanzas mostly conversational. Some of it is spicy but much of it's dull.

'The Home Front' deals with babies and enciente women, and the perplexities of expectancy, inadequate hospital facilities, crowded apartments and the adjustments which must be made to meet war emergencies. It all takes place in the living room of the Whitakers' apartment in New York. The problems and inconveniences approach when Kitty Mitchell leaves her husband because he had grown irri-

(Continued on page 55)

'Sisters' Capacity $12,500 In 4 Buff Performances

Buffalo, April 27.

'Three Sisters,' featuring Katharine Cornell, Ruth Gordon and Judith Anderson, piled up a smash tally, with the ticket racks going clean for standees at all four performances at the Erlanger last week.

At $3.30 top, the gross hit estimated $12,500.

Current Road Shows

(April 28-May 8)

'Arsenic and Old Lace' (1st Co.)—Geary, San Francisco (28-8).

'Big Time' (vaude)—Mayan, Los Angeles (28-8).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (28-8).

'Born Happy' (vaude)—Alcazar, San Francisco (28-8).

'Candida'—Copley, Boston (28-8).

'Claudia' (1st Co.)—Colonial, Boston (28-8).

'Claudia' (2d Co.)—Windsor, Bronx (28-2); Flatbush, Brooklyn (4-8).

'Chocolate Soldier'—Wilma, Missoula, Mont. (3); Marlow, Helena (4); Rainbow, Great Falls (8); Babcock, Billings (7).

'Cry Havoc'—Plymouth, Boston (28-1).

'Doughgirls' (2d Co.)—Selwyn, Chicago (28-8).

'Dracula'—Klein Aud., Bridgeport (30); Bushnell Aud., Hartford (1); Plymouth, Boston (3-8).

'Eve of St. Mark' (2d Co.)—Nixon, Pittsburgh (28-1); National, Washington (3-8).

Gilbert and Sullivan—Wilma, Missoula, Mont. (28); Rainbow, Great Falls, Mont. (29); Babcock, Billings (1); Fargo, Fargo, N. D. (3); Aud., St. Paul (4-5); Lyceum, Minneapolis (6-8).

'Good Night Ladies'—Blackstone, Chicago (28-8).

'Hey, Rookie'—Belasco, Los Angeles (28-8).

'Jane Eyre.' — Windsor, Bronx (4-8).

'Junior Miss' (3d Co.)—Metropolitan, Seattle (28-1); Capitol, Yakima, Wash. (3); Fox, Spokane (5); Aud., St. Paul (8).

'Junior Miss' (2d Co.)—Alexandra, Toronto (28-1); Cass, Detroit (3-8).

'Kiss and Tell' (2d Co.)—Erlanger, Buffalo (6-8).

'Life With Father'—Biltmore, Los Angeles (28-8).

'Maid in the Ozarks'—Great Northern, Chicago (28-8).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (28-1).

'Porgy and Bess'—Curran, San Francisco (28-8).

'Private Lives'—Erlanger, Chicago (28-8).

San Carlo Opera—Boston Opera House (28-1); Nixon, Pittsburgh (3-8).

'Show Time' (vaude)—Shubert, Boston (28-8).

'Student Prince'—Forrest, Philadelphia (28).

'The Bat'—Wilson, Detroit (2-8).

'The Home Front' (tryout)—National, Washington (28-1).

'Three Sisters'—Cass, Detroit (28-1); Hanna, Cleveland (3-8).

'Tobacco Road'—Shubert, New Haven (28-1); Locust, Philadelphia (3-8).

'You Can't Take It With You'—Lafayette, Detroit (28-8).

'Doughgirls' Still Chi's Topper, 15½G, 'Ladies' Steady $13,500, 'Pvt. Lives' 10G

Chicago, April 27.

Holy Week had no effect on the boxoffices of the four shows still playing here; in fact, an increase in business was noted at the Selwyn, where 'The Doughgirls' continues to top all local shows.

Estimates for Last Week

'The Doughgirls,' Selwyn (7th week) (1,000; $2.75). Recently added Sunday matinees are building up. Big demand for tickets through entire week. Did about $15,500.

'Good Night Ladies,' Blackstone (54th week) (1,200; $2.75). Steady $13,500.

'Maid in Ozarks,' Great Northern (34th week) (1,400; $2.75). Slight increase over last week at $9,500.

'Private Lives,' Erlanger (8th week) (1,300; $2.20). Has settled down to around $10,000. Leaves May 15 to make way for 'The Three Sisters,' opening May 17.

'Jr. Miss' Fair $8,500 In 5 at Portland, Ore.

Portland, Ore., April 27.

'Junior Miss' played four nights and one matinee last week (21-24) at the Mayfair theatre.

With admish at $1.10 to $2.75, show snared fair $8,500.

'Claudia' $9,500 In 3d Hub Week

Boston, April 27.

The passing of the Easter season brought a sharp jump along the rialto this week, but last week's comparative grosses still have them talking. Holy Week found only Friday night and Saturday matinee (23-24) way off, bringing 'Claudia' and 'Cry Havoc' down about two G's each. Poor biz Saturday matinee was ascribed to frantic Easter shopping.

'Show Time' bowed in last night (26) at the Shubert and 'Candida' teed off at the Copley. Meantime, the San Carlo Opera Co. back at the Opera House for a second session, opened Saturday (24) to brisk biz. 'Dracula' comes in May 3, the town drawing a blank thereafter until the 24th, when 'Early to Bed' debuts.

Estimates for Last Week

'Claudia,' Colonial (1,637; $1.65). Didn't expect the $9,500 it drew on its 3d week; 4th week current and two more to go.

'Cry Havoc,' Plymouth (1,350; $2.20). Guild-sponsored, dropped to about $8,500 on 2d week, but good advance for final frame now current. Show closes in Boston.

'Ghost Train,' Copley (1,231; $1.65). Took an estimated $2,000 on 2d week, 8 performances. 'Candida' began last night (26).

'Road' Sock $19,000 In 12 Wash. Performances

Washington, April 27.

'Tobacco Road' in 12 performances at $1.50 top grossed estimated $19,000, remarkable business considering Holy Week and the fact that the play was in its ninth engagement at the National theatre. One year ago the Jeeter Lester drama drew $12,400 at the same scale.

John Golden's 'The Home Front' opened last night (reviewed in current issue). It will be followed by a fortnight's engagement of the road company 'Eve of St. Mark,' under the auspices of the American Theatre Society. Then follows 'Merry-Go-Rounders,' vaude troupe, for two weeks under the sponsorship of Marcus Haiman.

'Rounders,' due here May 17, will play three shows on Sunday and the conventional eight performances weekly, with matinees on Wednesday and Saturday. Top scale will be $2, with the matinee ceiling $1.65.

Ballet Russe NSG In Pittsburgh at $11,000

Pittsburgh, April 27.

Ballet Russe de Monte Carlo got caught in the middle of Holy Week at the Nixon and took it on the chin last week, doing around $11,000 in eight performances at $2.75 top. That's only about $5,200 more than same organization did in a single show at big 3,800-seat Syria Mosque here last November. Combination of circumstances were against the booking.

In addition to the pre-Lenten period, legit theatre booking for what town has come to recognize as a concert hall attraction was hardly in ballet's favor, and it's also the first time any similar dance organization has ever played a full week's stand here. Balcony and gallery weren't bad throughout the engagement, but downstairs sale was miserable right from the start.

Nixon currently has 'Eve of St. Mark' under subscription auspices and next week invades the concert field again with San Carlo Opera Co., which will present eight different operas in as many performances.

Shows in Rehearsal

'Early to Bed'—Richard Kollmar.

'Kicked Upstairs'—Joseph Chandler.

'Sons and Soldiers'—Reinhardt, Geddes, Myers.

'Dracula' (revival, road)—J. J. Leventhal and Harry Oshrin.

'The Bat' (revival, road)—Henry Duffy.

'Kiss and Tell' (road)—George Abbott.

'STUDENT PRINCE' OPENS TO BIG PHILLY ADVANCE

Philadelphia, April 27.

Two of Philly's three active legit houses relighted last night (26), with the third due to reopen next Monday. All three were dark during Holy Week.

Though there were no legit houses open last week, films, nightclubs, cafes, etc., did fine biz, despite Holy Week's expected slump, and all three regular houses (Walnut, Forrest and Locust) were doing very finely when they closed a week ago Saturday. 'Porgy and Bess' in particular would have smashed through heavily in a fourth week at the Forrest.

Booking prospects are, in general, not very good, a fact certainly not due to poor business locally, but to scarcity of available shows. Forrest seems the best prepared. 'Student Prince' opened another return there last night with a walloping big advance. It's set for two weeks, to be followed by 'Blossom Time,' also for a fortnight, but it looks almost certain that run of the 'Prince' will be longer than the skedded two semesters. A good bet has the two operetta revivals holding the fort at the Forrest into June.

The Locust has the Ballet Russe de Monte Carlo this week, but right now hasn't anything announced to follow. The Walnut, dark this week, relights with Maurice Schwartz and his Yiddish Art Theatre in 'Kiddush Hashem' for one week. Then 'The Eve of St. Mark' comes in for two, starting May 17.

A revival of 'Dracula' with Bela Lugosi, a new farce tryout called 'Kicked Upstairs' and the new operetta, 'Miss Underground,' are mentioned for May.

'Arsenic' Great $18,000 In Second Frisco Week

San Francisco, April 27.

Biz continues fast here, with stage attractions stepping along at high speed.

Estimates for Last Week

'Arsenic and Old Lace,' Curran (1,774; 55-$2.75) (2d wk.). Accelerated to great $18,000 for second stanza of return engagement.

'Born Happy,' Alcazar (1,300; 55-$2.20). Capacity biz, at $18,000, with hundreds of customers left waiting outside.

Fred Stone-'Take It' OK $9,400 in Detroit

Detroit, April 27.

Following Holy Week's dip for the two popular-priced houses here, all three theatres along the Detroit rialto are back in operation. Cass relit on Monday (26) with Katharine Cornell in 'Three Sisters,' and will follow on May 3 with 'Junior Miss.'

Fred Stone in 'You Can't Take It With You' continued at a good pace in his third week at the Lafayette, with approximately $9,400 tucked in during the usually dull week, with the $1.65 top at the house.

Henry Duffy's 'Merry-Go-Rounders' vaude revue at the Wilson has gone into its sixth and final week, and will be followed on May 2 with ZaSu Pitts and Jane Darwell in 'The Bat.' Fifth week of the current revue clicked up approximately $8,000 during Holy Week.

Frank McCoy, producing at the Lafayette, probably will follow the Stone show with 'Arsenic and Old Lace,' assembled to start off May 17 with three weeks in Toronto and Montreal. He also is assembling a company for another revival of 'Abie's Irish Rose,' set in for the late spring at the same house.

Inside Stuff—Legit

Clinch Calkins, who wrote 'Independence Square,' which Lee Simonson and Bretaigne Windust will produce next season, is the wife of Mark Merrill, of Harry Hopkins' Lend-Lease administration. Her husband is in charge of medical supplies shipped to the Allies. 'Independence Square' was written three years ago and gathered dust while she wrote articles for The New Yorker and two books on unemployment and industrial espionage. She runs a household at McLean, Va., with writing as sideline.

Three months ago Simonson wrote a story in the Sunday section of the New York Times, advising he was looking for new playwrights. 'Independence Square' was shipped on speculation. Simonson said he picked it from a pile of 100 scripts resulting from the story because he liked the name 'Clinch Calkins.' Her real name is Mrs. Marion Merrill. Simonson liked the play, contacted the author by long distance phone and the deal was closed in a week. Producer and director were here last week to talk over details with the new playwright.

Continuance of 'Stars on Ice' at the Center, Radio City, N. Y., through spring is dependent on business during the next few weeks. Last year about this time the ice revue suspended for about two months and a new skating show went on early in July. It is intended to continue ice shows at the Center, that policy being the most successful since the house opened. Arthur M. Wirtz and Sonja Henie have presented the skating productions and are scheduled to present a new revue of that type.

If 'Stars' suspends the San Carlo opera company will play a date at the Center sometime next month. Last year that outfit played 11 days there, platforms being placed over the ice plant. Tickets are on sale for 'Stars' up to May 9, but it is likely the show will extend beyond that date.

Lester Meyer, manager of the Empire, N. Y., has been interested in a number of shows and intends becoming more active in production. To date he has not linked his name to producing, as he might have, for instance, in connection with 'Tomorrow The World' (Barrymore), of which he is full co-producer with Theron Bamberger. That explains how come he has charge of the tickets.

Meyer says there were no differences with the agencies over 'Tomorrow,' as previously reported, which caused theatre party confusion. Brokers were given 'regulars' starting last midweek.

Dorothy Kilgallen missed a nice paragraph for her N. Y. Journal-American gossip column recently, apparently mistrusting its authenticity. Squib had been sent in jointly by actresses Helen Hayes, Mary Wickes, Judith Evelyn, Jeanne Cagney, Uta Hagen and Martha Hodge, all residents at the Algonquin hotel, N. Y. Claiming that Raoul, of the Algonquin, is the handsomest headwaiter in town, it was in response to Miss Kilgallen's '$64 Question' whether Gigi, of the Cog Rogue, is the handsomest headwaiter.

More than 3,000 dramas, comedies, operettas and texts formerly used by the old German stock company at the Pabst theatre, Milwaukee, before its dissolution in 1935 after 83 years of service, have been turned over to the Milwaukee Public Library by Mrs. Clara Uihlein Trostel. They were part of the Albert O. Trostel collection of German plays running back to 1865. Most of the works are irreplaceable.

Replying to a statement last week that 'Doc' Bender represented the Rodgers and Hart song writing team, composer Richard Rodgers declares, 'Dr. Milton Bender has never represented me nor has he ever been my dentist.' Former dentist has for some years represented Larry Hart, the lyricist member of the duo. Bender has been in show biz for years, having abandoned dentistry sometime ago.

Bernard (Bunny) Simon, ahead of 'The Home Front,' which opened in Washington Monday (26), promoted a stunt ad in Friday's (23) Washington Post. The Hecht Co., which has an infants' shop, inserted 720 lines, with the play's title the most prominent feature in the copy.

Dutch language version of 'Arsenic and Old Lace' was given recently in Aruba, a Netherlands-owned island off the coast of Venezuela, by Shell Oil employees stationed there. They paid $100 royalty, through the Dramatists Play Service, for three performances.

'Dear Public' Again Set For Production; Caesar Guarantees Willie Howard

'My Dear Public,' which Irving Caesar tried out last year and which he's been nursing for years, is going into rehearsals again, on July 15, according to contracts which the author-manager has signed. Willie Howard has been engaged under salary and percentage arrangement. Caesar reportedly putting up the comedian's guarantee for four weeks.

Caesar has raised a new bankroll, said to have been provided by persons reputed to own a horse racing stable. When 'Public' tried out in March, 1942, it represented around $80,000. It will cost around $25,000 more for new costumes and other expenditures. In addition to Howard those now under contract for the show are Ethel Shutta, Fred Keating and Susan Miller, latter having appeared in 'Beat the Band' early this season.

'Dancing in the Street,' the musical which Vinton Freedley withdrew after a Boston tryout, is still a summer possibility. Outline for a revised book has been made by Dorothy and Herbert Fields, but they are not slated to do the re-write. Story will be built around Mary Martin, according to present plans.

Nix Toledo Tent Unit

Toledo, April 27.

City Council has turned down the application of Paul Spor, local booking agent and bandleader, and his company, the Toledo Civic Amus. Co., to erect a tent in the Cherry-Bancroft playground for use as a theatre by a stock company.

Council suggested that a location other than recreation property be found for the purpose.

'Apples' Coast Tryout

A comedy-drama by Lyford Moore and James Pooler, titled 'The Green Apples,' is slated for Hollywood legit production within the next week or two. The authors are members of the Detroit Free Press editorial staff, and Pooler is also the 'Variety' correspondent in the automotive city.

Maury Rubens is producing, and the cast includes Mildred Harris, Forrest Taylor, Kenneth Wilson, Ed Gaynor, Johnny Calkins, Jack McGowen and Arletta Rainey.

N. Y. BIJOU WILL BE RELIGHTED FOR LEGIT

Bijou, on West 45th street, N. Y., adjoining the Astor theatre, is being renovated after being dark for half a dozen years; it's slated to rejoin the legit theatre list.

House is of limited capacity, having slightly more than 600 seats, and has no air conditioning system. It is expected that some type of cooling apparatus will be installed. Shuberts, who formerly operated the spot, are reported interested in again taking over.

Banking interests own the Bijou, also the Morosco and Astor. Some years ago there was a realty deal on for the acquisition of those three properties, plus the Gaiety and Fulton theatres, plan calling for razing the block-long site. At various times it was reported that the five houses would be replaced by a department store, another scheme calling for a hotel and large theatre, but the real estate market declined, and all propositions were dropped. Any rebuilding is evidently out for an indefinite period.

Morosco, which has had one of its poorest seasons, relights next week with 'Sons and Soldiers,' an Irwin Shaw drama backed by Metro.

Elitch Cast Hunt

Denver, April 27.

Arnold Gurtler, president of the Elitch Gardens Co. and manager of the Elitch summer theatre, oldest in the world, left for New York Saturday to sign a cast for the season, to open the middle of June. The theatre will be in its 52d season this year.

The amusement park, in which the theatre is located, will open May 15.

MASS. PROBES TIX 'SCALPING'

Boston, April 27.

The bills pending in Massachusetts General Court against the so-called 'theatre ticket scalping racket' were given a forward pass last week when the State Senate accepted a resolution offered by Senator George W. Stanton, Fitchburg, calling for an investigation by Atty. Gen. Robert T. Bushnell. A vote of 17 to 4 moved the resolution ahead following adverse reports on the three bills, any one of which would, in effect, abolish or make prohibitive the operation of theatre ticket agencies, of which there are 22 locally.

Maurice M. Goldman, Boston, who proposed two of the three bills, declared that the premiums on ticket agency transactions ranged from 85c to $1.10 a ticket, and claimed the differential was being split between theatres and agencies in some cases. He said the public had been fleeced out of one to two thousand dollars a night during a show's run in the Hub, a 'racket which has mulcted the public out of millions.'

Stanton said he had found one instance where a theatre, reporting no tickets available, had suggested they could be obtained at certain agencies at a premium price.

No date has been set for the investigation.

B'way Mgrs. Willing To Up Chorus Pay; WLB Okay Is Sought

Broadway managers have indicated a disposition to grant a pay raise to the chorus, in line with the boost in minimum accorded legit actors during the winter. Board of the League of New York Theatres signed a joint request with Chorus Equity to the Regional War Labor Board in New York last week, it being agreed to abide by the decision of a single conciliator or arbitrator.

This method of adjusting the application for an increase was chosen to avoid going to the conciliation branch of the national War Labor Board, which would have meant a lapse of months before an answer could have been secured. Minimum for chorus in New York is $40 and if a 15% boost is granted the pay would be $46 weekly. On tour chorines would get $51.75 instead of the present $45.

KAUFMAN READYING COAST 'DOUGHGIRLS'

A third company of 'The Doughgirls' is being readied. George S. Kaufman, who staged the laugh play current at the Lyceum, is attending to the casting. Max Gordon the producer of the comedy, being in Hollywood. It will be known as the Coast company, being due in Los Angeles late in June. Show has been booked in Washington for two weeks and jumps from there to the Coast. A fourth company is due for eastern dates soon.

'Doughgirls' tried out in Washington originally and went to capacity during the latter half of the week's date. Chicago 'Doughgirls' is currently at the Selwyn there, topping the town and being aimed through summer.

Paul Douglas to Produce Percy-Denham Mystery

Paul Douglas, radio announcer, plans to turn legit producer, having acquired the rights to 'Malice Domestic.' Latter is described as a mystery thriller by Edward Percy and Reginald Denham. Latter, who will do the staging, and Douglas have been friends since student days. Play had been under option to Jack Small and Alfred Bloomingdale.

Douglas is the husband of Virginia Field, appearing in 'The Doughgirls' Lyceum, N. Y.

'Oklahoma' Leads Broadway Demand For Tickets; Wkly. Profit Is $6-7,000

'Oklahoma,' sock musical at the St. James, is leading Broadway in the strength of its ticket demand at the agencies, although other hits are closely bunched behind the Theatre Guild standout. Operetta is primed to prove one of the best money makers in the musical field in a generation. Budgeted for $100,000, it's estimated to have cost $80,000 and is making an operating profit of between $6,000 and $7,000 weekly.

At that earning pace, which looks assured for a long run, 'Oklahoma' should be out of the production red before the end of July. Show has a bunch of backers. Harry and Jack Cohn, of Columbia Pictures, being reported to have invested $15,000. Other backing is said to include the shares of Max Gordon, Marcus Heiman, Jimmy Stroock and Harry Goetz. The Lunts are reported financially interested, while a small share is owned by Al Greenstone. Later specializes in souvenir show booklets and is also a candy concessionaire. He's had pieces of other legit productions but 'Oklahoma' is his first live one.

St. James has more seats than the average theatre, but 'Oklahoma' cannot gross as much as most other $4.40 musicals because the house has a fairly large gallery. Capacity is around $30,000, the actual gross being under the level for the first four weeks because of Guild subscriptions at a reduced rate. Reason why the show can earn such excellent profits lies in the fact that the cast has no name players, and so the payroll is commensurately low.

'Oklahoma' is already commanding high bidding for the picture rights. Show's book is based on the Lynn Riggs play, 'Green Grow the Lilacs,' film rights having been secured by Metro, via RKO, for $15,000, latter having bought the play for $7,500. Guild recently bought back the rights for $50,000, indicating its confidence in the show's studio value.

. . . And Besides

Michael Todd, who returned to Broadway from the Coast last week, was slightly reticent, when questioned by a reporter about a picture rights arrangement he made in Hollywood. Quoth Todd:

'There isn't a word of truth in it; and besides, if you print it, it will spoil the deal.'

ATAM Figures 45G Due On May Raise

Association of Theatrical Agents and Managers has computed that there is nearly $45,000 due its members in retroactive pay, dating from last Labor Day. Figures were submitted to the League of New York Theatres last week and are being checked, it being indicated that any feeling by showmen over the increased pay awarded by arbitration, with its retroactive feature, has been dissipated. That was shown when Marcus Heiman, League head, guaranteed payment of money due.

ATAM had planned seeking a court order last Wednesday (21) if no arrangement was made on retroactive money, but that deadline was set back indefinitely. Total due from League showmen is $40,800, balance representing coin coming from independent producers not in the managerial organization. Amount due from the Shuberts is approximately $14,500, largest sum from any one firm. Most of that money goes to house managers in and outside of New York, Shuberts being more active as theatre operators than as producers. Shuberts are reputed to have been the principal objectors to the award, which still awaits verification from the War Labor Board.

$340 Average

It's disclosed that the average amount due to each ATAM-er is $340 per person, which is under the original estimate. That is explained by the fact that some agents and managers worked but a short period since Labor Day, and some will therefore receive only $45 or less.

There will be 120 agents and managers who will receive the retroactive pay from 36 managements, money to be distributed by ATAM from an escrow fund. There is already money in that account from showmen who did not await action by the League, same producers also paying the $15 weekly increase, anticipating the okay from WLB. Originally, Arbitrator Paul Brissenden, Columbia University professor, ordered a joint trust fund to be administered by the League and ATAM, but it was recently decided to let the union divvy up the coin.

Nearly all active ATAM-ers will participate. Some agents and managers who are regularly paid over the scale may not be in on the slice but it was discovered that some 'public relations specialists' press-agenting more than one show enjoyed over-the-scale pay for some shows but not for others. Therefore the retroactive increase is due on the latter shows.

Actors' Group to School Children on War Topics As Home Defense Aid

Group of actors has formed a committee to use the theatre and allied crafts to work with school children of New York in the interest of home front morale. Idea is to direct the youngsters, who might otherwise be idle in after-school hours, in sketches and playlets about civilian defense and war subjects. The activity will be carried on in districts where there is a juvenile problem. Several educational and children's court officials are cooperating.

Called the Theatre Committee for Youth in Wartime, the group includes Helen Brooks, Grace Coppin, Byron McGrath, Richard Clark, Frances Reid, Margot Stevenson, Lora Baxter, Virginia Dunning, Judith Abbott, Hugh Rennie and a number of others. Meeting will be held tomorrow midnight (Thursday) at Sardi's Restaurant, N. Y.

$2-Top Boff in Wash. Cues Speculation On Lower Road Prices

Washington, April 27.

Broadway theatre managers are studying the amazing grosses amassed at the National theatre by shows playing at $1.50 and $2 top. They are beginning to wonder if the weekly statements would not show fatter grosses with a lower price scale for the road. The secret of the Washington success is war population in the government offices, most of them seeing legiters for the first time. These in the brackets up to $2,000 annually will not patronize the $2.75 show.

Some of the grosses which are eye-openers are: 'Claudia,' with $18,700 at $1.50 top; 'My Sister Eileen,' $27,000 in two weeks at the same figure; Gilbert and Sullivan, $16,500 and $15,600 in a fortnight's engagement; San Carlo Opera Co., $22,000 at $2 top; 'Blossom Time' and 'Student Prince,' $41,000 in two weeks; last week, 'Tobacco Road,' $19,800 at $1.50 top. Latter play was capacity at all performances except matinees.

In the higher-priced brackets plays with name stars attracted the same bumper business. Helen Hayes in 'Harriet' did over $57,000 in two weeks. Katherine Cornell's 'Three Sisters' grossed within $66 of a $30,000 week. Ethel Barrymore, in a return engagement of 'The Corn Is Green,' took away $24,300. 'Skin of Our Teeth' did $27,900. Season's top grosser was 'This Is the Army,' with $110,000 in two weeks.

DOUBLE TIME FOR L. A. LIGHT OPERA SEASON

Los Angeles, April 27.

Demand for music is so heavy in this town that the Los Angeles Civic Light Opera Assn. is stretching four operas over eight weeks instead of the customary one-week runs.

Annual festival starts with 'Porgy and Bess,' opening May 10. Following at two-week intervals are 'The Gypsy Baron,' 'The Firefly' and 'Lady in the Dark.' Mail orders to date have passed $50,000, indicating a gross of around $100,000 in season tickets.

OBITUARIES

VLADIMIR NEMIROVITCH-DANTCHENKO

Vladimir Nemirovitch-Dantchenko, 85, director and co-founder of the Moscow Art theatre, died in Moscow April 25. Dantchenko was one of the top figures in the history of the Russian theatre and achieved success as playwright and actor. He was also a novelist and war correspondent, in which capacity he had covered the Russo-Jap war and the first world war.

Dantchenko was a revolutionary as regards the theatre. In 1897, he got together with Constantin Stanislavsky and conceived the idea which grew into the Moscow Art theatre, which eventually became the accepted word on the European stage. In 1925, the group was brought to New York by Morris Gest and presented several productions at the Jolson theatre. They also toured the U. S. during a 26-week season. He was active in the direction of the Moscow Art theatre up to the time of his death.

A widow and an adopted son survive.

FRANK BROWN

Frank Brown, 89, English clown, died April 8 in Buenos Aires. Brown arrived in Argentina in 1884, and was a top ranking figure with his own shows for almost 50 years.

Born in Brighton, he followed his father's footsteps and joined a circus as a boy of 12. Then toured Russia, Norway, Finland and later the U. S., Cuba and Mexico, but spent most of his time in Buenos Aires.

On August 3, 1934, his 50th anniversary in the Argentine, thousands turned out for a public tribute at the Coliseo. He was honored with the title of 'Honorable citizen of the Argentine Children's Republic.' During his heyday, Brown had a big share in theatre operation, at one time or other ran the Politeama, San Martin, skating rink and Hippodrome. His wife, Rosita de la Plata, died three years ago. Survived by three children.

AMELIA WAINWRIGHT

Amelia Ferguson Wainwright, 80, a trouper for more than a half century, died at her home in Detroit April 22 following a long illness. She played with the James H. Brown company which toured the lumber camps more than 50 years ago as well as playing the mining towns. She was also a member of the Grace Hayward company, a '10, 20, 30' repertoire group of the Gay Nineties, the Ferris Comedians and other 'rep shows' including Rice's Merry Makers, Brownlee's Theatre Company and the Murray Comedy Theatre.

She was the mother of the Ferguson Brothers, Albert and Edward, vaude and legit players.

MARY LEIGH

Mary Leigh, 39, actress and vocalist, died at Egglestone, England, March 19. Prior to her marriage to Sir William Gray, shipbuilder, she had appeared in many straight plays and musical comedies from childhood in London and provinces, including 'The Cabaret Girl,' 'The Dollar Princess,' 'Betty in Mayfair' and 'Tip Toes.'

Survived by husband and two sons.

GEORGE M. VOISE

George M. Voise, 61, clown, died April 22 at his home in Saginaw, Mich., following a three-year illness from a heart ailment. He had appeared with most of the big tops, not only in this country but abroad, and also played theatres. He worked until his retirement three years ago.

Two sons, Harold and George, Jr., circus aerialists, two non-pro sons, two daughters and his widow survive.

C. ROY CARTER

C. Roy Carter, 43, band leader and organist, died April 18 in Mexico City of pneumonia. His orchestra had been in great demand at socialite functions and he gave special organ recitals in leading cinemas of Mexico.

Burial was in Mexico City. Survived by widow and son, mother, two brothers and a sister, all non-pros.

GEORGE A. TOMPRAS

George A. Tompras, 65, owner of a chain of indie nabes in St. Louis and St. Louis County, died of heart disease at his home in St. Louis. Tompras opened the old Olympic theatre, St. Louis, in 1904 as his first business venture. Later he took in as partners the Skouras brothers.

Tompras' business enterprises also included a group of dry cleaning plants and several restaurants.

Widow and two sons survive.

JOHN MAHER

John Maher, 52, known as the 'Irish Troubador' on the vaude circuit a generation ago, was found dead in his St. Louis hotel room last week. Death attributed to natural causes. Maher, composer of 'A Little Bit o' Heaven' and other popular ditties, was emceeing at the Missouri theatre, St. Louis.

A sister survives.

CHARLES BROSKEY

Charles Broskey, 32, radio and little theatre actor in Pittsburgh, died suddenly at his home April 21 of a cerebral hemorrhage. Broskey, active in Catholic Theatre Guild productions for years, had broadcast a show for that group over WCAE only a couple of days before his death.

He leaves a wife and small son.

OSKAR M. MODESS

Oskar M. Modess, 75, for 20 years basoonist with the Metropolitan Opera Co. orcheatra, died at Palisades Park, N. J., April 24. He had also played in John Philip Sousa's band and with the New York Philharmonic and other leading symphony orchestras.

Survived by widow and two sons.

ALFRED HENRY HALL

Alfred Henry Hall, 63, character actor, died April 21 in Hollywood following a heart attack while working with James Cagney on the set of 'McLeod's Folly' at the Samuel Goldwyn studio.

Hall had worked in Cagney's first Broadway show, 'Pitter Patter.'

DAVID L. SCHUMANN

David L. Schumann, 65, pioneer motion picture exhibitor in Cleveland, died there April 20. He built and operated the first motion picture theatre in the city's west side.

Survived by wife, son, two brothers and two sisters.

ELLIS E. DOYLE

Ellis Edward Doyle, 53, singer who appeared in Broadway version of 'Rose Marie,' Gilbert and Sullivan and vaudeville, died April 24 in Yonkers, N. Y.

Widow and son survive.

JUDGE JAMES O'BRIEN

Judge James O'Brien, 70 died at Lee, Mass., Monday (19). He formerly operated the Park theatre there.

YVELINE E. WOODBURY

Mrs. Yveline Eisenstein Woodbury, 39, radio scripter, died in New York April 21.

ROBERTO BRACCO

Roberto Bracco, 82, Italian dramatist and novelist, died in Naples April 21.

Mrs. Raymond Bryant, wife of Raymond Bryant, brother and associate of Slim Bryant and his Georgia Wildcats, featured entertainers over KDKA, Pittsburgh, died in that city at the Magee hospital last week shortly after the birth of twin daughters.

Howard L. Varnicle, 35, motion picture operator at Comerford theatre, Carlisle, Pa., reportedly despondent over a heart condition which resulted in his rejection by the Army, ended his life April 21 by inhaling exhaust fumes from his auto. Survived by widow.

Joseph Dean, 57, projectionist in Pittsburgh for more than 30 years, died recently. He was an operator at Harris' Liberty theatre at time of death and once served as secretary for IATSE in Pitt.

Daniel C. Thomas, 84, employee of 20th-Fox studio and father of Dan Thomas, Universal press agent, died April 19 in Los Angeles.

Mother, 70, of band leader Jack Renard, died in Chelsea, Mass., April 11.

Mrs. Frances E. Drury, 84, widow of co-founder of the Cleveland Play House, died April 16 in Cleveland.

MARRIAGES

Virginia King to Marcel La Maze, in Las Vegas, Nev., April 19. Groom operates Ciro's nitery in Los Angeles.

Patricia Waters to Johnny Long, April 14, in Baltimore. Bride is nonpro, groom is bandleader.

Elsie Wagner to Lt. James McPherson March 15, in Memphis. Bride is part owner of Film Transit, Inc. Groom is with Army Air Force.

Virginia McCullough to Lieut. Roger F. Di Pasca, Army Air Corps, Forest Hills, L. I., April 24. Bride is secretary to Jack Cohn, Columbia Pictures v.p.

Jean Boehner to Lieut. Harry H. Crosby, April 11, in Des Moines. Bride is continuity writer, station WING, Dayton, O. Bridegroom is stationed at Gowen Field, Idaho.

Rosanna McAnneny to Warrant Officer Fred Olson in San Antonio recently. Bride is traffic manager of WOAI, San Antonio.

Ellen Hall to Robert Allen April 28 in New York. Bride is an actress, currently rehearsing in 'Jane Eyre' for the road; groom, a former legit actor, is a hospital apprentice, first class, in the Navy.

Barbara Pepperto Lt. Hugh Enfield in Hollywood April 24. Bride is film actress; groom, former screen player known as Craig Reynolds.

Ursula Elkan to Joel Hammil, April 24, in New York. Bride is a German broadcaster in the foreign section of the Office of War Information overseas radio branch; groom is a radio writer for the War Production Board.

Jane Russell to Bob Waterfield, April 24, in Las Vegas. Bride is film actress; groom is former UCLA football star.

BIRTHS

Mr. and Mrs. Bruce MacDonald, son, in Chicago, April 14. Father is news editor of station WIND, Chicago.

Mr. and Mrs. Ben Erlich, daughter, in Hollywood, April 15. Father is in Universal contract department.

Mr. and Mrs. Richard B. Forsch, son, in Hollywood, April 18. Mother is a stand-in at Universal.

Mr. and Mrs. Alan Ladd, daughter, April 21 in Hollywood. Father is film actor now in the army; mother is Sue Carol, agent.

Mr. and Mrs. Franklyn Phillips, daughter, in Hollywood, April 27. Mother is Eleanor Roberts, fashion editor at Paramount. Father was editor of Pic magazine, now in aircraft production.

Mr. and Mrs. Jack Lockhart, son, April 8, at Charlotte, N. C. Father is managing editor and former amusements editor of the Memphis Commercial Appeal, now on leave as night editor for the Office of Censorship in Washington.

Mr. and Mrs. Hy Bennett, daughter, in Pittsburgh, April 8. Father is Pittsburgh Playhouse actor.

Mr. and Mrs. Raymond Bryant, twin girls, in Pittsburgh, April 18. Father is with Slim Bryant (a brother) and his Georgia Wildcats on KDKA, Pitt.

Mr. and Mrs. Richard Showalter, son, April 23 in Beverly Hills. Mother is Ella Mae Morse, singer. Father is studio pianist at 20th-Fox.

Mr. and Mrs. Ogden Lindquist, son, April 20 in New York. Father is engineering exec at WBNX, N. Y.

Mr. and Mrs. Rhys Williams, a son, in New York, April 24. Father is now appearing on Broadway in 'Harriet.' Mother is the former actress, Elsie Dvorak.

Mr. and Mrs. Frank E. Mullens, a son, in New York, April 25. Father is executive v.p. of NBC.

Mr. and Mrs. George Oenslager, daughter, last week in New York. Father is head of the Blue network information division.

Mr. and Mrs. William Mulholland, son, April 15, in New York. Father is with 'Uncle Don' program.

Dare Cops the Duke

Los Angeles, April 27.

Danny Dare was awarded $6,448 in Superior court in his suit against Irving Yates, theatrical agent, for an accounting of profits from the road show version of 'Meet the People.'

Dare asserted he leased the show to Yates for $484 weekly and half the profits, but had received only three payments in 18 weeks.

Where It Belongs

Philadelphia, April 27.

Tin Pan Alley will at last be located in New York.

Frank Capano, president of Tin Pan Alley, Inc., with headquarters here, announced last week that he will open a New York office shortly.

Non-Pro Theatre's Hit Plays

Continued from page 1

shows. Several such concessions have already been obtained.

'The Patriots,' Sidney Kingsley's Critics' Circle prize-winner at the National, N. Y., and 'Dark Eyes,' the Elena Miramova-Eugenie Leontovitch comedy at the Belasco, N. Y., have both been released for non-pros in all but a few key cities, although both are current season openers and have yet to play the road. The Katharine Cornell acting version of 'Three Sisters' is also available. In addition, 'Arsenic and Old Lace,' at the Fulton, N. Y., and with a second company still touring, have been similarly released. 'Rebecca,' a current hit in London and planned for presentation in New York next season, has also been released by Victor Payne-Jennings.

Pre-Releases

The release of these plays for non-pro performance before they have ended their Broadway runs, let alone played the road, is a definite new development. Previously, which is what the amateurs and their National Theatre Conference has increasingly opposed, New York hits were not released for non-professional performances until they had not only closed their Broadway runs, but had also exhausted any possible engagements on the road. Thus, by the time the little theatres got a chance to play them, the shows would have become threadbare and familiar through road tours, stock engagements and, frequently, film versions.

The belief of the National Theatre Conference people, but what they had previously been unable to make professional showmen see, is that little theatre presentation of plays will not hurt the boxoffice value of the professional productions in those communities. On the contrary, say the non-pros, such amateur performances will actually enhance the boxoffice draw of subsequent professional road companies, just as radio exploitation increases interest in legit shows and films.

As evidence of this, the National Theatre Conference officials cite the case of the touring 'Arsenic and Old Lace,' which played a capacity return engagement in Seattle after and concurrently with the local little theatre presentation of the play. They claim there are various other similar instances.

'Eve of St. Mark'

The case of the 'Eve of St. Mark' road company, which did disappointing business in Detroit after a local little theatre production of the drama, was incorrectly interpreted, the non-professional proponents claim. The Detroit grosses for the show were not proportionately lower than those for other dates for the company, it is asserted, and in any case were at least partly attributable to bad weather during the engagement, rather than the previous little theatre production of the play.

Non-professional performance of 'Eve of St. Mark' in Detroit and elsewhere before the Playwrights Company's Broadway production was possible because the show was written by Maxwell Anderson specifically on order of the National Theatre Conference, though what, if any, guarantee or advance was made is unknown. William Saroyan also wrote his 'Jim Dandy' for the Conference. Both plays were widely produced by amateur companies.

Since it has a membership of about 100 non-professional groups, the Conference could probably offer guarantees of about $65,000 a year in performance royalties and as much as $10,000 for a single play. However, that is only a fraction of the royalty coin available from non-professional performance of plays.

It's figured that there are somewhere between 300,000 and 500,000 performances a year by non-pro dramatic groups in the U. S. involving around 150,000 to 250,000 productions. Of these, approximately one-third are by the 'highbrow' groups, comprising little theatres, university and junior and teachers' college dramatic organizations. It's figured there are 30,000 high school groups and several hundred thousand church organizations.

$4,000,000 to $5,000,000 Yearly

Royalties from all these amateur presentations are estimated to be about $4,000,000 to $5,000,000 annually. All this is in addition to money spent by the non-pros for costumes, scenery, lighting, etc. About 30 play agencies handle the field, with Samuel French by far the largest. Others include the Dramatists Play Service, Walter H. Baker (of Boston), Dramatic Publishing (of Chicago) and Longmans, Green, of New York.

Although the war has created terrific casting problems for non-professional theatres, it has apparently increased the activity in the field. Part of this increase is due to the amateur actors who give shows for Army or Navy (though no royalties are paid from this source), but many new groups have been formed and only a handful have disbanded. It's believed there is not a single community in the entire country that hasn't some form of dramatic activity, usually a permanent group giving at least three or four productions a year.

President of the National Theatre Conference is Lee Norvelle, head of the drama department at Indiana University, Bloomington.

Savoy Ballroom

Continued from page 45

operators (Charles Buchanan is manager) deny, adding also that they cannot be responsible for the conduct of patrons after they leave.

In a letter to LaGuardia, dated March 23, and which temporarily staved off the closing order, Walter White asserted that if the Savoy is closed for the above reason, then 'every place of public accommodation in the City of New York, irrespective of race, should be closed.'

According to the testimony at the hearing the Savoy did not include the name of Leo Edwards, a men's room attendant, on its office records or upon the duplicate required to be furnished the local police precinct. Edwards was named in the testimony as having procured two women for a detective through one Alfred Johnson. Cop arrested Edwards, Johnson and the women, all of whom pleaded guilty, and the incident started the proceedings to close the ballroom.

Savoy is internationally known. Source of the Lindy, Truckin', Suzy Q and other types of dances, some of which, like the Lindy, spread all over the country, the spot has long been one of the attractions for visitors to N. Y. When the N. Y. World's Fair opened in 1939 it included a concession counterpart of the Harlem spot, with amateur dancers putting on a show to the accompaniment of some of the top ranking colored bands in existence. Later it was closed after a dispute with Fair officials.

Gene Krupa

Continued from page 45

even a threat by one to picket the house if he plays there.

If Krupa does not play the Par, a Hal McIntyre-Mitchell Ayres-Andrews Sisters squabble with the theatre will be automatically smoothed. It seems that Lou Levy, manager of the Andrews gals, assured Ayres, who has been playing theatres with the girls past few months, that his band would play the Par with them. This, according to Levy, was on advice from Harry Romm, General Amusement booker. However, the Par had signed McIntyre to accompany the singers and a compromise of three weeks for McIntyre and three for Ayres was offered (girls are in for six weeks). This McIntyre rejected and the union instructed the Par it must abide by the contract.

If, however, Krupa, is cancelled out, it's likely that McIntyre will move from his June 18 opening to replace Krupa, leaving the accompaniment for the Andrews trio open to Ayres, if the Par wants to play him. Sisters have nothing against McIntyre or his band, it's claimed, their only interest in Ayres being the promise he would play the house with them.

Other Krupa contracts disturbed by the web of events around him was a Coca-Cola broadcast for past Monday (26) evening. Abe Lyman took over the shot. It's also said that Metro has cancelled a film contract it held with Krupa, but this is unconfirmed.

Frank Daley has donated his Terrace Room, Newark, N. J., on Monday evenings (off night) to the Newark USO.

Broadway

Merriel Abbott, Chi dance mistress, in town on biz.

J. J. Shubert back from Florida and reported fully recuperated.

Gitz Rice home after two weeks in Manhattan General hospital.

Clarence Tayler manager of 'Kicked Upstairs,' in rehearsal.

Jules Stein, head of the Music Corp. of America, due in N. Y.

Angus Duncan of Equity head-quarters staff called into Army.

Arthur Treacher dickering a radio series via William Morris agency.

Ben Atwell reported recovering in Los Angeles after an operation.

Jack L. Warner due east May 3; Harry M. Warner feeling much better.

Joseph P. Kennedy heading for Cape Cod in early May, for the summer.

Shepard Traube into Army Signal Corps, a captain in Photographic Division.

Grantland Rice, Bill Corum and Bob Considine to Louisville for the Derby Saturday (1).

Lou (Eppy) Epstein now company manager for Mike Todd's 'Gentleman in the Ghost Pila.'

Sir Harry Lauder sends over periodic greetings to Bill Morris, Jr., via visiting British soldiers.

Radio songstress Bea Wain makes her first N. Y. nitery appearance at the Riobnmba opening May 5.

Jackie Gleason, who got his start at the 18 Club, returns to his alma mater on Swing Street May 14.

Ika Goldner, former showman, who conducts American bar on Sixth avenue, lost brother last week.

Juna Blythe added to Charles Levy's special newspaper publicity department at RKO homeoffice.

Leo Lindy, the restaurateur, is an ardent art connoisseur and a familiar figura around the auction galleries.

Jay Paley, in on his annual New York o.o. for two weeks, returns to Hollywood with L. B. Mayer on Friday.

Lt. Eddy Duchin's new PC boat got some Broadway pals out to attend the formal commissioning ceremony.

Benay Venuta rushed to her Frisco home town because of her mother's illness; understudy replaced in 'By Jupiter.'

Charles 'Socker' Coe, v.p. of the Motion Picture Producers and Distributors Ass'n, on brief vacation in Florida.

Joe Roberts leaving Center outfit ('Stars on Ice') to don uniform but not sure whether it'll be the Army or the Navy.

Raoul Pene duBois visiting Broadway after designing sets and costumes for 'Lady in the Dark,' being filmed by Paramount.

Maurice Bergman, Universal's eastern ad-publicity director, to the Coast for two weeks on his usual spring visit to the studios.

Ironic gag is the corny decoy by those motorists to the hoss races who merely park across the street. Gas seems plentiful, apparently.

Frank Graham and Dan Parker will respectively pro-and-con in a futura Cosmopolitan on the need of horseracing for the duration.

Arnold Pressburger to the Coast to start production of 'Tomorrow Never Comes,' an original which he bought from Lt. Col. Frank Capra.

Radio City Music Hall publicist Fred Lynch landed a smash 10-page layout in Life this week on what makes Gus Eyssell's flicker factory tick.

Arthur Schwartz's second assignment at Columbia will be 'Gone Are the Days,' a story of the Chautauqua. He recently finished 'Cover Girl.'

Hildegarde auditioning a new radio series this week, although it's for an 11:30 a.m. slot, which may forfend the nitery chanteuse accepting it.

Joan McCracken of 'Oklahoma' going through a tutoring course, under the aegis of Martin Jurow, Warners' eastern talent scout, preparatory to her WB termer.

L. B. Mayer, with Arthur Freed, Metro producer who arrived from the Coast, seeing a lot of Jimmy Durante at the Copacabana. M-G just signed the Schnoz.

Michael Todd, Jr., 13, will spend his vacash as a hired hand on the farm of Izzy Rappaport, Baltimore theatre man, rather than go to the usual summer camp.

Felix Ferry dickering to produce a stage musical. His bid for the takeover of the Casbah is cold; Arthur Lesser of La Vie Parisienne may now inherit that spot.

Al Rosen's next hotcha legiter will be 'It's a Wise Child,' an old David Belasco piece, which he'll call 'Baby Grand.' Rosen's 'Harem-Scarem' is also being rewritten.

Jimmy Troupe, better, has joined Chicago company of 'The Dough-girls' as manager. Sid Harris switching to road 'Kiss and Tell,' which has Ruben Rabinovich agenting.

Helene (Mrs. O. M.) Samuel, wife of 'Variety's' New Orleans mugg emeritus, exhibiting her paintings all of May at the Thayer Museum of Art, U. of Kansas, in Lawrence, Kan.

Jerry Lester is set for the revised 'Dancing in the Streets' when Vinton Freedley puts it back on the boards. The comedian is also waiting for a radio series being readied by CBS.

Benny Rubin back into the Greenwich Village Inn, with Wini Shaw, after his current Loew's State week. Dooley Wilson substituted at the Inn when the previous State dating had to be fulfilled.

Richard Sokolove, formerly story assistant at Metro, appointed associate to John Mock, head of Columbia's story department, who recently replaced D. A. Doran, elevated to producer status.

Bob Buckner back to the WB lot over the weekend, and the Mark Hellingers depart next Friday, but due back east in a couple of months when his 'Thank Your Lucky Stars' is slated to preem.

Brock Pemberton, in San Francisco the last three months to arrange for the American Theatre Wing's Stage Door Canteen there, is due back in New York early next week, spot being slated to debut Thursday (29).

Jack Trepel, who operates the three flower shops in Rockefeller Center, has been doing a series of cuffo stints for USO-Camp Shows. So far he's done 15 shows at various camps. In his spare time Trepel's a magician.

Jack Cole may also leave the 'Ziegfeld Follies' with the expiration of his contract when the season ends May 31. Ilona Massey and Arthur Treacher have already been reported leaving, although a new deal may retain the latter.

The Thomas Wright Waller who did the score for Dick Kollmar's 'Early to Bed' (book by George Marion, Jr.) is better known as Fats Waller. Libby Holman may be an added starter although she's also wanted for 'Artists and Models.'

Members of the N. Y. Drama Critics' Circle will get a ribbing in a skatch by Ray Knight in the next Lambs' Gambol, skedded for May 9. Fred Hillebrand is also writing a skit about Mayor LaGuardia, with Bobby Clark slated to play the Little Flower.

Pittsburgh

By Hal Cohen

Ted Lewis will play his annual engagement at WB's Stanley theatre early in June.

Alex Blair, one-time manager of Shadyside theatre, has gone to work in a defense plant.

Joe Hiller now booking William Penn and Vogue Terrace in addition to Nixon Cafe.

Pittsburgher Skip Nelson has left Chico Marx to join Tommy Dorsey band as featured vocalist.

Eddie White departed for USO-Camp Show overseas tour right after engagement at Villa Madrid.

Jim Lindsay, Ken Hoel's assistant in Harris publicity office, designing sets for Playhouse's annual revue.

Jean Layton, of Tech drama school, marrying Ensign Walter A. Koegler, Jr., right after graduation.

Johnny Harris will be back from Hollywood in time for opening of USO-Variety Club Canteen next month.

Irving Berlin in town for a few hours when plane from Coast was forced down here and he had to train east.

Martin Jurow, Warner talent scout, coming here for a couple of days next week to look over local prospects.

Jimmy Gillen, who used to be with Fred Waring, has been released from Veterans Hospital here after year's treatment.

Sondra Koster, former radio actress, around again on route to Washington for map-reading job in Navy Department.

Bobby Doyle, young crooner, turned down an offer from Bob Chester to go with Hugh Tully outfit at Hotel Roosevelt.

St. Louis

By Sam X. Hurst

Maxie Bourstein has inked a contract to appear in a new flicker starring Betty Grable.

Bourbon and Baine, musical comedy dance team, currently at Club Continental, Hotel Jefferson.

Mrs. Leslie Burco was elected prez of the Better Films Council of Greater St. Louis. She succeeds Mrs. Fred C. Luke.

Art Kassel, song writer, composer and radio artist, will teeoff the 47th season of Forest Park Highlands, the town's major amusement park.

'Pack Your Sea Bags,' a Navy-Coast Guard musical comedy featuring men stationed here, was presented three times at the Fox theatre last week.

John Ward, head man in the Kiel Auditorium b.o. will again serve as business manager for the Municipal Theatre Ass'n's Forest Park season starting June 3.

Harry Crawford, manager of Fanchon & Marco's Missouri, staged 'Hitler's Gridiron Rib Roast,' presented at the Kiel Auditorium for purchasers of war bonds. More than $900,000 was realized from the show. Bob Hawk made a personal appearance.

Gordon Summers has selected Charity Grace, Valerie Brinkman, June Fendler, Lucille Williamson, Beatrice Altonix, Emily Coleman, Al Hohengarten, William Miller, Ralph Peterson, Gordon Ellis, Jimmie Reims, Joseph Geisz and Blaine Guige as the cast for 'The Flying Gerardos,' to be presented by the Little theatre.

London

British exhibitors are organizing a pool of used spare parts.

Samuel Harbour, manager of London Coliseum, celebrated his silver wedding.

Glynis Johns out of the cast of 'Quiet Wedding' at Wyndham's with appendicitis.

Film seat tax, now averaging 33⅓%, expected to be raised in new budget to 50%.

Motion picture industry raised $5,000,000 for London's 'Wings For Victory' week.

Brenden Bracken, Minister of Information, opened new Denham recording studio.

Sid Childs, Columbia's Birmingham salesman, to Newcastle as exchange manager.

Jack Buchanan returning to the stage in a musical by Arthur Rose and Douglas Furber.

International Film Renters has acquired all rights of Walter Wanger revivals from United Artists.

Leslie Howard wants David Niven to star for him in new picture he's making for Two Cities Films.

Tom Arnold touring 'Sky High,' the Phoenix floppo. Cast headed by Revnel and West and Freddie Bamberger.

Collins & Grade, in conjunction with Jack Hylton, are reviving 'Lilac Domino' for provincial tour, opening in June.

Victor Boggetti and Dorothy Cooper, both appearing in 'The Dancing Years' at the Adelphi, married in London.

Georgia Wood and Basil C. Langton presenting John Steinbeck's 'The Moon Is Down,' which is headed for the West End in May.

Noel Coward has started shooting 'This Happy Breed' in Technicolor at Denham. Crew is same as worked on 'In Which We Serve.'

At the annual general meeting of the Critics Circle, A. T. Borthwick, drama reviewar of the News Chronicle, was elected president.

Score of Jack Buchanan's new musical, 'Looking For a Melody,' was written by Maestro Harry Roy in collaboration with Gaby Rogers.

Wiff Fyffa will play a serious role, his first in years, in 'The Racketeers,' a play of wartime law-breaking, especially written for him by Monckton Hoffe.

Associated British Cinemas has raised $215,000 by audience collections for Defenders of Stalingrad Fund, and $170,000 for the Russian Red Cross.

Harry Simpton, Cinematograph Exhibitors Assn. president, stumping the country, making public relation speeches at Rotary clubs and Women's Institutes.

Manning Sherwin has written the entire score of Firth Shephard's new 'extravaganza,' which goes into the Princes theatre sometime in May, with cast headed by Sydney Howard.

Oscar Pomeroy, son of Jay Pomeroy, crashing into show biz with revival of 'The Streets of London,' the old meller, starring Bransby Williams, the old-time vaudeville star.

After two years with their road show, 'To See Such Fun,' Naughton and Gold have lined up a new one titled 'Jest A Minute,' which started tour for Stoll's, opening at Empire, Hackney.

Hal Block is writing Flanagan and Allen's material in the Jack Hylton revue, 'Hi-de-Hi,' and is also helping Tommy Trinder with his new British Broadcasting Corp. series, 'Tommy Get Your Fun.'

Lee Ephraim looking for theatre to stage 'Panama Hattie,' for which he has engaged Bebe Daniels for title role, and Max Wall, who has been discharged from the Air Force after three years.

Jack Hylton's radio show, 'Old Town Hall,' started another tour, with cast headed by Adelaide Hall, George Moon, Burton Brown and Alice and Rosie Lloyd, with Brown playing the Clay Keyes role.

Bernard Delfont's revival of 'No, No Nanette' opened at Manchester to $16,000, and could have easily held over another week but for previous commitments. Roy Royston, returning to stage after three years in Air Force, clicked. Likewise Marianne Davis (American) in title role. Latter was formerly partner of Jane Carr, attaining quite a reputation as cabaret act. Show comes to the Piccadilly theatre in May.

Miami

Diosa Costello opens soon at the Clover Club.

Bob Chester and his band going great at the Frolic Club.

The BTC No. 4 Dramatic Club will present 'Room Service' beginning May 3.

Nirma Cordova has returned to Kitty Davis and the crowds are following.

Carole Chappelle is a new addition at Charley's Inn and biz there is terrific.

Ira's closed for 10 days in order to redecorate and open a new Fountain Room.

Primrose Semon and Joe Dorris made their debuts here at Tobacco Road nitery.

'Miracle of the Danube' is in production for the next airing of the AAF Workshop.

Josephine Delmar stopped off a few days enroute overseas to entertain the soldiers.

An 'Easter Extravaganza,' under the direction of Sgt. Draper Lewis, was aired over WKAT featuring music of Cole Porter, George Gershwin, Jerome Kern, Irving Berlin and others.

A farewell party was staged at Kitty Davis Club for Johnny Silvers, who has directed the band there for five years. Silvers is leaving for the Army, but his band will remain intact under the direction of Mell Mann.

Park Ave. cocktail lounge adds Shirley Thomas, the six-foot gal from the Club Bali, and Earl Whittemore, remembered for his piano work at the Bar of Music. Owen and Parker are held over and Janice Peyton, of added.

Chicago

Louis Jordan, colored orch leader, has been put in 4F by Selective Service.

Harry Lubliner's Four Star Theatre has joined the Allied Theatres of Illinois buying circuit.

Woods theatre, Loop film house, which ran until 2 a.m., now open until 6 a.m. for war workers.

Society of American Magicians will give annual show at Morrison hotel, May 7-8. Show will be open to the public for the first time.

John Gratfield and Anne Gwynne stopped over en route to join the 'Hollywood Follies,' USO Camp Show playing southern territory.

Tommy Martin, Howard Nichols, Joe Wallace, Rio Brothers and Joe and Jane McKenna are skedded to go overseas for USO-Camp Shows soon.

Variety club will throw a dinner for Bob O'Donnell, Chief Barker, at Blackstone hotel clubrooms, May 6, at which time the local tent's charity sponsorship will be announced.

Capt. Clarence Martin, USMCR, who has been acting as technical advisor for 20th-Fox on 'Guadalcanal Diary,' taken in tow by Jules Fields, local exploitation man, while in town.

Paul Blaufox, working out of the 20th-Fox Hollywood press department, in town on first leg of 10-week swing around midwest working with newspapers, magazines and radio on pictures six months ahead of release.

Georgie Price, opening at the Mayfair Room of the Blackstone Hotel April 30, has been asked by Mayor Kelly to act as m.c. at ceremonies May 1 when the 'M' flag will be presented to the blind people of Illinois for their service to the Merchant Marine.

Play Out of Town

Continued from page 52

tated over the baby's crying, and moves into her parents' two-room apartment. Kitty's husband in a fit of pique throws up his job and enlists in the Army. He comes for a farewell glimpse of his wife and baby and they fight again. Meantime, Archie, the Whitakers' son, is soon to have an heir, and when he brings his wife for a visit, a sudden surprise brings about her accouchement. Sam Whitaker has been the housewife while his spouse works, but this is too much. He takes the job on the production line which Eugene Mitchell has vacated, and so becomes a war worker.

There is trouble with the maid who won't wash didies, and more trouble when the maid replacement gets drunk and decides to perambulate with the baby. The family lawyer also arrives for a Thanksgiving visit, and his wife, too, is in a delicate way. Into this farcical hodge-podge the playwrights have tossed many a snappy and colloquial line, including a sly reference to the Fourth Term, an exposition on the 'inequalities' of the income tax and some subtle and direct talk about mating.

Where 'Home Front' falters is in its lack of situation comedy and the necessity of the very capable Golden cast to sustain it by dialog, particularly in the first two acts.

The cast does valiantly to hold the Phoebe and Henry Ephron play up to par. Robert Burton, Ruth Weston and Ethel Owen sustained good character parts with remarkable smoothness for a first performance. Katharine Bard (daughter of the Assistant Secretary of the Navy) and Francis De Sales, as the bickering young couple, are excellent, and Edwin Phillips and Dorothy Gilchrist, as the other couple in a family way, live up to expectations.

'Home Front' is helped much by the excellence of bit parts. William Wadsworth gets many a laugh as the doddering doctor, almost blind and deaf but experienced in obstetrics. There is also first class support from Joe Verdi as a taxi driver. Edmund Dorsay as the didie washman, Gee Gee James as the second maid, and Doro Merande as the first maid. For pure escape drama the play may suit those who can relish a cross section of troubled domesticity. As a Broadway entry it needs infusion of situation comedy before it can become a front runner.

Arke.

Hollywood

Vern Parten joined Warners publicity staff.

Claudia Dell, film player, divorced Edwin S. Silton, agent.

Hilary Brooke, screen actress, laid up with an eye infection.

Blanche Ring, now with Metro, celebrated her 60th birthday.

Betty Grable home from the hospital following minor surgery.

Pat Carlisle, screen actress, divorced Ray Sebastian, make-up man.

Sgt. Gene Autry shoved off on a seven-week tour of midwest air bases.

Jack Cohn, Columbia v.p., in town for production huddles with brother Harry.

Jane Farrar, screen actress, seriously burned by over-exposure to a sun lamp.

Joan Fontaine, born of British parents in Japan, became an American citizen.

William Lively, Republic writer, was turned down by the Army due to eye trouble.

George Schaefer in town for conference as chairman of War Activities Committee.

George Oshrin in from New York to handle western field work for USO-Camp Shows.

Robert Rossen vacationing in Mexico City before assuming his new job as director at Warners.

Bern Bernard, former Hollywood agent, decorated for bravery in action in the South Pacific.

Fred W. Beetson returned from New York after two weeks on War Activities Committee business.

Bob O'Donnell, new chief barker of the Variety Clubs, guest of honor at a dinner at Cocoanut Grove.

Ida Lupino directing the Lockeed aircraft drama group's stage play, 'You Can't Take It With You.'

Hedi Schoop Hollander, former dancer, divorced Frederick Hollander, studio musical director.

Joe E. Brown returned from a three-month entertainment tour of the southwest Pacific war area.

Maria Jeritza (Mrs. Winfield Sheehan), former opera star, took final examination for American citizenship.

Frank Vardon, of vaude team of Perry and Vardon, is now operating a trailer park in downtown Los Angeles.

Jackie Coogan, now in the Army Air Force, sued by his wife for arrears in the support for their one-year-old son.

Harry Sherman tossing Golden Anniversary party to celebrate completion of his 50th 'Hopalong Cassidy' picture.

Edna May Oliver's estate amounted to $156,166, including $40,000 in cash, according to probate filed by the official executor.

Lionel Atwill exonerated of a perjury charge after he had pleaded guilty to protect friends attending screening of alleged lewd films.

Harold J. Tannenbaum, formerly with RKO and later a lieutenant in the Army Air Force, reported missing in action following an air raid over Germany.

Minneapolis

By Les Rees

Blue Barron into Prom Ballroom for one-nighter this week.

Jack Crawford and his 'Victory Unit' in second month at Trocadero nitery.

Hirsch-Katz Alvin closing successful 33-week burlesque season for summer.

Lieut. Harry Katz of tank corps, burlesque impressario, in from Ft. Knox on leave.

Eddie Ruben circuit owner, up and around again after recovery from handball injury.

Annual spring inter-squad football game at U. of Minnesota will be for Red Cross benefit.

Rochelle & Beeb, Leslie and Carroll and Eddie Cochrane & Co., into Minnesota Terrace with Bud Waples orch.

Excelsior Amusement Park reopening May 21 with Bud Strawn band and Al Menke. Ace Brigode and Phil Levant underlined.

Corp. Bill Crystal and Pvt. Charlie Rubenstein, former exchange manager and circuit owner, respectively, in from Jefferson Barracks on furlough.

Philadelphia

By Si Shaltz

Jerri Kruger is new addition to the show at Swan Club.

'Eve of St. Mark' opens at the Walnut theatre May 17.

Arthur's steak house, rendezvous for showfolk, destroyed by fire.

Ethel Case back in charge of WFIL mailroom after week's illness.

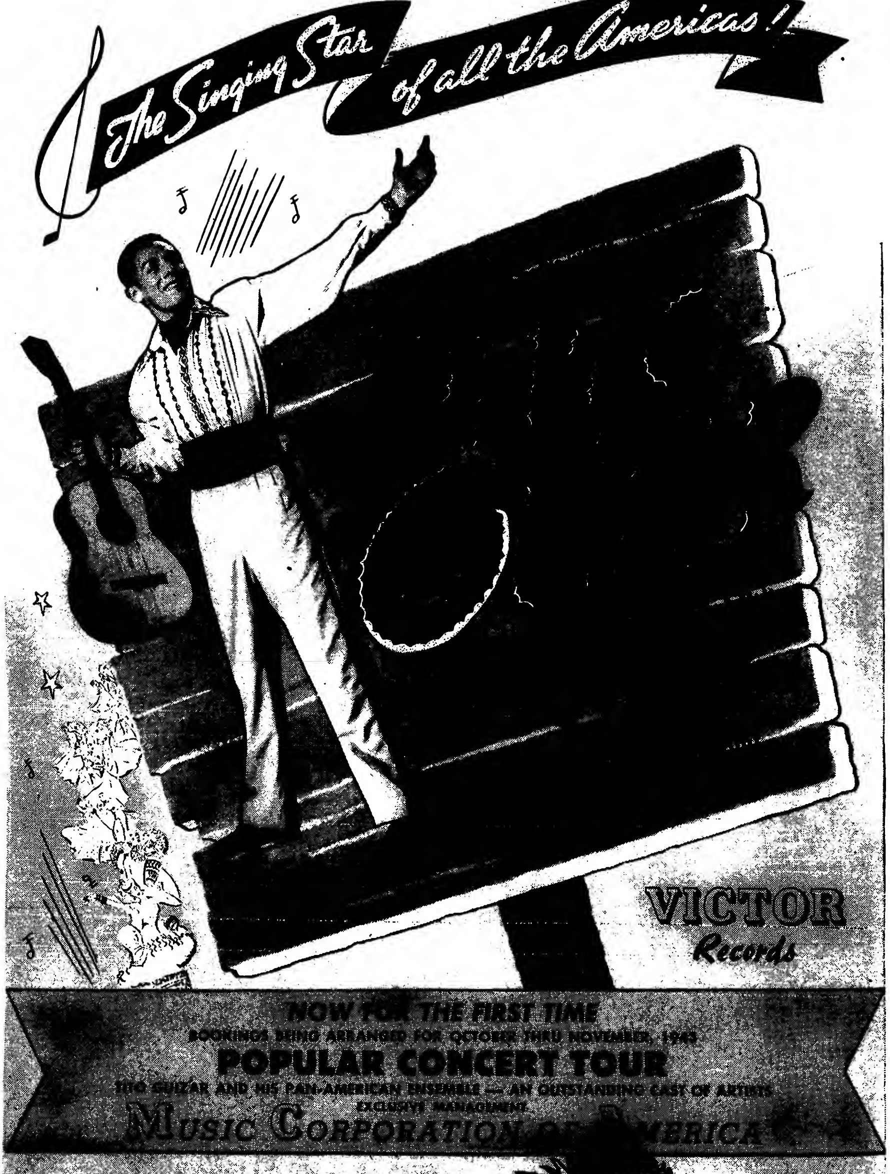
Dooley Wilson, sepia pianist, doubling between Fay's and the Cove nitery.

Oscar Neufeld again chairman of 'Miss Philadelphia' contest committee.

George Rubens, booker for Wax chain of theatres, is ailing at Jefferson hospital.

The theatre division of the Red Cross, headed by Lawrence Shubert Lawrence, raised more than $10,000.

WIP production crew headed by Sam Serota left last week for Parris Island for special broadcast from Marine base there.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